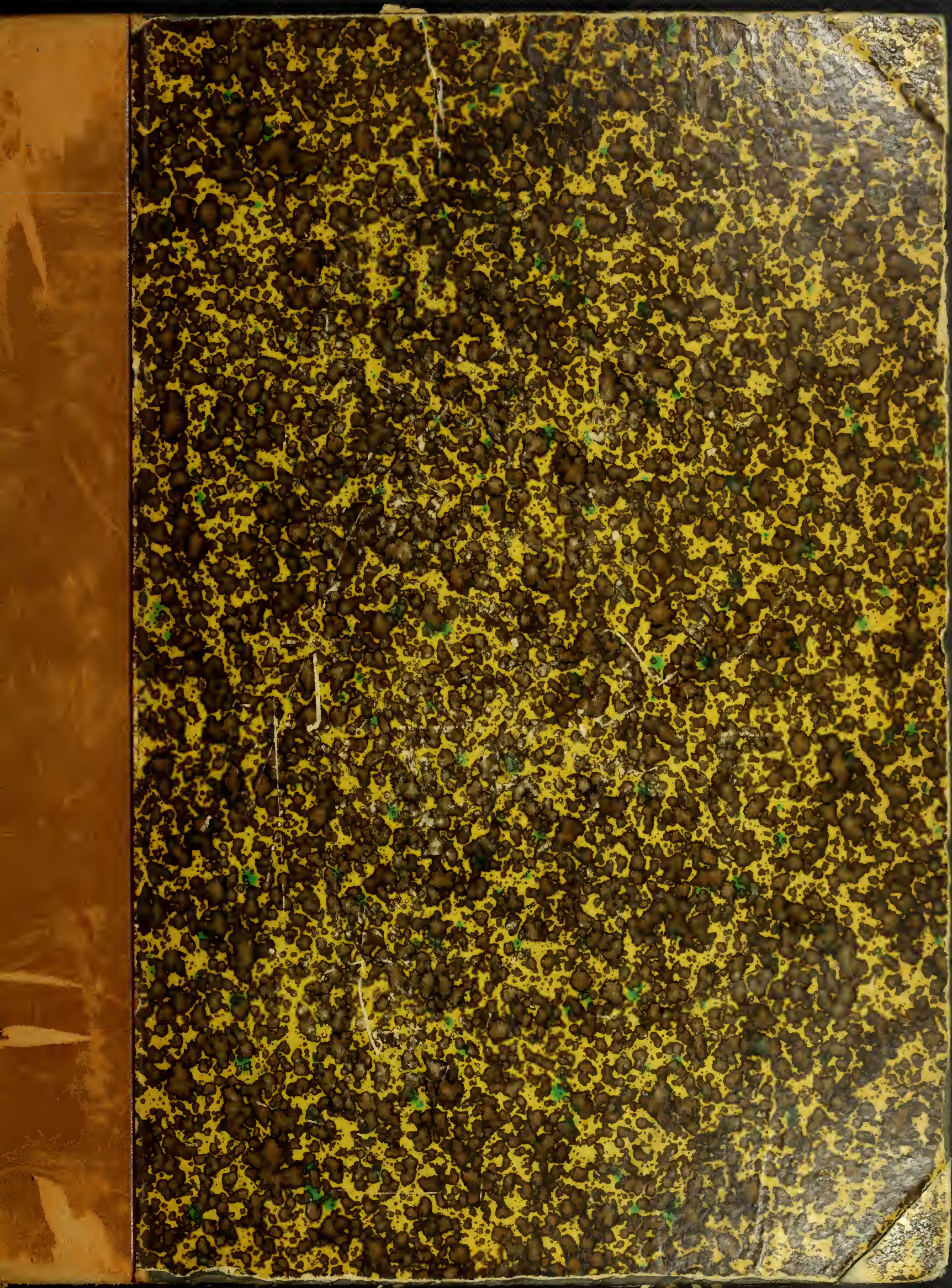




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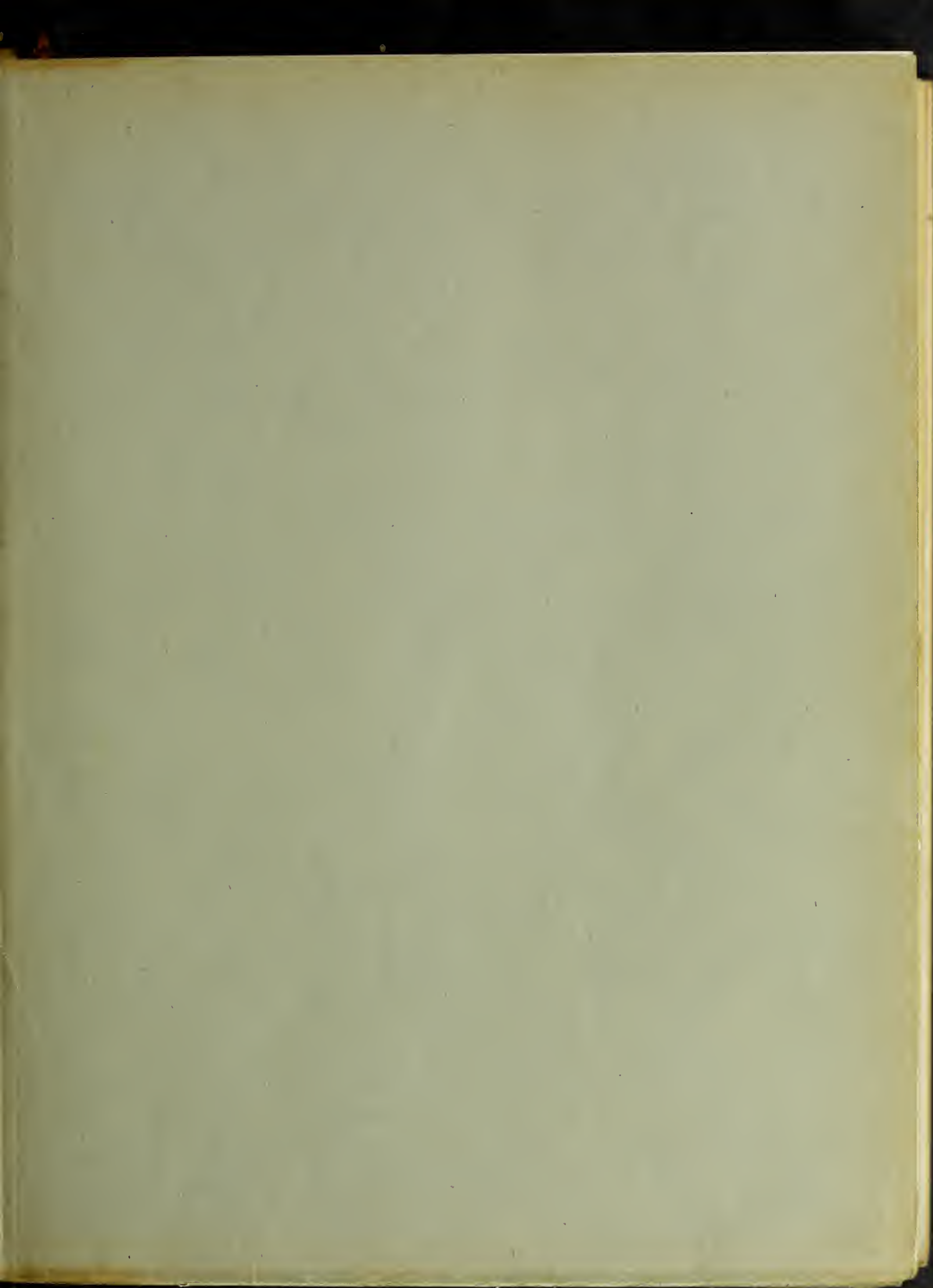
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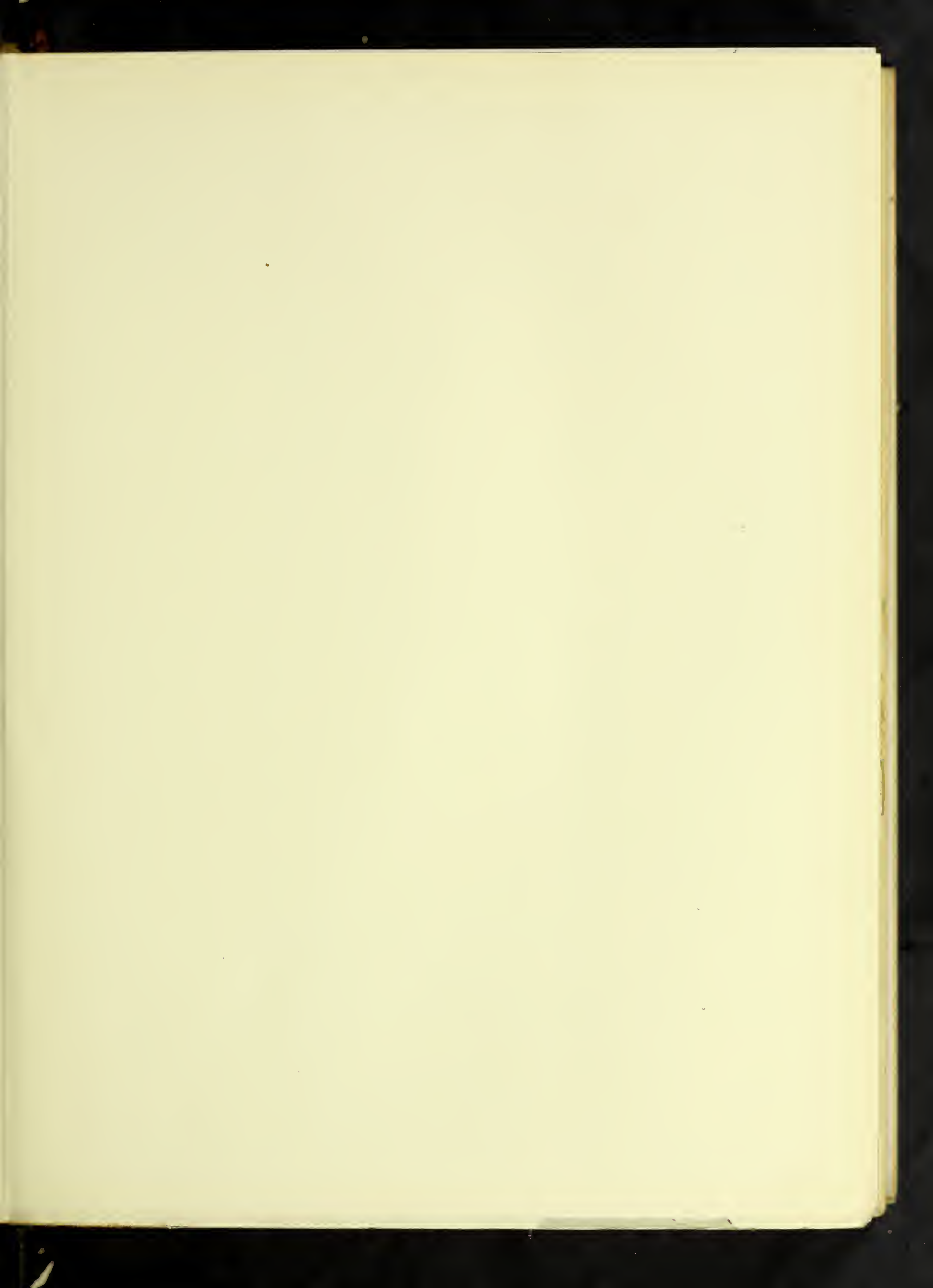
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Published Every Friday at 524 Kimball
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Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, JANUARY 1, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
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Summy's music stores; or may be ordered through
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Vol. 7

Chicago, January 1, 1915

No. 1

Editorial

PLEASE NOTICE

Music News never, by any chance, is late in printing. Always, this paper goes into the postoffice on Thursday afternoon, and ON HOLIDAY WEEKS IT USUALLY IS PRINTED EIGHT OR TWELVE HOURS EARLY.

All changes of advertisements should reach us invariably on Monday—all programs on Tuesday on ordinary weeks and on all holiday weeks programs should come on Monday if possible.

We are moved to these remarks because of the fact that every week recently we have received important matter too late in the week for current printing, and last week especially we received many church programs for Sunday as late as Wednesday and Thursday. Some of them, in fact, came hours after the paper was printed.

A HAPPY NEW YEAR

In spite of the alarms of war and the prediction of vari-hued croakers, the season of 1914-1915 so far as it has progressed in the United States of America has not been a bad one.

On the other hand, and in many ways, the season has developed successes and growths which were not thought of at the beginning.

The general business situation of the country is distinctly better now than in September, and it is therefore safe to predict that having weathered the first half of the season so well the music world has nothing to fear from the second half but, on the other hand, has everything to hope for and much good that may safely be anticipated.

Music News therefore wishes to bring today a message of Optimism and Good Cheer!

To every music interest of the country—

to all artists, teachers, and music workers in every field—we wish a Happy and Prosperous New Year.

THE CENTURY OPERA COMPANY

That the Century opera season would be carried to its full announced time has been questioned by everyone who has observed developments from the very beginning of the season, and yet it is with poignant re-

“Verily what shall it profit a man if he’s on the right road, if he’s going the wrong way?”

gret that Music News chronicles the fact that this week is the last.

True, Chicago will have had six full weeks when the company closes, and that, perhaps, is enough for this year anyway—but the deepest regret is felt in the disbandment of the company and the fact that the dates in other cities have been canceled.

For the Century is an amazingly good company and has given a series of perform-

ances in this city which will bear comparison with the best we have ever had.

Chicago, perhaps, needs a serious scolding for the neglect of the opportunity to hear this company in English opera at very reasonable rates, and from time to time it will be well to analyze the various reasons for this neglect.

It seems to be proven beyond any question that, no matter what may be said by the press and the strong individual exponents of “opera in English,” this country is not yet ripe for it. In Chicago and New York it has been given an absolutely fair trial—and the people have refused to support the idea. True, the question of inadequate translations is still very much unsolved and the Century presented but two librettos which were at all good, these two being, however, wonderfully fine. They were “Carmen” and “Romeo and Juliet,” poetical texts for which had been provided by St. John-Brennon.

The public, however, did not notice the difference between these and the others and neglected all alike.

As has been stated in Music News persistently, the productions have been wonderfully fine in all matters pertaining to dressing and mise-en-scene, the chorus has been really marvelous and the orchestra thoroughly adequate.

The oft repeated assertion that there were “no stars,” has been proven a false one also, for the principals have been as uniformly good as in any grand opera company and many of them could have been developed into popular stars by a management so disposed.

True, certain singers have been overworked and some voices which made good impressions at the first of the season became worn and “tired” at the close. This was merely a matter requiring only a little readjustment of forces, however.

The one item in which any blame can be attached to the management of the season in Chicago lies in the fact that publicity for

the company has not been well taken care of.

A practical publicity man could have found a hundred ways to increase public interest—the advertisements have been far too meager, the “talk” about the company has been strictly restricted—all of which may be the policy believed in by the Messrs. Aborn, but which, as a matter of cold fact, does not appeal to Chicago.

WHY NOT AN OLDER MODEL?

Too many young American musicians are attempting, in their composition, to mimic the ultra-modern French and German writers.

Something absolutely new is, of course, to be desired, and no American music will succeed permanently except that which has in it something unique and original and something also which smacks of American soil.

But the whole music development of the world throughout all the past belongs to America, as well as to all other countries. The legacies of all Europe are ours as much as they are anyone else's.

Why, then, must our young composers choose always the most freaky developments of Europe for their models?

Why not try to write a song like Schubert's rather than to everlastingly imitate Richard Strauss? Why not write some “little pieces” à la Mozart rather than everlastingly to imitate Schoenberg?

Surely it would be much more difficult to write a Mozart-like piece than one which is Schoenbergish.

And if Mozart be deemed too much of the misty past, why not try to write something that has as its elegant model Chopin?

Whatever else he did or did not do, Ethelbert Nevin did most emphatically write things which at least suggested the Chopin style and his works are full of the most beautiful melodies also. It is very easy to toss such composition aside with a contemptuous remark as to its “saccharinity” and simplicity, but how many of the imitators of Strauss and Schoenberg could, by any stretch of their powers, write a melody which was even remotely comparable to those which flowed so freely from the soul of Nevin?

CHRISTMAS CARDS

Musie News felt very rich in friends on Christmas day because of the fact that so very many had been so thoughtful as to send cards and letters of greeting. So many of these were there, in fact, that it is not possible to detail the beautiful sentiments thus expressed.

In no item has the printers' and engravers' art reached a higher plane than in the evolving of unique and beautiful

Christmas greeting cards and to this item many Chicago musicians had added their own individuality and good taste.

The result was thoroughly pleasing. Among the most attractive of all the many cards was a Christmas carol card, charming in its make-up and sent with good wishes from “Cora” and “Herb,” which, being put into more formal nomenclature, means Mr. and Mrs. J. H. Libberton, to whom, and to everyone who so especially reminded us of the season, and to every other friend of Musie News, we render thanks and a sincere wish for a Happy and Prosperous New Year.

CHICAGO STUDIOS TO THE FRONT IN OPERA

Again has the work of Chicago studios been endorsed in the selection of Hazel Eden Mudge and Worth Faulkner for the performances of “Guido Ferranti” at the Auditorium on Tuesday night of this week, and their success was not only creditable to them, but also to the teachers who have made such appearances possible.

Mrs. Mudge has for a long time been a pupil of Herman Devries and has often appeared in his concerts and opera performances, while Mr. Faulkner has been with Thomas MacBurney for several years and has appeared in many studio functions as well as in other concerts, opera, oratorio, etc. This item goes to emphasize the fact that Chicago studios are fully equipped to prepare pupils for any sort of public endeavor and an entire opera company, including orchestra, chorus and principals, could be recruited right here. When will such a move be made?

THE GALA BILL AT THE OPERA

A wonderful “Gala Night” bill has been announced for tomorrow (Saturday) evening as the “farewell” of the Century Opera Company to Chicago, and, in fact, as the last performance they will give, at least this season, anywhere.

In view of the fact that very many beautiful performances have been given here to woefully inadequate houses, Chicago musicians should rally to the defense of the good name of the city musically, and should see to it that on Saturday evening the Century people face a sold-out house. This would be something of a compensation, though a very tardy one, and Musie News believes that everyone who buys tickets for that performance will be vastly delighted. The bill, as shown elsewhere in this issue of Musie News, includes some of the most popular items of the repertoire and practically every member of the company is to appear.

WAR—AND HEREAFTER?

(The following poem was written by Mary Lindsay-Oliver and sent out on a handsome card to her friends as a Christmas thought:)

Fight! For the fight is upon you!
War, with its Death and its Arms,
Rivets the heart in the battle.
Heedless of any alarms!

Teuton—and Son of a Briton—
Frenchman and Belgian and Slav
Warring with ruthless endeavor
To kill and to capture—and have.

Is there no thought but the glory
That blinds with its false ray of light,
That teaches in martial vindictum
That “Physical Might is the Right”?

Has the peace-loving Sun God of Freedom
Flown off in the wake of the Day
When Humanity struggles in fetters.
And fighting—forgets how to pray?

When machine-gun, shrapnel, and bayonet
Have ravished a town and its life,
Can the Conqueror in truth with his conscience
Rejoice in result of the strife?

With no love in his heart for his foemen
And no place for compassion or balm,
Has he lost in his brute force and fury
The peace of the hundredth psalm?

Not lost—but the while blind and futile
He trusts in “the Might of the Right”
That will crush out the Wolf that is howling
Its way in “the Strength of the Fight.”

And though Son of a Briton—and Teuton—
And Frenchman and Belgian and Slav
Are slain in the horror of battle
And lie in a soldier's grave—

The “Peace of the World” will not falter
In the hearts of the true and the good,
For the Great Ones will ever remind us
To love—and to save—as we should.

And out of the chaos of battle,
And out of the din—and the strife—
There will come an awakening to all men
Of Truth—and the meaning of Life.

When the heart shall be freed from Horror
And Love reign—never to cease—
Then the Nations—and all the World over—
Shall bask in the Sunlight of Peace!

MARY LINDSAY-OLIVER.

PEACE ON EARTH

Throughout our land, on Christmas eve,
was revived the ancient custom of placing
lighted candles in windows, emblematic
of the Christmas spirit of “peace on earth;”
and in the hope of thus fostering the great
peace movement of the world, which has
for its object the abolition of war and war's
alarms.

A beacon prophetic is gleaming tonight
From palace and cottage—a tiny, soft light—
Ensymboling that pledge which the angelic
band
Confirmed with the Star over Bethlehem's
land

When, born in Judea, the little Peace Lord
Came heralding love, the sheathing of
sword.

Forgot have the nations that dwell o'er the
main
Christ's mandate of peace? Was it spoken
in vain.

That hatred of Christian toward Christian
should burn,

Till Christian for help to the pagan must
turn,

While the Demon of War lifts insatiate
head

To gloat on his harvest—the fields ripe
with dead?

To war-sundered homes in that Old World
gray,

Where thickening shadows of horror play,
And Hope hides her face in dense mantlings
drear,

These tapers of peace signal courage,
and cheer.

From American hearts that in sympathy
beat

With the moans of the victims of death
and defeat.

Thanksgiving they teach that our land is
at peace;

They plead that the strife of our brothers
may cease.

Flame brightly, Love's sign to the races wide
That "God's in His Heaven" this dark Yule-
tide,

Ordaining, perchance, beyond our ken,
His "Peace upon earth, good will to men!"

ADA A. FISHER.

— # # # —

Garfield Park Church—At the Garfield
Park Methodist Episcopal Church, Hall's
"The Shepherd King" was sung last Sunday
evening under the direction of C. W. Ed-
wards. The choir was assisted by Mrs.
Emma Sollitt Sherman.

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CIVIC MUSIC CLUBS

In addition to the artists' recitals given under its auspices, the Civic Music Association has commenced the organization of the local clubs in some of the parks. These groups are called "Civic Music Clubs," a comprehensive term which may include adult or children's work, according to the needs of the community. At Seward Park, Elm and Sedgwick streets, children and young people are being given lessons in singing and Dalcroze Eurythmics by the Misses Tennis Mitchell, Margaret Taylor, Rose Theiler and Charlotte Gregory. These groups will give a large part of the Christmas program at Seward Park on Sunday, December 27, at 3 p. m.

The Civic Music Club of Dvorak Park, Twenty-first and Fisk streets, consists of a children's chorus in singing and Dalcroze Eurythmics, under the direction of Miss Albie Sladek and Miss Minnie Lawson, and a chorus of Bohemian domestic girls is conducted by Miss Sladek. These groups will give a program early in January, the date to be announced later.

At Mark White Square, Twenty-ninth and Halsted streets, the children's chorus is conducted by Mrs. G. M. Norbeck and the "Volks-lieder Verein," a German woman's chorus, is conducted by Mari Ruef Hofer. These two groups will present a Christmas program Sunday evening, January 3, at 8 o'clock.

The Civic Music Club of Hamilton Park, Seventy-second and Normal boulevard, consists at present of a choral club conducted by Mr. Edward Collins. It is the purpose of this club to develop other departments, including a study club, orchestra and children's chorus.

A community chorus which meets at the First Baptist Church, Thirty-first and South Park avenue and is conducted by John Allen Richardson has just affiliated with the Civic Music Association and from now on will be known as the Civic Music Club of the First Baptist Church. Their first program will be given Sunday evening, January 10.

It is the purpose of these clubs to foster a community interest in music and to provide an opportunity for developing local talent. While self-governing, the local officers and musical conductors are working closely with the Civic Music Association to bring about a city-wide organization with a well defined purpose and program.

— # # # —

Orchard School—Walther Brauer, 'cellist of the Orchard School of Music and Expression presented the Goltermann (A minor concerto for violoncello, with Mrs. Perry J. Power at the piano, last Friday evening in Auditorium Recital Hall, assisting Mme. Jane English, lyric soprano. Tuesday evening, December 29, Mr. Brauer will give a joint program with Miss Jessie Armager Power, canteuse, with Mrs. Power at the piano, at the residence of Mrs. Kilner Fox Thomas, 555 Barry avenue, when a program of 'cello-dramas will be presented by the trio.

Pangbourne—Miss Annette Pangbourne was soloist at Grace Methodist Episcopal Church on last Sunday, singing incidental solos in several anthems and also the offertory solo, "Glad Tidings," by Brewer.

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MR. NEUMANN'S ANNOUNCEMENTS

Miss Grace Stewart Potter, a Chicago pianist and protegee of Mrs. George M. Pullman, will be heard for the first time in recital next Sunday afternoon, January 3, at 3:30, at the Illinois Theater, under the direction of F. Wight Neumann. Miss Potter has recently returned from Europe, where she studied with Leschetizky and Busoni.

Mme. Marcella Sembrich will make her only Chicago appearance in song recital next Sunday afternoon, January 3, at Orchestra Hall, under the direction of F. Wight Neumann. Mr. Frank LaForge will be the accompanist. The program has been printed in Music News.

Walter Damrosch, conductor, and the New York Symphony Orchestra, will be heard in an orchestral concert Sunday afternoon, January 17, at the Illinois Theater, under the direction of F. Wight Neumann.

Mme. Schumann-Heink, the world's greatest contralto, will give a song recital at Orchestra Hall Sunday afternoon, January 10, under the direction of F. Wight Neumann.

Mount Union Conservatory—At New Philadelphia, Ohio, the Mount Union Conservatory presented three splendid pupils' concerts just before the holiday vacation. These were dated December 4, 10 and 17, and the programs were of a character to reflect much credit on the school.

Music in Chicago

AN AMERICAN PROGRAM

The Society of American Musicians presented Isaac Van Grove, Henry Linden, Hugo Kortschak, Alexander Krauss, George Dasch, Emmeran Stoeber, Albert Lindquest and Leo Sowerby in the following program of American compositions, at Fullerton Hall on last Tuesday evening:

Sonata, F sharp minor, Op. 5 (For piano and violin).....Guy Bevier Williams

Elegiaco, con passione

Andante espressivo

Presto

Allegro hieramente

Mr. Van Grove and Mr. Linden

Quartet (for strings).....Isaac Van Grove

Andante—Allegro con molto

Andante

Mr. Kortschak, Mr. Dasch, Mr. Krauss,

Mr. Stoeber

A Garland of Songs, Op. 72.....Louis Adolphe Coerne

In Twilight

The Bells Are Ringing Far Away

Over the Tree-Tops

At Sunset

Love Came at Dawn

Mr. Lindquest

Eight Little Pieces (for piano and 'cello).....

Leo Sowerby

Tranquilly

Broadly

Moderately

Capriciously

Fairly Slow

Pompously

Very Expressively

Retrospectively

(To be played without pause)

Mr. Sowerby and Mr. Stoeber

Terzetto (for violin, viola and 'cello).....

Eric De Lamarter

Allegro moderato

Andantino quasi allegretto

Allegro giocoso

Mr. Kortschak, Mr. Dasch, Mr. Stoeber

With such an array of artists as were concerned in the presentation of this program it goes without saying that the work was well done; in most cases it was exceptionally well done.

The purpose of this review is, therefore, not so much to tell how the various artists delivered themselves of their tasks as to comment upon the program itself.

It is vastly to the credit of the Society of American Musicians to present such a program and to gather such an audience to judge of the works as was that of last Tuesday evening.

It is believed that the program was listened to with the greatest of interest and that the audience which heard it was one which was thoroughly capable of forming an opinion which was worth considering. It must be said at once, therefore, that this audience seemed to like every number on the list and that there was no particular choice made as between them.

It is the purpose of this review to tell frankly the impression made upon the writer by each number, simply because it is believed that only through outspoken opinion can we ever arrive at any satisfactory conclusion in regard to new works.

It must be remembered, however, that what is said need not be considered in the remotest degree as final, for, after all, it is but the opinion of one person, after a single hearing of the works in question, and no one can definitely judge of any work on such short acquaintance.

Not all of the Guy Bevier Williams' "Sonata" was heard, but the last two movements suggested very emphatically that this writer has many fine ideas and that he has worked hard to put them in concise and interesting shape. The "Presto" was particularly characteristic, the last movement was less so, but still created the desire to hear it again.

Mr. Van Grove's "Quartet" might just as well have been announced as from the pen of any one of the modern French writers. It introduced far too much material, was painfully diffuse and very much lacking in form. There were many moments of interest, however, and there was an overlay of color which held attention always. It is thoroughly believed that Mr. Van Grove can do much better but it is surely advisable for him to study simplicity of utterance.

The songs by Coerne were more melodious than most things on the program; in two instances at least, notably so. In a cycle of new songs such as this, either there must be printed words on the program or else the singer must enunciate with great clarity, in order that the audience may judge of the poetical value of the verse at the same time it listens to the music. In this case there were no printed words and the enunciation of the singer was far from perfect, so that it is impossible to say whether the songs have vitally interesting texts or not. The accompaniments to these songs are particularly beautiful and they were played by Mr. Van Grove with great significance.

The "Eight Little Pieces" by Sowerby must be regarded either as an imitation of Schoenberg or as a burlesque on that writer.

If the former, one must emphatically express the opinion that almost any other model would have been better; if the latter, it must be confessed very readily that the burlesquing has been done cleverly and effectively. Beyond any question both Mr. Sowerby and Mr. Van Grove have shown great skill and great judgment in the color and effect in their work, the trouble in both cases being, it seems to me, that simplicity and directness both of melody and of form have been utterly sacrificed to the use of great masses of color, which, while dazzling for the moment, leave no satisfactory impression afterward.

Unquestionably, the De Lamarter "Trio" was the best piece of the program. Its first movement proved especially lucid and full of intelligence, while the other two were well in contrast to it and thoroughly reasonable at all times, though Mr. De Lamarter also knows how to splash on the color when he likes.

This work, and also that of Mr. Williams, may confidently be expected to take a permanent place in American music literature.

Fortunate indeed was the program committee in securing such splendid artists as those appearing at this concert. Messrs.

Kortschak, Stoeber, Krauss, Dasch and Linden were all that could have been asked in the ensembles, Mr. Stoeber excelling particularly in the Sowerby pieces. Mr. Van Grove and Mr. Sowerby both played with artistic finish and great musical feeling and Mr. Lindquest showed in his voice a very distinct gain in his middle tones, which formerly were thin.

C. E. W.

MRS. WEBSTER AND MRS. WHITE IN CHICAGO

Ada Sloan White, reader, and Marion Coryell Webster, pianist, gave a concert Friday afternoon at the Auditorium Hotel for the Colony Club.

Mrs. White is an artist of rare merit, unusual in her versatility and charming in her manner. She has the power to win, enthuse and hold an audience.

One of the interesting features of the program was that most of the music played was of Mrs. Webster's composition. She played temperamentally and with fine technic.

The program included piano numbers by Chopin and Mrs. Webster, played by Marian Coryell Webster, and the readings were all given to musical accompaniments by Mrs. Ada Sloan White and were all given to music composed and played by her.

EFFA ELLIS TRAINING CLASSES

A circular is being sent out by the Effa Ellis Perfield Music School in the McClurg Building, Chicago, which is well worth the study of any teacher who is interested in modern pedagogics in any branch of music.

The first page of this circular contains an "Eye Picture" of notes, which was drawn by a seven-year-old pupil in one of the Effa Ellis Perfield classes and this alone is enough to prove the practical value of the teaching inasmuch as it furnishes proof positive that the little girl knew exactly what she was about and was able to demonstrate the relative values of all notes in ordinary use.

The circular, however, has much more of interest than that, and, in entirety, gives a splendid illustration of the value of the normal classes now in session at the school.

Bachmann—Ella Bachmann, the much admired Chicago soprano, is as busy as ever during the holidays. She sang Christmas songs and told fairy tales to the little folks at the North Shore Women's Christmas celebration. Several times the soprano sang at the "Midnight Mission" and filled private engagements at Tracey and Rogers Park.

American Conservatory—Advanced piano pupils of Allen Spencer and vocal pupils of Edward Clarke will appear in recital Saturday afternoon, January 9, at Kimball Hall.

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FRED H. HUNTLEY SINGS AT HAMILTON PARK

The sixth program of the MacBurney series of song recitals presented at Hamilton Park Field House during the current season was given to a very appreciative audience on Monday evening, December 21, by Fred H. Huntley, bass-baritone, assisted by a male octet made up with Lon P. Payne, Walter A. Diederich, Clifford W. Johnston and Harry H. Clifford, tenors; Royal B. Smith, Herbert M. Bailey, John R. Rankl and William G. Hay, basses; John Doane was the accompanist.

It is doubtful if a more enjoyable concert will be heard at the south side park this year. It is seldom that such a varied program is given and just as seldom is it as well rendered. Mr. Huntley has been making marked improvement under the efficient guidance of Mr. MacBurney, and his splendid singing on Monday night was a source of genuine pleasure to his many admirers. He mounted the platform with the octet at the opening of the program and sang the solo part of Grieg's sturdy "Land Sighting" with a full, rich tone and excellent enunciation, thereby adding to the finish and effect gained by the octet in their commendable reading of the well-known yet always welcome Grieg work. Following this, Mr. Huntley sang "Songs from the Turkish Hills," by Clusam, which includes six difficult and very oriental numbers, namely "The Snow on the Mountains," "When I Hear Thee Sing," "A Dream," "I Know of Two Bright Eyes," "Tales They Tell" and "Let the Slaves." That he possesses a resourceful voice, fine musicianship and keen interpretative gifts was plainly evident from his masterful presentation of these songs.

At this point in the program the octet again appeared and sang in delightful style a splendid arrangement of "Still as the Night," by Bohm, and "O World, Thou Art so Fair a Sight," by Gericke. Rich, harmonious effect, which comes only from an ensemble formed by male voice, poured forth in abundance during the renditions of these two songs. In response to the enthusiastic applause which followed that fine display of chorus work, a jolly little encore was given. "Prince Ivan's Song," Allitsen; "Noon and Night," Hawley; "The Horn," Flegier; "In a Garden," Hawley, and "Marching Along," White, which comprised Mr. Huntley's last group, found him apparently at his best, especially in the first and second numbers, which teemed with resonant, colorful tones, expressive thought and fine regard as to musical values.

Mr. Doane's work at the piano was up to the usual high standard; therefore the singing was doubly enjoyed. The octet also received Mr. Doane's support in the opening number. The program came to a close with a brilliant rendition of Bullard's "Comrade Song," by the octet, which was an especially happy medium for the display of their powers.

Beloit—At Beloit College Chapel, Abram Ray Tyler gave organ recitals on December 15, 16 and 17, especially illustrative of "The Organ as the Handmaid of Religion," "As a Concert Medium," and "As a Representative of the Modern Orchestra."



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CARL SCHURZ HIGH SCHOOL

The "Tannhauser" concert given December 17, under the direction of Charles Lagerquist at the Carl Schurz High School, to the general public, was repeated free to the entire school of eighteen hundred on Tuesday and Wednesday mornings of Christmas week. It is perhaps superfluous to say that in some respects the initial performance was excelled, in others not. It has been a grand experience for the participants and for the entire school. The subject of "Appreciation," so vital in the up-to-date high school curriculum, could hardly have been given more adequate treatment under any circumstances. The value of the more or less intimate knowledge gained by the whole school of a most important musical work and its commensurate preparation of them for listening to grand opera in its more ideal presentation can scarcely be calculated. Visiting music teachers and principals from other schools have left encouraging comments, as have school officials and musicians of recognized standing. (It will be pardoned if this opportunity is taken to correct the spelling of some names of soloists in the appreciative account given this concert in Music News last week. The corrected names are: Miss Christine Nielsen, Miss Mary Merrill, Miss Ruth Andersen, Mr. Harold Dosch. Credit should be given Mr. Fowler Smith, a serious voice student, for his excellent singing of the solo of the title role, accepting, as he did, the rules of the board of education, which preclude the paying for such services.)

MYRTLE MASONIC TEMPLE

Friday evening, December 18, the orchestra, under the direction of George Dasch, gave another of their excellently arranged programs before the large and enthusiastic audience that came to hear the splendid music. Mr. Dasch seems to know how to build a program that will please and at the same time comprise numbers of musical and educational value. The overture, "Phedre," Massenet, and Bizet's suite, "L'Arlesienne," were given excellent readings, followed by Lingini's delightful "Ballet Egyptien" and the beautifully rendered Tchaikowsky "Andante Cantabile" for string orchestra. The Strauss waltzes, "Village Swallows," with their color and rhythmic melody received a very effective reading, as did the march, "Universal Peace," Von Blon. Mr. Bruckner made a deep impression with his excellent playing and engaging personality. He draws a tone of great beauty, warmth and power. His artistic rendition of Saint-Saens' "Concerto" won him several rounds of merited and sincere applause, and it is safe to say he would be given a cordial welcome if he chose to appear again.

McGranahan — Thomas McGranahan, tenor, filled the following engagements during December: "Harvest Cantata," Garrett, December 6, at St. Luke's, Evanston; "Death of Minnehaha," December 11, with Carmelite Choral Club; "Story of Bethlehem," Protheroe, December 20, with the Methodist Episcopal church choir of Englewood.

MUSICAL MORNING

Tuesday morning, December 22, Mrs. Charles L. Krum gave a music program at the Fine Arts Studios, the following pupils taking part in the program: Lillian White Freyn, Miss Myrtle Moses, Miss Karpen, Miss Orschel, Miss Kolb and Mrs. John Trelease. Mrs. Krum has some splendid voices in her studios and the work of the pupils taking part in the program gave ample proof of her ability as a voice teacher and coach. Mrs. Trelease has a pleasing stage presence and voice of good quality, which she used to a fine advantage in Goetz's "Melisande in the Woods" and "Sleepy Babe," Canfield. Miss Kolb was heard in the Saint-Saens "Aria" and MacFayden's "Forest of Oaks," displaying a voice of excellent range and good quality. Miss Karpen gave some delightful interpretations of some "Kinderlied" that were very enjoyable. Miss Orschel in "The Spinning Song," "The Lanthorn," used her very pleasing voice to a fine advantage. Mrs. Freyn's splendid voice left nothing to be desired in "Das Wandern," Schubert, and Liddle's "In My Garden." Mrs. Freyn's rendition of "Wearin' the Green" was very artistic and is seldom sung better.

Miss Moses has an excellent soprano voice, and she was heard to a fine advantage in the aria from "Herodiade" and Sinding's "Sylvellin." Her singing of the Brahms number was especially artistic.

Mrs. Frederick Lewis furnished sympathetic accompaniments throughout the program that are worthy of special mention.

H. W. P.

Oak Park—A particularly beautiful Christmas service of music was given at the First Methodist Episcopal Church of Oak Park, under the direction of George L. Tenney. The choir of the church, Adelaide Brown Tenney, Annabelle M. Dickey, George Lee Tenney, Frank H. Collins and Ruth Simmons, organist, gave the morning program, and in the afternoon were assisted in "The Story of Christmas" (Matthews) by Naomi Nazor, Esther May Plumb, Eugene Dressler and G. Magnus Schutz.

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BALLMANN'S ORCHESTRA

Sunday afternoon, December 20, the ninth concert of this season was given before a splendid audience by the orchestra under the direction of Mr. Ballmann. The soloists were Warren Proctor, tenor; Adah Bryant Buckingham, contralto; Rudolph Mangold, violin. The orchestra was in fine trim Sunday afternoon and the playing of Halvorsen's "March" and Humperdinck's "Koenigskinder" aroused great enthusiasm. The "Andante" from Haydn's "Sixth Symphony," played by request, was so well done that it is safe to say it would be welcomed again should they chose to present it. The "Introduction and Prayer," from Wagner's "Rienzi," and "Largo," Handel, were well rendered. Mr. Mangold furnished the violin obligato for the "Largo" and won much merited applause. Steward's "Hawaiian Patrol" was given with great abandon that was very catching. Lueder's "Descriptive Fantasia" was very effective and met with great favor.

Mr. Proctor was the star of the afternoon and he was accorded an ovation for his splendid singing. His sincerity of purpose and excellent voice is winning him a host of friends and admirers. He sang a varied list of songs, achieving great success.

Adah Bryant Buckingham has a splendid contralto voice, which she used to a fine advantage in numbers by Schumann and MacFayden. MacFayden's "Cradle Song" was very effectively done, receiving a cordial round of applause for her efforts.

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CONCERT AT ARMOUR SQUARE

Wednesday evening, December 23, the Civic Music Association presented Miss Hazel Huntley, contralto; Miss Marie Ludwig, harpist; Ethel Geistweit Benedict, accompanist, in recital. The first half of the program was not heard by this writer, who arrived just in time to hear a splendid rendition of the last half of the Saint-Saens' aria. Later Miss Huntley sang Goetz's "Melisande in the Wood," "A Lovely Maiden Roaming," Branscombe, with a fine quality of tone and breadth of style that won her much praise and a storm of applause. Miss Ludwig has a splendid technique and she gets a tone of fine quality and power that makes her playing a pleasure to hear. She gave excellent renditions of the Schaeffer "Ballade," and Cheshire's "Valse Caprice," receiving cordial rounds of applause for her efforts. The harp accompaniments were well done and deserve a word of praise, as were the splendid accompaniments of Mrs. Benedict, who never fails to please in this line of work.

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Nichols—Alfred E. Gally, tenor, a promising pupil of John W. Nichols, has recently been chosen to complete the quartet at the Beck Memorial Church. His solos show the careful and thorough training he has received, and are a delight to his listeners. On the evening of December 20th he was heard in Matthews' "The Story of Christmas."

###

Murfreesboro—Pupils of Arthur Thomas in the college at Murfreesboro, Tenn., gave a fine program of piano numbers just before the holiday vacation. The "Home Journal" (Murfreesboro) spoke in terms of great praise of this event.

FESTIVAL SERVICE AT ST. JAMES

The program of special music at St. James' Episcopal Church last Sunday afternoon included organ prelude, "Adagio," sonata 5, by Guilman, Magnificat in E flat (West), Deus Miseratur in E flat (Buck), "With Verdure Clad" (Creation), opening chorus from Mendelssohn's "Hymn of Praise," and an organ postlude of three numbers—"Scherzoso" (Rogers), "March of the Magi" (Dubois), and "Overture to Occasional Oratorio" (Handel).

The "Creation" aria was sung by Earle Abramson, boy soprano. This lad has an exceedingly pleasing voice. His tones are rich and vibrant, without shrillness, his enunciation and phrasing good, and the



EARLE ABRAMSON

manner in which he carried through this big aria was a decided credit to him and to those who are responsible for his musical training.

Mr. John W. Norton, organist and choir director, has accomplished splendid results with the choir. Choir boys are very apt to force tones in singing a composition requiring great volume, thereby giving a harsh quality, but there was an entire absence of that unpleasant feature Sunday afternoon, and the work of the choir was unusually satisfactory from a listener's standpoint.

It is a compliment to Mr. Norton to record the fact that almost the entire audience remained after the service proper to listen to the postlude, and after he had finished the three compositions which comprised it no one made a move to go until he gave visible evidence that he would play no more by turning off the electric light in the loft and folding up his music. In fact, many of his hearers were not familiar enough with musical literature to recognize the end of the last composition when it was reached. They knew only that they were enjoying themselves immensely and would take no chance of missing anything. Mr. Norton knows how to play and what to play to satisfy and please musicians and non-musicians alike. Sunday's effort was a fine example.

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A VISIT WITH FANNIE BLOOMFIELD-ZEISLER

The name of Fannie Bloomfield Zeisler is a household word in the United States, where she stands for everything that is superior and fine in the art she has made so truly her own. Where besides she stands for that ideal of perfect womanhood which lends a saving grace to the profession counting her as a prophetess whose message is rooted in the truth, and as a priestess to whom the glorious rites of her art are a religion.

Real people weave round themselves—unconsciously—a garment rendering them more interesting by far than the average man or woman; and while it is not easy for the public to get at the inner lives, tastes and predilections of the elect, the lifting of a corner of the veil of mystery surrounding them lends somewhat of a vivid realism to their vague personalities. The real man or woman behind the artist is always the delightful sphinx problem of a worshipping public.

This curiosity about the great is akin to a flame that never dies out, and curiosity is often obliged to be satisfied with meagre glimpses of the truth, or turn away disgusted from a form of journalistic stultification almost sanctified by custom and long usage.

To me Fannie Bloomfield Zeisler is as

many sided and absorbingly interesting in her personality as in her playing; and those who know her as a genius of the keyboard can readily recall the thousand and one moods in which she manifests her art, and in her art herself.

It is a thousand pities that the special public she has made her own in this great city can have no opportunity of admiring her in close proximity, as was my good fortune; for she is a woman of endless charm who can play as easily upon the emotions and susceptibilities of her guests as she can evoke a thousand varied effects from her obedient keyboard.

Her magnificent suite in the palatial Hotel Biltmore held more than one ardent soul waiting to be honored by a few gracious words from America's own unexcelled virtuoso the morning I called. Society women of the exclusive set; journalists, artists who came with examples of their sculpture or painting; artist-musicians who came to beg for advice; a steady stream of callers. Indeed it is the ante-chamber of a noble, an ambassador, a princess of the blood royal one might conjecture, for the chamber is spacious, luxuriously decorated and filled with flowers rich and rare, offerings from Saturday's recital.

And this important personage is the modest black-haired woman (whose visage

sculptured in ivory with a golden halo might be the face of St. Cecilia herself) the world calls Fannie Bloomfield Zeisler.

Mme. Zeisler speaks feelingly of the inspiring audience which filled Aeolian Hall to hear her on Saturday afternoon, though hardly a mile away Fritz Kreisler was proving that even a violinist-soldier may live to fight another day (at least that was what I thought on Saturday). Indeed a Zeisler audience has hallmarks all its own, and not discoverable at the musical functions generally.

Imagine a row of seats in Aeolian Hall pre-empted by nuns. Not without their opera glasses either, and absorbed in watching those clever fingers flying over the black and white keys, or caressing them subtly, sinuously with an almost feline exquisiteness of touch. That wonderful touch capable of infinite shades of color, from exquisite pianissimi to sweeping stressful fortissimi.

You look at the fine, firm hands so well kept—so strong yet delicate in structure, and you remember George Eliot's description of the hands of the beautiful Dorothea Brooke.

You think of St. Cecilia, not as a Dresden-china doll sitting before a nondescript instrument of the pipe-organ variety, and you remember that St. Cecilia was a Latin—not a Saxon of pink and white; but a Roman maiden with black brows and ebony tresses, and the brunette coloring and delicate aquiline features of the marble bust of the handsome young Augustus, or the fascinating bas-reliefs of the chaste and lovely Cornelia.

And Mme. Zeisler is a Cornelia of the modern world. Her Gracchi, the three sons of whom she is so proud and whose idea calls up smiles of satisfaction when she tells you how much they mean to her, and how unconsciously their influence has helped to shape her art.

Rarely seen in the artist-ridden haunts of the metropolis, a queen among women, those are privileged indeed who are permitted to listen to Mme. Zeisler at length. But what a reward. She has a sparkling wit and a sometimes roguish humor, and she says things which keep you laughing and laughing. Naturally she dominates the scene with a marvelous magnetism, all the more delightful because the great pianist is utterly without self-consciousness.

It was a regret to be obliged to part from this beautiful personage, and as I kissed her she whispered—"It is not goodbye—I think it may be only an revoir—and who knows I may have a surprise for my New York friends before the dove burnishes itself for spring."

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their bow to a remarkable audience in Aeolian Hall on the evening of December 13, and sat calmly down to discuss a program of varied—indeed one might say—ill-assorted elements. While outside the rain came down as though all Niagara were being emptied over our defenceless city. It did rain cats and dogs and almost everything but dollars—and these all rain in Belgium—yet marvelous to relate the hall was well filled, and there was a string of carriages and motors before the entrance; and evening costumes seemed the rule rather than the exception in the boxes and the parquet.

But then the Zoellners are very popular folk, and their admirers always anticipating an exceptional program on the side of novelty, are rarely disappointed.

And the evening of the 13th of December proved no exception, for with almost the first measure of the Milhaud Quartet the audience realized the obstreperous, erratic and (be it whispered pianissimo) cacophonous character of the new—the very new—composition, and settled itself down with philosophical calm not unmixed with curiosity—curiosity as to when a real old-fashioned bit of melody might pop up its head to reassure a lot of people gradually growing more bewildered as the piece advanced in the most unusual combinations of fourths and fifths until chaos promised to supervene.

The first movement, entitled not unhumorously "Rhythmique," spells anything but poetic conformity; yet strangely enough curiosity as to how the whole will eventually whets the appetite for more. And indeed there is enough and to spare—en parenthese, the Flonzaleys contented themselves with two movements only; but then the weather was serene, and there was to be no risk of a flying squadron—flying out of the door into Forty-third street that is.

It will take at least a dozen hearings to satisfy the mind that this is probably the music of the future, and that when we imagined we should be most redeemed from any suspicion of harmonic deviations from the normal a cacophonous cataclysm not only threatened, but, like the rain, actually descended upon us.

The succeeding movements showed even a greater reluctance to conform to the rule of sensuous melody, and succeeded themselves in the order in which their composer had arranged them—though, to paraphrase Shakespeare, arrangement there was none—until at the conclusion of the tremendous whole the house applauded; doubtless more in recognition of the courageous labors of the dauntless, indefatigable and tremendously talented Zoellners, than with any deep-descending feeling of admiration of a composition that will have to be heard early and often and in homeopathic doses to be remotely understood or appreciated.

In a sense the "Quartet in D" by Gustave Samazeuilh—with two movements offered—is in a category with the Milhaud

composition; yet in the first movement, the "Lent et Soutenu," there are indications—strongly accentuated—of a genius for pleasantly-woven melodies, original in form and color, with more than a hint that the composer has studied the forms employed by Wagner and his disciples in their symphonic building.

Again, a close study of this latest applicant of the French school for recognition must be accorded a painstaking devotion, in order to grasp entirely the beauties in which the composition abounds, though neither conventionally considered nor evolved.

Beethoven really came into his own as a melodist by comparison with what went before and came after, and the genuine applause of the evening was called forth by his quartet, Op. 18, No. 2, with its four movements, a hint of whose theme in the first movement trailed delightfully reminiscent through succeeding ones.

It was anything but difficult for the Zoellners to maintain that difficult thing, a perfect and rhythmical balance; they made the art of dovetailing their very own, and one may imagine the steady and conscientious rehearsing that precedes this wonderful accord in time, rhythm and attack.

Beauty and clarity of tone demanded instant recognition from the listeners, and that magnificent authority without which there is no oneness of intent and accomplishment, showed in everything they did.

□ □ □

Mme. Marie Narelle Star of Trenton Concert

On the evening of the 16th of December Mme. Marie Narelle was one of the stellar attractions of the great concert given in the beautiful and spacious opera house of Trenton in aid of the national relief fund of the British Isles, and, according to a letter received from a critical listener, "Achieved a signal triumph in the great aria of Tschai-kowsky, 'Adieu Forests,' from the opera Jeanne d'Arc," which she sang with magnificent sweep and tender sentiment; in the three very difficult songs of the Dvorak group of 'Gypsy Songs,' in a group of two songs, one by Mrs. Beach, the well known 'Year's at the Spring,' and Salter's dramatic 'Cry of Rachel,' which she interpreted (as many in the audience were overheard to say) as they had never heard it sung before, and in a number of encores demanded by her enthusiastic auditors."

Others who took part and received applause were William Woodhouse, Jr., who disclosed an excellent tenor, and was specially admired in Gounod's aria from the "Queen of Sheba," "Lend Me Your Aid"; May Mukle, English 'cellist, who played with grace and finish, and Horatio Connell, baritone, who afforded the audience much pleasure by his rendition of two groups of songs.

□ □ □

Concert of the Philharmonic Remarkable

Remarkable! In that with a tenor from the Metropolitan Opera House, one Eduar-

do Ferrari-Fontana—the good-looking young husband of the stately Matzenauer—as soloist, the ovations (for twice our handsome and dignified Josef Stransky was obliged to signal to his men to arise and acknowledge the tremendous acclamations of an unusually staid audience) were all intended for the conductor and the members of the orchestra, for their rendition, in so superb a manner, of the Rimsky-Korsakoff Symphonic Suite, "Scheherazade," and Richard Strauss' "Till Eulenspiegel"—readings at once so uplifting and epoch making that the audience was carried beyond itself with enthusiasm.

Salvo after salvo of acclaim greeted these interpretations. Balance, precision and crispness of attack, admirable dynamics, perfection in accord of the choirs, characterized the readings, and the men played as if inspired by the fiery, changeable Tschai-kowskian cum Wagnerian afflatus of the Russian composer, or the less strenuous, mischievous spirit dominating the "Tone Poem" of Strauss.

Liszt's "Hungarian Rhapsodie, No. 1," in F, found its place admirably at the finis, and its rousing outpourings of true Magyar temperament and spirit could not fail to send home a fine, big audience in jovial, if not mercurial humor and spirits.

But the soloist of the evening was the disappointment. Either he was the victim of an uncontrollable nervousness which haunted both his solos, making his small sobs wabbling in the wishy washy solo from "La Forza del Destino"; he was indisposed from a laryngeal or pharyngeal hoarseness attacking especially the medium of the vocal range, or, which seems most likely—he is a greatly overrated singer, with a small, undeveloped lyric voice in its present estate insipid, clouded and restricted, and sadly in need of a change of method.

The phrasing of Urlus last year, when he essayed the interpretation of the magnificent prayer from Wagner's "Rienzi," left much to be desired, but he ranks head and shoulders above Ferrari-Fontana; indeed it is absurd to mention them in the same breath.

Mr. Ferrari-Fontana conferred one favor upon part at least of his audience. He made evident how feeble and weak is this solo for tenor, Beethoven's "Adelaide." How impossible it is for any tenor, not a Bonci, to breathe the breath of life into this foolish and simpering apotheosis of the lackadaisical and maudlin—this outpouring of the bleating of the human calf in the throes of the sentimental—erotic. Beethoven appears to have had a weakness for the forceful—feeble variety of verse. See, or rather hear the sugar candiness of the Quartet—surnamed the "Cannon" in music as well as poetry—if one may employ this term to dignify anything so feeble and foolish, in the beginning of "Fidelio." Perhaps the Fates have sent us the French Cubists in Music as a punishment for our musical Diabetes Mellitus.

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Let us hope that the Adelaide of the poem was endowed with enough of self respect to reject so tame an eulogy.

And the tenor of the evening sang the song in its weary, long-drawn-out repetitions as tamely as its milk and watery kind deserved. Nor did he rise to any unexpected heights in the deliverance of the Verdi aria; for while his instincts may be healthy, he is lacking in the fervor as well as the robust organ of the dramatic tenor.

b b b

Isabel Hauser, our delightful pianist, will spend the Christmas holidays with her mother in the ancestral home in Columbus.

She is slated for a number of appearances in the near future, in conjunction with the Saslavsky Ensemble, and she will be heard in a few recitals which will be given in the spacious music room of her beautiful apartment. Among this last series a Chopin recital has been promised.

b b b

Miss Constance Purdy, with Miss Mabel Hammond at the piano, was the bright, particular star of a concert of the Russian Bayan Quartet given in Columbia University on the evening of December 16, in the auditorium of the Horace Mann School.

Her two solos, "Vision," by Moussorgsky, and "I Must Have Rejoicing," by Gliere, were exquisite examples of the singer's art. Miss Purdy was also heard in duets with the soprano, Mme. Dimitrieff and the tenor, Mr. Harris, besides the quartets.

b b b

I had the pleasure of meeting a famous American song writer a few days ago, in the office of that very clever impresario, Gertrude Cowen—none other than Carrie Jacobs Bond; a busy woman, apparently, who had been paying a flying visit to the Metropolis, arranging for the singing of several of her songs by Marguerite Dunlap for the Victor Talking Machine. These songs, which are shortly to be put upon sale, are:

"Life's Garden."

"Hush a Bye."

"The Sandman."

"Doan You Listen."

b b b

Mrs. Antonia Sawyer informs me that Mme. Julia Culp's concert on December 10 has been postponed to the afternoon of January 5, owing to a severe attack of la grippe. The same program will be given.

b b b

The great holiday of the year is at hand; the season of good giving—let us hope—and kind thoughts and wishes. The reign of Peace and Good-Will, even in times like these, when war is hold sway.

Many kind remembrances for the unique and praiseworthy editor of Music News, its advertisers and its readers.

A very Merry Christmas and a very Happy New Year.

— — —

Nichols—John W. Nichols, the tenor, is booked for the "Rose Maiden," with the Oratorio Society, in Walden, N. Y., on the 20th of next month. This is his second appearance for this organization. He is also re-engaged for a second performance of Matthews' "Conversion" at St. James' Church, Brooklyn, on the 24th.

FRANCES INGRAM

The St. Louis Globe-Democrat commented as follows, recently, on the Apollo Club concert in that city:

Frances Ingram's rich voice was heard to advantage in the ever-pleasing aria from Father Gluck's pseudo-opera, "Orpheus," in which "Eurydice" laments the loss of her lover, who, according to Shakespeare, "with his lute made trees and the mountain tops that freeze bow their heads when he did sing." "J'ai perdu mon Eurydice," says the text, set to quaintly old-fashioned tonal strophes. Few classic arias are better known, few so well adapted to genuine contralto intonation. Ingram captured the house with this number, and after that her group of songs, including MacDowell's ever popular "A Maid Sings Light," gained this fine singer much deserved applause.

b b b

Stanley-Ingram Recital

Under the caption "Stanley-Ingram Concert is Delight of the Season," the Beloit Daily News spoke as follows of the joint recital of Helen Stanley and Frances Ingram:

The Treble Clef scored another remarkable triumph last night in the joint recital given at the First Congregational Church by Helen Stanley, soprano, and Frances Ingram, contralto. A splendid audience heard these two young artists and went wildly enthusiastic over them, a fact that was plainly shown when the people refused to leave their seats after the closing number until the singers had responded with another encore number.

From first to last the recital was a delight. All the solo numbers of both artists elicited enthusiastic applause and the flower duet from "Madame Butterfly" brought the two voices together in a most artistic rendering, filled with thrilling harmony of this beautiful number from the popular Japanese opera. The encore, the barcarolle from "The Tales of Hoffman," with its tuneful lilt and the wonderful harmony of the two voices, was one of the most popular numbers of the evening.

Miss Stanley possesses a wonderful soprano. Art finds full expression in her singing. Indeed, it may be said that she sacrifices temperament and popular appeal to the artistic. She compels admiration by the very aristocratic manner of her interpretations. No note of falsity finds a place in her renditions. Purity and clarity of tone are hers, too, but above everything else there stands out those qualities that convince one that Miss Stanley appreciates the dignity of her work. Long years of preparation are revealed in what she does, even in a recital such as this, although she is better known on the operatic stage.

Miss Ingram, though less famous throughout the nation, made an instant "hit" with the audience. Her deep, rich contralto thrilled in the softer passages and her temperamental inclination made itself evident in every number. Like Schumann-Heink, she appeals to the heart, sometimes disregarding the finer finish of the highest art, unless one might say that the highest art is to appeal to the deepest emotions of the human breast.

Beloit has heard some of the greatest mistresses of song. But it is doubtful if there has ever been heard here anything more thrilling, more dramatic than Miss Ingram's "Cry of Rachel." In the lighter, more tripping selections among her numbers she also did splendid work, but the audience seemed more greatly pleased with the quieter, more sustained numbers.

Many suggestions have been heard today that Miss Ingram be brought here again in a program of folk songs. It is believed a great audience could be secured for her and it is possible that such a return engagement may be arranged.

The accompanist last night, John Doane of Northwestern University of Evanston, proved a delight. (Advertisement.)

— — —

Joliet—The Songer-Converse Studios in Joliet, Ill., gave a concert on last Tuesday evening, the program being given by pupils of Carl Songer, who was the accompanist throughout. The character of the program was of the highest class and the reputation of the school as standing for the best in musical art was fully maintained in the fine work done.

The Century Opera Company

By CHARLES E. WATT

The next to the last week of the Century Opera Company season was given over to joint programs with the Pavlowa Company, and this constituting a distinctly holiday bill, attracted much better audiences than has been the rule in other weeks.

The "Pagliacci" bill, which was reviewed last week, and in which Helen Stanley made so signal a success, was repeated several times.

§ § §

"Faust" a Revelation

Both "Il Trovatore" and "Faust" have become rather the occasion for shoulder shrugging than of hilarious joy, simply because, while these are famous and splendid old works, they have been indifferently given so many times that the public has grown chary of them and is fearful always when they are announced that the productions will be all that they should not be rather than the reverse.

Therefore, when the Century Company gave "Il Trovatore" so exceptionally well, it proved to be a wonderful eye-opener, and there was plenty of speculation as to whether it would be possible to revivify "Faust" in the same astonishing manner.

The result of the first performance proved that this company has endless resources and originality, and that even the old Gounod score can be made to live again in regal splendor under their clever manipulation.

Much new "business" was introduced, the chorus was a constant delight, both in the spontaneity of its acting and in the charm of its singing, while the principals were, almost without exception, thoroughly worth observation.

Orville Harrold seemed better suited in the part of "Faust" than he has been in any role yet assumed, and he sang also with fervor and considerable musical accuracy. The very high note in the second act aria was taken sweetly and with great purity, and contrary to the usual custom it was not done in falsetto.

Henry Weldon has very evidently sung too much and he is so patently out of condition that it is scarcely fair to point out his frequent lapses from the key throughout the "Faust" performances especially, as he gave some originality to his interpretation of the role of "Mephistopheles."

Chalmers made a rather common-place "Valentine," singing the one or two big arias very well indeed, however.

Elizabeth Campbell was acceptable as "Siebel," and Augusta Lenska succeeded in making "Martha" just a little different in make-up from the usual, though her voice is not wholly a beautiful one.

Lois Ewell as "Marguerite" scored another big success. She is the most ingenious of German maidens in appearance, she acts with dainty charm and her singing is a positive delight.

The principal reason for giving "Faust"

at this time was to allow of the introduction of the "Walpurgis Night" scene, which has not been seen in Chicago for many years and which, at this time, was beautifully given by the Pavlowa Company.

In New Orleans they would scarcely tolerate a "Faust" performance without this scene, and other cities of the country have seen it from time to time.

This writer remembers very well the thrill with which he first saw it at a performance at an opera festival in Cincinnati many years ago.

Nobody in Chicago, however, can recall just when it was given here and the performances of last week were distinctly in the nature of novelty.

As given by the Pavlowa Company the scene was of ravishing beauty and no one



FLORENCE MACBETH
As "The Doll" in "Tales of Hoffman"

who was so fortunate as to see it last week will ever forget it. Words seem very inadequate in the telling of its fragile charm and its dramatic significance, and it proved Pavlowa to be an actress of infinite variety as well as a dancer quite without equal.

§ § §

Saturday Evening

The Saturday evening performances throughout the current season of opera have been better attended than have other nights, and there seems, on that night, a distinctly greater appreciation of English opera.

This is probably because a Saturday night clientele for opera in the vernacular has been educated throughout the past two years and still remains faithful to the night, possibly many of them may not know that the operas have been sung in English every night.

At any rate these audiences have been

unusually receptive and that of last Saturday night was particularly so.

Miss Helen Stanley as "Nedda" in "I Pagliacci" was a prime favorite with the audience and she may certainly feel that her success throughout the opera was a marked one.

She did truly sing with great distinction and once more proved herself a star of the first magnitude.

Kingston is so good a singer that one regrets exceedingly his lack of histrionic preparation, a second and third hearing of his work in "Pagliacci" only serves to confirm the impression that the action of the role is far beyond his present abilities.

Chalmers, too, as "Tonio" is very disappointing.

But the magnificence of the chorus, especially in the first act, makes this performance of the Century Company a notable one, and in very few operas has the orchestra stood out with such artistic distinctness as when the Leoncavallo work has been given.

§ § §

The Gala Performance

On Saturday night the Century Opera season will close with a splendid gala performance, including "Bridal Scene" from "Lohengrin," with Freeman, Kingston, Kreidler and chorus; conductor, Zuro Sextet from "Lucia di Lammermoor," with Freeman, Campbell, Harrold, Kreidler, Kaufman, Williamson; conductor: Zuro. Act II. from "The Jewels of the Madonna," with Stanley, Santley, Kingston, Chalmers; conductor, Pasternack. Act III. from "Carmen," with Howard, Stanley, Campbell, Kann, Kingston, Marr, D'Angelo, Williamson; conductor, Zuro, and selections from "Tannhauser," "Thais," "Jewels of the Madonna."

This (New Year's) evening the opera will be "Il Trovatore," and on Saturday afternoon the splendid performance of "Romeo and Juliet" will be repeated.

§ § §

The Dancers

Mme. Pavlowa and her splendid company gave a performance of "Flora's Awakening" on Saturday evening, which was a poetical delight, though the music is distinctly namby-pamby. On Sunday evening "Chopinina" was scheduled and drew many people especially to see it, but without announcement or explanation the management of the Pavlowa Company chose to withhold it and present in its place the "Walpurgis Night," scene from "Faust," which indeed is a wonderful piece of work as done by the Pavlowa Company and which made its usual success.

§ § §

"Guido Ferranti"

The new opera "Guido Ferranti" was successfully given on Tuesday evening with Hazel Eden and Worthie Faulkner playing the two roles demanded by the libretto.

On account of the holidays, Music News goes to press so early this week that the review of this event is held over till next issue.

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CHICAGO WOMAN'S MUSICAL CLUB

The next meeting of the Chicago Woman's Musical Club will be held at the Francis First Room of the Congress Hotel on Thursday, January 7, at 2:15.

The members taking part are Alice Ione Cramer, Marie Yahr, Edythe Pruyn Hall and Marie Easterley.

The assisting artists will be Jessie Isabel Christian, soprano, and Thomas Valentine Purcell, violinist.

This club, which was organized on May last, with an active, associate and student membership, has surpassed all the hopes and expectations of its founders. Among its 375 members are many of the best known musicians of Chicago and suburbs.

Its officers are Eleanore Capps Hostler, president; Mrs. Harrison G. Wells and Mrs. Albert Ochsner, vice presidents; Mrs. Alvin G. Ireland and Mrs. Edmund J. Tyler, secretaries; Mrs. Rudolph Klotz, treasurer, and Mrs. Howard R. Maxwell, librarian.

The directors are Mmes. George Elwood McGrew, Albert R. Frawley, Fred L. Fairchild, Jeremiah Hallissy, Fred L. Rossbach, Edwin Peifer and Thomas Strong.

MacBurney—Miss Myra Sallisbury, teacher of voice at Albion College, Michigan, is spending the vacation in Chicago coaching with her teacher, Mr. Thomas MacBurney. On last Sunday morning she created a very favorable impression by her singing of an offertory at the Church of the Covenant, where a large chorus, under the direction of J. B. Trowbridge, sings at every service.

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SIDNEY SILBER AS A PUBLIC LECTURER

Sidney Silber, pianist of Lincoln, Neb., is attracting a great deal of notice and arousing great interest in his series of ten public lectures on "Our Nation's Need in Music," which are now being delivered under the auspices of the Social Ethic Club of All Souls Church. The first meeting was devoted mainly to a general survey of the subject. The second session was devoted



SIDNEY SILBER

to an outline of the entire series. The keynote of Professor Silber's discussion is embodied in the following statement: "If man is to realize his destiny, it should be his duty to develop the aesthetic and ethical sides of his nature. If he fails in this, he is but little better than his fellows in the lower forms of life, who are brought into the world, learn the best methods of obtaining a sustenance, live their life of animal freedom, and pleasure and—are speedily forgotten."

Professor Silber said that the musical status of a nation depends upon the support and encouragement given to the following eighth factors: private music teachers, schools of music, choral societies, music clubs, opera, symphony orchestras, chamber music organizations and native composers. He enumerated the following eight urgent national needs in music, a more adequate and widespread appreciation of the cultural value of music study as a force for the upbuilding of a more efficient citizenship, supervision of music teachers and schools of music by the state, allowing credits for music study in all education institutions, municipal conservatories of music—or more endowed institutions, more male students, municipal opera houses, and municipal symphony orchestras.

Under these conditions he was convinced that: we will gain greater ability and courage to pass individual judgment upon artistic merit, irrespective of the verdict of Europe, we will have more devoted and sincere cultivation and apprecia-

tion of music, fewer half-baked music students will go abroad to be bull-dozed by foreigners, our youth will gain inspiration to greater musical works of an uplifting nature, whereas talent now simply atrophies by becoming a prey to commercialism, and last, but by no means least—native composers will finally come into their own.

CLEVELAND

The season opened November 10 with the Chicago Symphony Orchestra, conducted by Frederick Stock. Bruno Steindel, violoncello, was the soloist. The Cincinnati Orchestra gave the second concert November 19, conducted by Dr. Ernst Kunwald, with Emilio de Gogorza as soloist. The third concert was given by the Philadelphia Orchestra, under Leopold Stokowski. Mme. Olga Samaroff, pianiste, played the Tchaikowsky concerto. The last concert before the holidays was given on December 15 by the Chicago Orchestra, with Sophie Braslau, contralto of the Metropolitan Grand Opera Company.

The Cleveland Symphony Orchestra, conducted by Mr. Christian Timmer, is giving very successful concerts every Sunday afternoon in the Hippodrome.

h h h
The Friday Musicales

Three of the Friday Morning Musicales have been given in the ballroom of the Hotel Statler. The first program was given November 20 by Harold Bauer, pianist, and Christine Miller, contralto. On December 4 Lambert Murphy, tenor, and Marie Caslova, violinist, appeared. Mrs. Felix Hughes was the accompanist at both concerts. The third program was given by Alma Gluck, soprano, with Mr. Willy Spoor at the piano.

The Singers' Club gave the first of this season's concerts on December 10. Mr. Albert Rees Davis is the director and George G. Emerson and Charles T. Ferry accompany the club on two pianos. Margaret Keyes, contralto, was the soloist, and Mrs. Katherine Bruot was her accompanist.

The Mendelssohn Club gave a concert on December 8 under the direction of Ralph Everett Sapp. The soloist was Mrs. Martha S. Steele, contralto.

WAHPETON, N. D.

"An Evening of Oratorio," as presented Tuesday at the Opera House by the Wahpeton Oratorio Society and the high school chorus, proved the musical event of the year, a distinct triumph, such as this city has seldom before witnessed. From the opening chorus from Haydn's "Creation" to the full-voiced burst of the "Hallelujah" chorus, there was a strong ascending movement that swept the audience along in sympathetic appreciation.

The combined chorus and orchestra responded with precision and vigor, under the able direction of Mr. F. W. Kraft, producing splendid tonal effects worthy of the masterpieces included in the well-balanced program. A distinct feature of the evening was that choruses typical of the great masters of oratorio—Mendelssohn, Haydn and Handel—were presented. This feature afforded a program replete with variety and interest, one of such uniform excellence and merit that there is a general feeling that it should be repeated in full.—Wahpeton Globe-Gazette.

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CHARLES W. CLARK

A notable figure in the current musical season is Charles W. Clark, who, because



CHARLES W. CLARK

of the war in Europe, canceled his early-season tour in England and is spending the entire year in America.

His teaching is being done at the Bush Temple Conservatory, where he has a large

class of artist pupils. He also finds time to fulfill a long list of concert and oratorio engagements in all parts of the country.

MYRTLE FRIEL

Personality, charm and poise have always made Myrtle Friel remarkably effective as a concert singer.

Not many singers can make a program of songs so perfectly complete; each song a polished gem in itself. A keen sense of dramatic values, a fine appreciation of color, a refinement of detail, yet never sacrificing the song—as she feels it—insures an interpretation that is direct in its appeal.

For this season, in addition to her several programs of folks songs of different nations, Miss Friel has arranged a program of songs of the South, which is much in demand by the music clubs who are constantly seeking material for programs of American composers.

Each successive season finds Miss Friel's voice broadened in sympathy, in power and in range. Her programs—including arias from operas and oratorios, also, selections from the classic songs of all countries—reveal a breadth of understanding and a sureness of control that speak emphatically of industrious endeavor.

MUSIC TO COME

Friday, January 1

Orchestra Hall, 3:00; Symphony Orchestra.

Auditorium, 2:00; "William Tell."
Auditorium, 8:00; "Il Trovatore."

Saturday, January 2

Auditorium, 2:00; "Romeo and Juliet."
Auditorium, 8:00; gala performance of opera.

Sunday, January 3

Orchestra Hall; Marcella Sembrich, song recital.

Illinois Theater; Grace Stewart Potter, piano recital.

Fine Arts Theater; Edith Thompson, piano recital.

New England Congregational Church, 7:45; "The Last Judgment."

Fullerton Hall, 8:00; opera lecture recital, "Aida."

Friday, January 8

Orchestra Hall, 2:15. Symphony Orchestra.

Saturday, January 9

Orchestra Hall, 8:15; Symphony Orchestra.

Sunday, January 10

Orchestra Hall, 3:30; Schumann-Heink

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"Messiah" Sung by a Thousand Voices

By CHARLES E. WATT

At Evanston, two years ago at the festival, the "Messiah" was sung with one thousand voices in the chorus and this writer has heard it twice at Ocean Grove under such conditions.

Not within memory, however, has any such chorus given it in Chicago, and so the Apollo Club venture of last Sunday and Monday was met with great enthusiasm.

Not for many years have such audiences



MARY ANN KAUFMAN

assembled and never has the enthusiasm for the work itself or for the performance by the club been greater.

It was indeed an inspiring piece of work. Harrison Wild, always master of his resources, seemed inspired at this time and not only held his vast body of singers in absolute control but he also filled them with enthusiasm and led them to one great victory after another.

The first phrases of "And the Glory of the Lord" were all that was necessary to attract undivided attention, and as the number progressed to fill the entire audience with supreme joy and enthusiasm.

"O Thou That Tellest" was sung as trippingly as though given by a quartet merely. "For unto Us" was managed superbly, the Apollo Club alone sang the opening phrases and the great chorus came in on the words "Wonderful Counsellor" with such power and virility that the audience was lifted to an unheard-of height of exhilaration, and this great effect was again produced in the "Hallelujah" and "Lift Up Your Heads."

"His Yoke Is Easy," "Behold the Lamb," and "Surely He Hath Borne" were sung with a pervasive intensity and a musical accuracy beyond description, and "Worthy Is the Lamb" was such a piece of choral magnificence in solidity and strength as one

expects to hear only a few times in a lifetime.

The quartet bits, which have been assigned most significantly by Mr. Wild to the chorus, were done with great intelligence, and the final "Amen" has never had a more completely concise and satisfactory contrapuntal reading than that of last Sunday.

The Apollo Club alone sang "Let Us Break Their Bonds" and proved their choral virtuosity to the full in this number, which in itself is so beautiful that it should always be sung and which has most wisely been added to the Apollo list of chorus numbers inasmuch as coming between "Why Do the Nations" and "Thou Shalt Break Them" it serves to effectually and gratefully separate those two bravura efforts, the second of which is far overshadowed by the first.

Besides the inspired services of Mr. Wild the performance owed much to the orchestra, and also to Edgar Nelson, who accomplished wonders with the decrepit old organ, which, quite as usual, insisted on doing things it should not have done.

The soloists were wisely chosen and gave a very satisfactory account of the familiar scores. Mary Ann Kaufman, a Chicago singer, who has just appeared most successfully at Minneapolis with the orchestra and who has all sorts of fine things to her credit was heard for the first time as an Apollo

soloist, but it probably will not be the last, for she proved herself wholly adequate to the demands of the great occasion and showed a voice of wonderful sweetness and a musicianship which surmounted all the difficulties of her score with great ease.

"I Know That My Redeemer Liveth" was sung with great skill, great purity and much musical effect. "Rejoice Greatly" was done with a fine technical display and musical effect, while "Come unto Him" was sung with a beauty of text manipulation and a musical quality which made it distinctly notable.

Louise Harrison Slade, whose fine work in church and concert has made her a great favorite, and who, in the Fullerton Hall opera evenings has proven herself amply endowed with dramatic gifts, read the "Messiah" score with a rare intelligence. Her enunciation of text was a distinct joy and of such excellence indeed as to prove a direct object lesson to every young singer present. The quality of her tone was very appealing and absolutely suited at all times to the "Messiah" spirit.

"He Shall Feed His Flock" was distinctly her best number, being delivered with remarkable clarity and purity, though "He Was Despised" was of distinctly fine quality also, and "O Thou That Tellest" had its proper virtuosic effect.

John W. Nichols, a tenor who has been much praised throughout the country in his recital and oratorio singing, made his initial appearance in Chicago at this time, although he has sung very successfully in the past few years with the Evanston Choral Club.



LOUISE HARRISON SLADE

He knows his "Messiah" thoroughly and gave an impression of great sincerity as well as abiding musicianship. His voice is very attractive and very well managed, though not an exceedingly powerful one. Each of his numbers was sung with poise and authority, and strangely enough, "Thou Shalt Break Them" was the best of all. "Every Valley" was sung with great suavity and the string of recitatives and arias ending with "But Thou Didst Not Leave" was sung with much vocal beauty and an entire adherence to text meanings.

Clarence Whitehill, known to all Chicago for his fine performances in many lines of musical endeavor, proved himself at this time a thoroughly good "Messiah" interpreter, especially from the technical standpoint.

All the intricacies of "Why Do the Nations" and "The Trumpet Shall Sound" were negotiated with perfect assurance, and the result was in every case as completely satisfactory.

The training of the operatic stage was much in evidence in the recitative "Behold, I Tell You a Mystery," which was stagey to the last degree, and of course correspondingly effective.

"But Who May Abide" provided him the most emphatically musical moment of his score and was sung with much refinement.

All the soloists were very much acclaimed and applauded by the wonderful audience.

NORTH SIDE TURNER HALL CONCERT

Such a perfect riot of melodious and inspiring music as was offered at North Side Turner Hall concert last Sunday afternoon is not often encountered on one program.

Before the program was half finished the reviewer became about as enthusiastic as any other member of that large audience, mostly German, and this, in spite of his preference for music without tobacco smoke and the fact that some liquid refreshments not sanctioned by the W. C. T. U. were being served on the main floor.

But what is one to do but forget surroundings, when such an excellent organization as the Ballman Orchestra is rendering, in fine fashion, one favorite classical gem after another, and the soloists are adding to the thrills.

Hattie S. Mann, soprano, sang "Thou Charming Bird," from "The Pearl of Brazil" (David), and then a verse of "Last Rose of Summer," as an encore. Her voice is one of much charm, flexibility and used skillfully. She is a pupil of Sandor Radanovits and sings with the poise and sureness which is at all times evident from pupils of the Radanovits studio.

Mr. Arthur P. Thomas, head of the piano department in the college at Murfreesboro, Tenn., played the "Concerto in C Minor" (Beethoven) with great effect. "The Chase," by Rheinberger, was his contribution as an encore, and brilliantly it was done. The audience desired still another encore, and would be content only after Mr. Thomas had reappeared and bowed repeatedly. He certainly scored a success.

Either "Danny Deever" or the Toreador song from "Carmen" alone would be considered a fairly pretentious solo offering, but when they are given as "a" and "b" in one number they constitute quite an

undertaking. Mr. Marvin Hinshaw, baritone, a well-known teacher and singer, was more than equal to this undertaking, and proved it by singing both compositions splendidly and responding with Bergen's dramatic "Charge of the Light Brigade" when the audience enthusiastically demanded an encore.

C. J. B.

THE DE BERNYZ OPERA CLASS

The Bertrand de Bernyz Opera Concert and Oratorio Society of New York has organized a fund committee. The honor president is Very Rev. Monsignor Luke J. Evers, chairman, Rev. Fr. Charles A. Craig. Among the honorary members are: J. Fischer of Fischer Brothers (music publishers), Dr. Albert Volkenberg and Mr. William R. Gratz of W. R. Gratz Import Company (of musical instruments), and Miss Alice Nielsen, operatic star.

The Bertrand de Bernyz Opera-Concert and Oratorio Society of New York is making arrangements to have two performances of "Walkure," Richard Wagner, to swell fund for needy American talent. Famous artists, such as Fremstad, Schumann-Heink, Allan Hinckley, Karl Jorn, Hinshaw and Robert Maitland, are being considered for the leading roles. Mr. Ernst Knach of Century Opera and Bayreuth will be the conductor.

BUENA MEMORIAL PRESBYTERIAN

"The Messiah" will be given on Tuesday evening, January 5, under direction of DeWitt Durgin Lash, with the following soloists:

Esther Walrath Lash, soprano.
Mabel Corlew, contralto.
Grant Kimbell, tenor.
Julian Worthington, bass.

ACCOMPANISTS

Amy Kleinofen, organist.
Katherine Howard Ward, organist.
Margaret Hughes, pianist.
Janet Honess Taylor, pianist.

EDITH AYERS McCULLOUGH AT HEMINGTON RECITAL

The current recital in Mr. Frances Hemington's series fell into the Christmas period of preparation and the proportion of men to women present was two to one, and the group was not a large one at that. The program fitted the season by including Wach's lovely "Pastorale" and the Guilmant "Fantasia on Two Christmas Hymns" and "Marche Religieuse," and the rest of the numbers were largely familiar, the Lemmens "Fanfare," Elgar's "Pomp and Circumstance" and the Wolstenholme "Question and Answer." Mr. Hemington has done the latter many times, but this time he put a wistful tenderness into it not known before, and he was in good form all the time.

Mrs. McCullough's progress has been an interesting and profitable study and example. Her voice is now a rich, warm mezzo-soprano of unusual range, and she has it subject to her desire. She is young, enthusiastic, schooled and so full of temperament and personality that she stands on the threshold of such an attractive future that one is almost tempted to be a prophet and to predict that it will carry her far.

She chose two remarkably interesting and musically striking numbers, Perhilhon's "Virgin at the Manger" and Darcieux' "Noel." Both are examples of that French school which demands declamation as well as musicianship. The Perhilhon is almost a monotone in its simplicity and directness and the "Noel" a successful repetition of the folksong carol which used the minor key to make itself impressive. Neither could come under the head of a popular song, but they are graphic in their moods and Mrs. McCullough did them with so fine a sentiment and elasticity that they glowed with beauty.

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Churches



MIDNIGHT MASS AT ST. BARTHOLOMEW'S

St. Bartholomew's Church is at Sixty-seventh and Normal Park avenue and that, like Tipperary, is "a long, long way," especially on a cold winter night. But Christmas eve comes but once a year, and a midnight service is absolutely essential for its proper observance.

St. Bartholomew's is elaborately "High Church" in its service, with many candles and acolytes, rich vestments, genuflections, and ceremonial, all of which quite fitted in with the festival spirit of the occasion. Mr. C. Gordon Wedertz plays the organ at this church and directs the choir of men and boys in the almost continuous use of music in the ritual. The social and business demands of the holiday season cut so ruthlessly into the discipline of exacting rehearsals, that one hardly expects to find an Episcopal choir in good form for Christmas. And the fact doubtless accounts for an uneven ensemble, the soprano section being sometimes unresponsive and losing often the brilliance of the effective climax. Mr. Wedertz worked up in the organ part. For volume and vigor and heartiness they are to be much commended, and Mr. Wedertz's playing was at all times full of sincerity, warmth and color. He did delightfully some little antiques during the communion service. The anthem was "O Zion that Bringest," by the brilliant son of a sterling father. George William Warren was the first among American church music writers to break away from the stiff forms of Lowell Mason and L. O. Emerson. Richard Henry, his son, has not the simplicity of his father, but his more ornate endeavors do not carry him any further, for they miss fire by their over-decoration. The choir sang the anthem for all it was worth and did the beautiful Calkin communion service with the reverence the appealing quality of the music itself almost compels. The "Gloria in Excelsis" and "Benedictus" are notably good.

ALBERT COTSWORTH.

ST. ALBAN'S CHURCH

The music for December 27, under the direction of Emory Gallup, was as follows:

Processional—Hymn 57, "Sing, O Sing".....	Smart
Venite	Gregorian
Te Deum in E flat.....	Barrett
Benedictus	Gregorian
Litany Hymn 528 (verses 1 and 2).....	Hoyte
Litany Hymn 174 (verses 1, 5, 19 and 20).....	Weber
Offertory Anthem—"Behold, I Bring You Good Tidings"	Goss
Recessional—Hymn 60, "Angels from the Realms of Glory"	Smart
7:30 P. M.	
Processional—Hymn 51, "Hark! the Herald Angels"	Mendelssohn
Anthem—"Nazareth"	Gounod
Magnificat, in B flat.....	Hall
Nunc Dimittis, in B flat.....	Hall
Solo—"O Divine Redeemer".....	Gounod
Miss Elsie Louise Holbrook, soprano	
Hymn 54, tune 503, "While Shepherds Watched".....	Handel
Offertory Anthem—"Sing and Rejoice".....	Barnby
Presentation—"Praise God from Whom All Blessings Flow"	Bourgeois
Orison Hymn 642, "Tarry with Me".....	Dykes
Recessional—Hymn 60, "Angels from the Realms of Glory"	Smart

CUYLER AVE. M. E. CHURCH, OAK PARK

Christmas musical service Sunday evening, December 27. Mr. H. H. Williams, tenor chorister; Miss Marie Edwards, organist; Mrs. H. H. Williams, soprano; Mrs. Hartrick, soprano; Mrs. Edith Quayle Wise, contralto; Mr. Elmore, bass, assisted by Mr. William Barlow Ross, tenor.

Organ, Variations on Ancient Christmas Carol.....	Detbier
Anthem, Sateus	Gounod
Mr. H. H. Williams and Choir	
Recitativ, Comfort Ye.....	Handel
Aria, Every Valley Shall Be Exalted	
Mr. William Barlow Ross	
Anthem, And the Glory of the Lord Shall Be Revealed	Handel
Offertory, Christmas Pastoral.....	Rogers
Contralto Solo, The Virgin Lullaby.....	Buck
Mrs. Edith Quayle Wise	
Anthem, Christmas	Shelly
Solos by Mrs. Hartrick and Mrs. Wise	
Tenor Solo, O, Divine Redeemer.....	Gounod
Mr. Ross	
Anthem, O, Holy Night.....	Adam-Buck
Solo obligato, Mrs. H. H. Williams	
Chorus, Hallelujah Chorus.....	Handel
Postlude, March Triumphant.....	Guilmant

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CHRIST CHURCH

At Christ Church, Sixty-fifth and Woodlawn avenue, the following program will be given next Sunday evening, under direction of Mason Slade:

Credo—Et Incarnatus Est, Et Resurexit (from Mozart's "Seventh Mass")
Glory to God in the Highest.....Adams
Tenor solo—The Eyes of All Wait upon Thee.....Protheroe

Mr. William C. Schaubel
Kyrie Eleison and Sanctus (from Mozart's Seventh Mass)
Violin solo—Melodie Tschaikowsky |

Amy Emerson Neill
Benedictus (from Mozart "Seventh Mass")
Soprano solo—Sleep, Baby Sleep.....Adams
Master Montell Meeks

While Shepherds Watched Their Flocks by Night Martin |

The "Celestial Choir" will be used antiphonally in the numbers from the "Mass."

CANTATA AT RAVENSWOOD BAPTIST CHURCH

Mr. George F. Kortzenborn is the choir director and baritone soloist at the Ravenswood Baptist Church.

On Sunday night, December 27, the choir of thirty voices presented the Christmas cantata "The Prince of Peace," by Camp, in a manner that would indicate untiring efforts on the part of Mr. Kortzenborn and his musical forces.

The work performed on Sunday night is of considerable musical worth, especially the choruses. Some of the solos are not so grateful.

The choir was ably supported by skillful work on the part of Miss Ickes, the organist. The voices in this choir are good. The parts are very well balanced and the tone volume of decidedly pleasing quality and ample quantity.

One of the most enjoyable moments of the evening was furnished by the choir's singing of the response "May the Words of My Mouth."

Mr. Kortzenborn is not only a competent director, but an excellent soloist, and he sang the incidental baritone solos in the cantata with good effect.

The names of those selected to sing the other solos in the work were not printed on the service bulletin, but we recognized the voice of Mr. H. E. Haines in the singing of the tenor solos. This singer has been receiving considerable favorable comment of late, and his work on Sunday night fully justified that comment.

The solos for ladies' voices were very satisfactorily handled by members of the choir, but we are unable to give their names. Ravenswood Baptist Church should be gratified at the results being accomplished by the choir and its director.

C. J. B.

ST. JAMES' M. E. CHURCH

The following services were given at St. James' M. E. Church on last Sunday:

MORNING SERVICE—11 A. M., DEC. 27

Prelude, In the Church.....Pierne
Organ and Harp

Anthem, Nazareth Gounod |

Anthem, And There Were Shepherds.....Foote

The Quartet

Response, Old Breton Melody Perillou |

Passepie Organ and Harp |

Shepherd's Christmas Song.....Austrian Folk-Song

The Quartet

Anthem, Emmanuel.....Gilchrist

Miss Nazor and Chorus

Organ Postlude, Fugur on Adeste Fideles.....Fischer

EVENING SERVICE—7:45

Prelude, Meditation Priere.....Dubois

Organ and Harp

Carol, Silent Night.....Michael Haydn

Male Quartet

Cantata, The Story of Christmas.....H. A. Matthews

Chorus of twenty-four voices, solo quartet and male quartet. Mr. Walfried Singer, harpist, assisted at both services. Tina Mae Haines directed and played the services.

Proctor—Warren Proctor will be an assisting artist at Hotel La Salle musicale in Gold Room, December 31.

Little Theater—The Misses Fuller will sing at the Little Theater this (Friday) evening and every evening for the next three weeks.

CHRISTMAS MUSIC

On Sunday morning at 10 o'clock the choir of the First Presbyterian Church gave a program of Christmas music. Francis S. Moore, director and organist; Mrs. Jane P. Fritch, soprano; Mrs. W. S. Bracken, contralto; Mr. Volney Mills, tenor, and Mr. Arthur C. Merz, bass. The choir was assisted by Mr. A. Krauss, violin; Mr. B. Steindel, cello, and Mr. E. Tramonti, harp. The choir, under Mr. Moore's direction, did some very effective singing of the Christmas carols "Sing, O Heavens," by Tours, and "Christ Is Born," by Otis. Mrs. Jane P. Fritch's pleasing voice was heard in Gounod's "Adore and Be Still." It was given with excellent spirit and style. The "Hallelujah Chorus" from the "Messiah" was used as a closing number and they made it very effective by their spirited singing, and they deserve a good deal of praise for the splendid music of the morning.

The University Congregational Choir, under the direction of Mr. M. J. Brines, tenor, gave a vesper song service at 4 o'clock. They did some spirited singing of Christmas hymns and carols. The Bohemian carols were especially well liked. The Besamcon carol, "Shepherds, Shake Off Your Sleep," and a traditional carol, "Good King Wenceslas," deserve special mention.

The junior choir pleased greatly with their singing of "Luther's Carol." Mrs. Campbell's contralto voice was heard in the "Messiah" number, "He Shall Feed His Flock." Mrs. Gottlieb, soprano, sang the "Cradle Song," by Salter. Mr. Brines, a great favorite at this church, sang "Comfort Ye" and "Every Valley." His voice is of good range and quality and his style of singing makes his work very effective. "Adore and Be Still," by Gounod, was given an excellent rendition. Mr. Lunn handled a balky organ in a very capable manner.

The South Congregational Choir gave Dudley Buck's "Coming of the King." Mr. Leo Sowerby, organist; Mr. Frank T. Johnson, tenor and director; assisted by Mable Corlew Smidt, soprano; Frederica Gerhardt Downing, contralto; Frank C. Hollister, bass.

Mr. Johnson has built up a fine choir in his year of directing at the church and they are planning some excellent programs to be given in the near future. Mr. Sowerby is a very capable organist and gave a good account of himself in his solos and the accompaniments for soloists and choir.

The chorus, both male and female, deserve much praise for their singing throughout the evening, and it is safe to predict that their future musical services will be of especial interest.

Mable Corlew Smidt gave great pleasure with her splendid voice and artistic singing. "The Prophecy" and "The Adoration" were given with excellent style. Frederica Gerhardt Downing's beautiful contralto voice was heard to a fine advantage in her solo and duet numbers. "The Virgin's Lullaby" was very artistically done, as was the duet by Mrs. Smidt and Mrs. Downing. Mr. Johnson gave a fine account of himself in the tenor solos and his directing of the chorus reflected much credit upon his ability as a director and musician. Mr. Hollister sang the bass solos in a capable manner.

H. W. P.

SINAI TEMPLE

Program for next Sunday evening follows:

Overture to Phedre Massenet
Spanish Suite Lacombe
Aria, "He Is Good, He Is Kind" Massenet
(Miss Myrtle Moses, soprano)

Organ solo

(Mr. Dunham)

Group of songs by Miss Myrtle Moses, soprano.

TURNER HALL

The program next Sunday afternoon at 3, under direction of Martin Ballmann, reads as follows:

"Salut to Budapest," Hungarian March (new)
..... Kowalski
Overture, "Pique Dame" Suppe
Grand Scenes from Opera "La Boheme" Puccini
Cornet solo, "Edelweiss Fantasie" Hoch
Erinnerung an die Alpen (Remembrance of the Alps)

"The Rosary" (by request) Nevin
William E. van Doren and orchestra

Violin solo, "Hejre Kati," scene de la Czardas Hubay
Rudolph Mangold and orchestra

"The Bamboula," Rhapsodie Dance Coleridge Taylor
(Dedicated to Mr. and Mrs. Carl Stoeckel)

Intermezzo from opera "The Jewels of the Madonna" Wolf-Ferrari

(Introduction to Act II.)



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Staendchen (Serenade) Schubert

Soprano solo, "Love and Music," aria from opera "La Tosca" Puccini

"Ich liebe Dich" (I Love You), Song Grieg
Mrs. Mark Cohan and orchestra

"Spring, Beautiful Spring" (Oh Frueling, wie bist Du so schoen) Lincke

Sextet from opera "Lucia" Donizetti

"The Shamrock," Grand Fantasia of Irish Melodies Myddleton

"Espana," Spanish Waltz Waldteufel

"Eine Jagd im Schwarzwald" (Hunting in the Black Forest) Voelker

ANNA GROFF-BRYANT

Anna Groff-Bryant, who expected to spend a quiet and restful vacation in Chicago the past ten days, has been kept unusually busy teaching students from out of town who are spending the holidays in Chicago. She will leave for her studio in Galesburg, January 1, owing to the rush of work for the Madame Schumann-Heink recital, which takes place Wednesday evening, January 6. The Mme. Schumann-Heink recital has been awaited with much expectations by the people of Galesburg and vicinity.

Mrs. Groff-Bryant is receiving letters from musicians all over the country, commending warmly upon artistic effort in giving to the people of Galesburg and vicinity such a wonderful artistic attraction of world famous singers.

A. ALFRED HOLMES

A letter of appreciation received by Mr. A. Alfred Holmes, from the mother of one of his pupils who took part in a contest of American trained pianists, under the direction of Glen Dillard Gunn, follows:

Downers Grove, Ill.

Mr. Holmes,

Dear Sir: Owing to the fact that you missed hearing Marion play, and that we doubt she will tell you all we think it is due you to know, I am writing.

I spent my time at the hall with Mrs. Gunn. Part of the time Mr. Gunn was with us. These are a few of the things I learned: Mr. Collins of Joliet, Ill., has studied abroad for the last eight years and is the best of the two accompanists. He was very courteous to Marion yesterday, doing more than she had expected. She played well as far as I could judge (a mother is not always a good judge). I know there were those not so good; we heard them. The judges gave most careful attention to the very end; all did not receive such attention. Mr. and Mrs. Gunn were very gracious in their congratulations to me, as well as Marion, Mr. Gunn bringing her back to us and Mrs. Gunn and other friends of theirs going to meet her. They gave all credit to the teacher, Mrs. Gunn saying, "To think there is such a teacher in Chicago whom we do not know!" She spoke especially of the touch; so pretty, so firm, etc. Several times she expressed a desire that they might meet you. I told



A. ALFRED HOLMES

them Marion was only one of a number of your good scholars, several were better than Marion, and at least five had intended to enter the contest, but on account of the extra work had dropped out.

In closing, I would like to say that we appreciate fully your kindness to Marion and realize it has meant much to you in time and patience to make her capable of doing what she has done, and we hope good will come to you out of it. Mr. Lower joins me in this, and we are writing without Marion's knowledge.

Yours sincerely,

MR. AND MRS. F. E. LOWER.

Proctor—Warren Proctor has been secured by the Jefferson, Iowa, Country Club for a recital on January 18. Mr. Proctor is a favorite among the larger cities of Iowa, as he has toured a large part of the state in both oratorio, concert and recital, meeting with many successes.



The Elderly Person

Mr. Francis Rogers has just concluded, in "The New Music Review," a set of biographical sketches of the famous singers of other years. They are so good as to be worthy of preservation in other form. His conclusions are more than interesting, because he does not hesitate to place those exponents, who found their best expression upon the operatic stage, far above any of the products of our present day. It is rather startling to find that we have never had the equal of such singers as Malibran, Sontag, Grisi, La Blache, Rubini and Mario. Jenny Lind, by a sort of precedent that has never been disturbed or questioned, has a pedestal all her own, as probably the most gifted singer the world has ever known. The voice itself, Mr. Rogers tells us, was not flawless, according to exacting standards, but the tones were of wonderful beauty, and her art in using her voice was more than equaled by the fineness of soul and the sterling womanliness back of it. It was the conjunction of great qualities which made her notable. It was her innate sensitiveness that induced her to abandon the stage. She had what the feminine sex denominate "a horror" of the dishonesty of trying to be something that she was not.

Apart from Jenny Lind, the world of music divided itself into camps, as to the merits of its favorites, very much as they do nowadays, save that they spent more time and money in advocating their beliefs than we do. The people of the first half of the nineteenth century who cared for music at all cared for it a great deal. And when the patron was of importance, either because of wealth or position, he had it in his hands to make or unmake the struggling artist. In the first part of the twentieth century we take things for granted. Intense enthusiasms are about impossible. In addition to having more objects on which to expend it, enthusiasm is exhausting and not to be encouraged where there is so much of a practical nature demanding attention. If we feel our enthusiasm keenly it takes a different form of display. It is true that we still clap our hands as the most satisfactory method, but we do not beat our feet on the floor, and the whistle has vanished even from the galleries, and it would never do to shout out the hurricanes of "Bravos" that formerly went with the plaudits. Neither could we remove the horses from the carriage of the prima donna and make ourselves the willing motive power, for my lady goes now in a fast moving motor car, very luxuriously. And there are no serenades or excited crowds about the hotel. All these things, with gifts and honors, went to the great singers of past years but are no part of today's course of events. We think we pay them fabulous prices, and we do, but not any more than were received a century ago. Malibran asked and secured sums that are staggering.

Pretty generally accepted is the statement

that the greatest quartet of artists ever assembled upon the stage was the one made up of Grisi, Rubini, Tamburini and La Blache. Tamburini was the bass-baritone, which voice part is apt to be of more value, operatically, than the contralto and fills a place in concerted efforts that is of marked importance. And he can be adored without in the least disturbing the balance of either soprano or tenor. He can sing with each of them or both of them and be a fine foil. One needs only to cast a glance over the familiar operatic scores to find what a factor he is. The four singers mentioned above were the finest flower of the Italian school, the bel canto we hear so much about, and which is mournfully admitted to be very scarce. These persons, as exponents of the works of Rossini, Bellini and Donizetti, have never been equaled. What they would have done with the later Verdi and Wagner need not enter into the matter. They were the fine wheat of their day and there be those yet living who will not admit that they have been surpassed. The Elderly Person says he was brought up on these traditions, for the good Mater, who is not to be led astray by "Madama Butterfly," had heard all these singers and their confreres back in the forties, and lived over the events for willing ears. He knows all about the first appearance of Jenny Lind in London, and Mr. Rogers has not told him anything new about Sontag or Mario and others, nor has he mentioned Miss Birch, Louisa Pyne and Sims Reeves, who properly go with the rest of the party. It is somewhat of an endorsement of the estimates made seventy-five years ago that they hold good today. But it is rather discouraging to the present that we do not have men and women to equal those who set the standard so long ago, unless it be that there is no further goal to be reached. If that be true, then singing is different from some other arts. We can't forget, just the same, that we still draw on the composers of a hundred years ago for our most satisfactory music, that the "old masters" seemed to have discovered and not passed on to their successors a mixture of pigments that has never been equaled. Perhaps the last word on these things has been spoken.

One of Mr. Rogers' conclusions as to the vogue of the people he writes about is that their domestic life was of the nature to give them a place in the hearts of races who believed in purity of living. He cites much detail to corroborate this, and doubtless his theory holds good, notably in England during the Victorian period, where the queen set the standard and did her best to have others live up to it. Grisi and Mario were happily married, and had a flock of girls for a family. As she walked with them one day in the park, a gentleman met them. "Ah," said he, "these, I suppose, are your Marionettes." "Not so," she replied. "They are Mario's grissettes." Whether it was chance or expediency, or something deeper, the entire group of singers in that hey-day period

maintained conduct of the most exemplary character.

Another conclusion is that what is best in vocal technic we owe to Italy. To France we owe style. To Germany, the most profoundly musical of all nations, we owe nothing, he says. Germany, however, has done enough in giving us the songs to sing and there are some singers on the list like Lehman to save the day. So much bad singing is "made in Germany" that the generalization is fairly true.

Another conclusion is unanswerable in its validity, no matter how much we try to ignore it, or ask extenuation, and that is that singing belongs to youth. It is always crushing to find that when the mastery of the art of expression has come, the organ itself has lost its bloom. When the freshness is gone the art will not compensate. Many of these women among the great were singing operatic roles when sixteen and eighteen years old. And nearly all of them sang too long. Pasta's voice was gone at forty. Sontag retired early, but came back to the stage and was singing at sixty, her voice gone but her art undiminished. She found loyalty among old friends alone. Mario sang until there was no shred of voice left and tarnished a record that would have shone as incomparable. We may fret about this dictum of a fickle public, but we have to recognize its existence. It explains much of the success of mediocrity, and even forgives some of the adulation bestowed upon "my voice." Rossini said that the three essentials for a vocalist were "Voice, voice, another more voice." Uncle George worded it pretty well when he said, "O, yes, Mrs. Summer sings mighty fine, I guess, but you ought to a heard little Mollie sing," little Mollie having been the young girl who later became Mrs. Summer. Along with youth nearly always goes health, and these two give a spontaneity and color to the tones of the voice which never fail to arouse the quiver of delight. If one adds prettiness to the girl, and a handsome figure and good features to the young man, the capitulation is complete. Rubini was a stunning example of what these aids can do. At the same time, Mr. Rogers uses Rubini for his final conclusion. Singing is the art of expressing the emotions musically, by means of the voice, and the voice that can express, truthfully, through its tones the greatest variety of emotions is the greatest voice. Rubini possessed a greater capacity to do this than any other nineteenth century singer. The greatest singer of this century, then, will be the one who can scale all the notes of human emotion. This conclusion condenses very aptly a disputed and debated point. Despite its aptness, however, it will continue to be debated and discussed so long as there are many roads to the Rome of that perfection.

THE ELDERLY PERSON.

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Francis—A municipal Christmas tree was shown on Christmas eve at Charleston, W. Va., to the great appreciation of the whole populace. A fine program of Christmas carols was sung under the leadership of J. Henry Francis, organist and director of St. John's Church, where also there were given beautiful Christmas services.

Boston, Mass.

Editor
LESTER S. BUTLER

AMERICAN COMPOSER HEARD IN JORDAN HALL

Two pieces by leading American composers had their first performance on any stage at a concert by the New England Conservatory Choral Club and Conservatory Orchestra in Jordan Hall December 18.

One of these was Arthur Foote's "The Gateway of Ispahan," specially written for the Choral Club upon words by Arlo Bates. Technically it follows a modified oriental scheme suitable for execution by women's chorus and orchestra.

Another premiere was that of Henry Hadley's cantata, "The Golden Prince," the words for which were written by David Stevens. The piece is one which Mr. Hadley composed last summer and submitted for suggestions to George W. Chadwick, director of the New England Conservatory. To a request that it be given its first presentation at the school in Boston Mr. Hadley very readily consented.

Other numbers on the program were: The prelude to "Lohengrin" (Wagner), aria from "Herodiade" (Massenet), overture to "Phedre" (Massenet), suite for orchestra, Op. 42 (MacDowell). Mr. Chadwick conducted. The Choral Club was assisted by F. Morse Wemple of the faculty. Constance Reese of Salt Lake City, an advanced student, sang the soprano solos in "The Golden Prince." This was the sixth concert of the present conservatory season.

In Aid of a Christmas Fund

A very successful musicale in aid of the Christmas fund of the Church of the Sacred Heart was held Friday evening, December 11, at the residence of Mrs. P. H. Mallowney, 1 Vista street, Roslindale. This brought out a large and enthusiastic attendance and realized a very considerable sum of money.

Among the performers who contributed their services were the Misses Ida and Olive McCarthy. The former, as pianist and accompanist, presented two numbers, Cyril Scott's "Danse Negre" and "Venetian Nights." Her sister gave a violin obligato of her own composition, Del Riego's "O, Dry Those Tears," and an Irish love song. All these works made an excellent impression.

Two violin selections by Brahms were effectively given by James Balfe; a Hungarian dance and a mazurka by Johannes Brahms.

Three song selections were offered by Mrs. Mallowney's sister, Mrs. Marguerite Meuse Mann, who for some time past has been a pupil of Clarence B. Shirley at the New England Conservatory of Music, and who has developed a voice of great resonance and power. Mrs. Mann's rendering of Fontenailles' "Obstination," "The Sun's Roses," by Hawley, and Tosti's "Mattinata" was enthusiastically received by the audience.

The New England Conservatory Men's Club held its monthly meeting on Thursday evening, December 17. The entertainment consisted of motion pictures of "The Making of a Shoe," by Henry L. Stuart of the United Shoe Machinery Company.

Mrs. Marguerite Meuse Mann, a pupil of Clarence B. Shirley at the New England Conservatory, was one of the principal singers at a musicale given Friday evening, December 11, at the Roslindale residence of Mrs. P. H. Mallowney in aid of the Christmas fund of the Church of the Sacred Heart.

Volbach Symphony Given at Boston Symphony Concert

At the ninth public rehearsal of the Boston Symphony Orchestra, in Symphony Hall, Christmas Afternoon, Dr. Karl Muck conductor, the symphony in B minor, Op. 33, Volbach, was given its first Boston hearing and created a very favorable impression. It is melodic and its harmonies not of the Schonberg type.

WARREN PROCTOR
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Volbach's "Raphael," inspired by Raphael's three paintings of the Madonna, was performed at a Handel and Haydn concert in 1905. The B minor symphony was played at Stuttgart in 1909, during a music festival of German musicians, and it has the characteristics that make it very appropriate for such occasions.

The soloist at the ninth rehearsal was John P. Marshall, who played Cesar Franck's chorale in A minor for the organ alone. His work was highly praised by the reviewers.

The other works heard were: Symphony, "Shepherd's Music," from the "Christmas Oratorio" (J. S. Bach); "March of the Three Holy Kings," "Christus" (Liszt), and "Der Freischutz" overture (Weber).

There was a smaller sized audience than usual, owing to Christmas festivities that conflicted.

The tenth concert programs, January 1-2, will include the "Faust" symphony, with changes made shortly before his death by Liszt, which will be given by the orchestra and a chorus from the Apollo Club, with Paul Droper, tenor.

The score is unpublished and the version will have its first performances at these concerts.

Mendelssohn's violin concerto will be played by Mr. Kreisler.

Personal Items

Miss Bessie Talbot Salman, soprano, who is also a busy vocal teacher, has recently sung in Monmouth at the West Newton Music Club, Macthias, and in Hamilton Hall,

People's Temple, Boston. She is doing special programs for women's clubs, lecture recitals in costume and interpretative recitals of songs of various types. For literary clubs she uses songs with words by Browning, Longfellow, Tennyson, Shakespeare and others.

The Dodge trio—William F. Dodge, violin; Carl W. Dodge, cello; Ernest W. Harrison, piano—assisted by Ruth Macatammany, soprano, gave a program excellent in variety before the Newton Club recently. The same organization, assisted by Arthur Hackett, tenor, gave a concert in Havelhill for the Agawam Club, a little later in December.

A. H. Handley of Steinert Hall managed these events and is enthusiastic in his endorsement of his all-American talent.

L. S. B.

SOME ANECDOTES

Sebastian Burnetti, at his studio in Kimball Hall, is gaining the reputation of being considerable of a wag and his bon mots are frequently quoted.

A young lady, a pupil of another teacher, who happened in the Burnetti studio insisted on showing him her vocal acquisitions.

Her scale proved to be very much broken, as a result of the system of "registers" she had been taught. Mr. Burnetti showed her just in a few moments' demonstration that this break was unnecessary, and, in fact, before she left, helped her to sing a scale without it.

On leaving she said, naively, "Well, since my scale is now fixed, I won't need any more lessons, I think."

Another "singer" who consulted Mr. Burnetti was asked, facetiously, whether she wanted to learn to "sing in opera next year." "Oh, no," said the girl, "I just want to sing for my friends." "Well," said Mr. Burnetti, "you sing well enough for 'friends' now."

Owens—Miss Margaret Owens, daughter of H. W. Owens, is spending the holiday vacation in Chicago after having fulfilled a long concert tour through the west and northwest. On Sunday evening last she sang some "Messiah" numbers at the Austin M. E. Church, where her father, H. W. Owens, is director of music, the program containing also "Why Do the Nations," sung by Carl Brown, another pupil of Mr. Owens. The program was given with great success.

"Messiah" in Austin—Miss Ida Belle Freeman will present the Handel Choral Society in "The Messiah" at the First Presbyterian Church in Austin on Tuesday evening, January 5. The soloists will be Mable Corlew Smidt, Lucy J. Hartman, M. J. Brines and Frank Dunford. The organ will be played by Palmer Christian and the piano by Lillian Grant Haeffner.



People & Events

LAURA WESSEL

Miss Laura Wessel, mezzo contralto, is unusually well equipped for the work of a concert singer. At an early age she showed exceptional musical taste and ability and spent several years in Leipsic, pursuing the study of Pianoforte, German and Italian.

She is a thorough musician and an excellent accompanist. Upon her return from Germany she decided to abandon the prospect of a career as a pianist and began the study of voice with Goodwal Dickerman of Omaha, Neb. She has made rapid strides in the vocal world. Miss Wessel's progress has been astonishingly rapid. She has filled numerous successful engagements in Omaha and other middle west cities, being received with great favor.

She has a pleasing personality and a voice of unusual velvety quality.

Her repertoire includes German lieder, arias in French, German and Italian, and ballads in French, German, Italian and English.

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Weber—Miss Henriette Weber, at Fullerton Hall last Sunday evening, substituted "Mignon" for "The Juggler" because of the illness of Miss Julie Manierre, who was to have been the soloist for the latter. Lucille Stevenson and Marion Green appeared in the Thomas work, and the Massenet bill is to be given at a later date. "Aida," with Marjorie Dodge Warner, Mrs. Fletcher Dobyns and Alfred Kanberg will be given next Sunday.

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Indiana Convention—The next meeting of the Indiana State Teachers' Association will be held at Greencastle on April 29 and 30.

ARTHUR RANDOLPH FRASER

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HAZEL HUNTLEY IN THE EAST

Miss Hazel Huntley, contralto, who has had a very successful early season in her work in Chicago, will spend the next few weeks in the east and has many important engagements in that part of the country.



HAZEL HUNTLEY

She sang in "The Messiah" at Springfield, Mass., on December 30, and will give a recital at Amsterdam, N. Y., on January 3.

This will be followed by five other recitals, the dates being: January 6, Longmeadow, Mass.; January 8, Mount Holyoke College, South Hadley, Mass.; January 11, Gloucester, Mass.; January 13, Vassar College, Poughkeepsie, N. Y., and January 15, Smith College, Northampton, Mass.

Miss Huntley has become an established favorite at the Congregational Church in Evanston, where she is alto soloist, and her teaching at 608 Fine Arts Building has grown to large proportions. Her concert work has grown steadily in importance and the eastern dates are the result of a series of marked successes she has made elsewhere in oratorio and concert.

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PALMER CHRISTIAN AT ROCK ISLAND

Some press comment:

There was a good audience at the Palmer Christian recital last evening at the First Methodist Church, and the affair was a great success, both from a financial and artistic standpoint.

Palmer Christian is an artist of the highest order and succeeded in pleasing the audience with every number rendered, and showed remarkable knowledge of the organ. His best numbers were "Rakoczy" (Hungarian National March), allegro con fuoco, by de Boeck; his Bach numbers, and the "Toccata," by Meraux, the last one being repeated.—Rock Island Union, December 8, 1914.

Palmer Christian, organist of the Kenwood Church of Chicago * * * * * presented a splendid program before a large audience at the First Methodist Church last evening. Mr. Christian is an organist of great talent, who has devoted years to hard work and study, with the result that he is ranked with the foremost organists of the day. His mastery of the instrument is wonderfully good, his interpretation of the various numbers was satisfying and pleasing to the most exacting. The audience gave a very hearty welcome and insisted upon the repetition of a number of selections.—Rock Island Argus, December 8, 1914. (Advertisement.)

HARVESTER CHORAL SOCIETY PRESENTS CHRISTMAS CONCERT

In spite of the fact that the Apollo Club was giving "The Messiah" to a capacity house at the Auditorium on Monday night, the Harvester Choral Society was greeted by a large and exceedingly appreciative audience at their Christmas concert given at Orchestra Hall on the same evening.

The chorus, which numbers about fifty-five voices and directed by Bertha Smith-Titus, sang many numbers, appropriate to this time of year, with considerable spirit and thought as to expression and musical values, but it was the excellent array of soloists which took part in the program, that made the evening an artistic and enjoyable success.

Mr. William E. Zeuch, organist, opened the evening's musical affairs by playing



SABA DOAK

"Meditation," Maily; "Chant d'Amour," Gillette, and "Fanfare d'Orgue." Shelly, a group of numbers which furnished him with ample opportunity to display his many praiseworthy attainments as an organist to good advantage. He also furnished fine accompaniment to the singing of the chorus throughout the evening.

A solo quartet composed of Virginia Norman, soprano; Cleonica Connell, alto; Herbert S. Mailander, tenor, and Carl S. Elofson, bass, assisted the chorus in the rendition of a beautiful "Old Bohemian Carol." The voice of Miss Norman, which is of splendid quality and good carrying power, was an effective part in this ensemble.

A male chorus taken from the main body of singers was heard in "Three Kings Have Journeyed," Cornelius, and "The Christ-Child's Lullaby," Kolner-Gesangbuch. The former requires the services of a solo contralto, and Edith Maldwyn Jones was chosen to sing the part. She did herself proud, using a full, rich tonal volume, good

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enunciation and splendid musical thought. Miss Jones also makes an attractive appearance, which adds much to the pleasure of her vocal work. The latter number by the male chorus brought forth a sextet of boys from St. James' Choir which added greatly to the pleasure of the evening.

Saba Doak, the charming soprano who is filling many prominent concert and oratorio engagements this season, was a notable addition to the list of soloists. Her first offering was the "Air de Lia" (L'Enfant Prodigue), Debussy, and was given with a wealth of colorful tones which were beautiful at all times and her dramatic intensity was revealed in a wonderful light. Miss Doak sang a group of songs made up with "Star of Me," Rogers, "Ecstasy," Rummel, and "Noel," Gounod, which proved to be real gems of the evening by an excellent display of her vocal and interpretative gifts. Miss Doak also sang the soprano obligato in the chorus number, "The Omnipotence," Schubert, in a manner wholly satisfactory. She had the advantage of accompaniments played by Gordon Campbell, which is proof that nothing further could be desired from the piano score of her various numbers.

Louis Kreidler of the Century Opera Company was indeed a welcome personage, both to look upon and listen to, in his solo work of the evening. He was greeted by a rousing burst of applause and at the closing of "Eri Tu," from Verdi's "Masked Ball," which was given in the true and much admired Kreidler operatic vocal style, the audience was aroused to highest points of enthusiasm. Mr. Kreidler sang the number in English, and extra fine it was, too; perhaps this had something to do with the applause tendered him. At another point in the program Mr. Kreidler sang "Morgen Hymne," Henschel; "Die Wandelude Glocke," Lowe; "Liebster Herr Jesu," Bach, and "Zur Johannesnacht," Grieg, in a manner which marked him as a singer worthy of being classed with any leading concert baritone. Should he decide to enter the concert and oratorio field at the close of the Century Company he surely will be received with much acclaim by that music-loving public. He was accompanied by Mrs. Helen Worswick-Ross in a very satisfactory manner. Mrs. Ross also took part in the accompaniments furnished the chorus and was at the piano throughout the solo work of Amy Emerson Neill, violinist and pupil of Hugo Kortschak, who had several appearances during the evening. H. M. B.

Walker—Edward Walker is to sing in "Messiah" at Fargo, N. D., on January 6.

SANDOR S. RADANOVITS

Sandor S. Radanovits, the Chicago voice teacher and coach, is enjoying a very busy teaching season, which threatens to eclipse all his previous studio activities since his sojourn in Chicago. Plans are being made for some studio musicales. Definite announcements will be made in the near future.



SANDOR S. RADANOVITS

Below is a partial list of public appearances of some of his professional pupils:

Augusta Alberti-Meeker, contralto—Red Cross Benefit, Oak Park, Ill., December 11; Ballmann's Symphony Orchestra North Side Turner Hall, December 13.

Warren Proctor, tenor—Swedish Lutheran Church, Iowa street and Waller avenue, November 11; South Shore Country Club, November 22; Ballmann's Symphony Orchestra, November 29; Church of Epiphany, December 7; Kimball Recital Hall, December 11; Chicago Club, December 14; Oak Park Club, Oak Park, December 15; Mrs. J. H. Lee, Oak Park, Ill., December 17; Ballmann's Symphony Orchestra, December 20; Hotel La Salle, December 31; Unity Church, Oak Park, Ill., 1912-14.

Margaret Smith-Lester, soprano—Chicago Lyric Quartet, Hyde Park Y. M. C. A., December; Palmer Park Choral Society, December 8.

Cardon V. Burnham, baritone—Palmer Park Choral Society, December 8.

Artur Platz, tenor—Joint recital, Fine Arts, December 4.

Meta Anderson, soprano—Polytechnical Society of Fullerton Hall, December.

Mrs. Louis Mann, coloratura soprano—Ballmann's Symphony Orchestra, December 27.

Smith—Lucia May Smith has been chosen as soprano soloist at the New First Congregational Church.

MESSIAH AT OLIVET, MICH.

Evening of 16th College Conservatory chorus, under direction of Professor T. Stanley Skinner, gave a more than creditable rendering of Handel's Oratorio of the "Messiah."

The accomplished artist, Walter Hartley, of Grand Rapids, organist, Miss Clara Eness of Olivet, piano accompanist, assisting soloists, Iva Bigelow Weaver of Chicago, soprano; Katherine Kimmel, Battle Creek, alto; Edward Walker and Lemuel Kilby, also of Chicago, tenor and bass.

Chorus much as at Glee Club recital of February and June commencement concert, under the same efficient masterly direction, with a vigorous attractive rehearsal of several chorus numbers; (a) "And the Glory of the Lord;" (b) "O, Thou That Teldest Good Tidings;" (c) "Glory to God;" (d) "Behold the Lamb of God," with the finale of grand composition, "The Hallelujah Chorus."

A pleasing feature the enlargement of chorus by several fresh young voices, improving the opportunity for chorus practice under so competent director as Professor Skinner. Of soloists Mrs. Weaver is an American with five seasons European study at London. She has a strong, pure voice of wide range, easily scoring B natural or high C, with a lyric quality that for an American soprano is unusually rare. Well adapted to the tragic roles of numerous operas. A voice quality of the finest type of American sopranos.

The alto, Miss Kimmel, a young artist first heard at Olivet June Commencement, now an assistant instructor at Barnes Conservatory, Battle Creek. She has a sympathetic, appealing voice quality greatly admired.

As an artist Mr. Walker is a capable tenor, with best passages in the recitatives: "Comfort Ye My People," "Thy Rebuke Hath Broken His Heart," with aria, "Every Valley Shall Be Exalted." A voice quality similar to that of Dan Beddoe, of New York, with an occasional high note suggesting Dalmares.

Mr. Kilby, an excellent bass artist with fiery energy of a Witherspoon or Ruffo, noted in a vigorous recital of solos: "But Who May Abide the Day of His Coming," "Behold Darkness Shall Cover the Earth," "Why Do the Nations Furiously Rage Together?"

The entire ensemble of soloists and chorus with accompaniments of organ and piano under skillful direction, combined to present an excellent rendition, the classic "Messiah" oratorio.—H. J. Martin in Charlotte (Mich.) Leader.

CARLILE TUCKER

Carlile Tucker, baritone, has recently returned from a season of study in Europe. His recital programs this year will be more varied than ever. They will embrace many selections from the old masters and many novelties from modern French, German and Russian composers. In addition, a comprehensive program of American composers' songs is to be featured this season.

As an oratorio singer, Mr. Tucker has often demonstrated his ability. His singing has gained in dramatic expression and his voice has broadened in many ways during the past year.

Mr. Tucker's appreciation of dramatic values—his admirable control of voice—and his personality, have made him eminently successful as a recital artist.

FRANCES INGRAM

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AN ORATORIO REHEARSAL Wilson A. Burrows

It is not generally known, possibly, but it is a fact, nevertheless, that whosoever will may hear, each week from October to April, on Thursday evenings, a rehearsal of the oldest, and doubtless the best, chorus in New York. Tucked away in a corner of the last circular addressed to its members by the Oratorio Society of New York, is this announcement: "Friends of the members are free to attend any private rehearsal." However, any unknown but well-conducted person may, without anxiety or hesitation, avail himself of this invitation, for the officials of the society are models of courtesy, and they always appear to be profoundly touched by the least evidence of interest in their activities.

As these rehearsals are held in that portion of Carnegie Hall on Fifty-seventh street known as the Chamber Music Hall, it is scarcely likely that any save residents of that immediate neighborhood will become habitual visitors; but that is just as well, perhaps, for the modest balcony in this intimate little hall holds barely sixty persons. There are, be it said, certain zealous folk, devotees of choral music, that frequent this snug balcony every season, and these, in most cases, come many miles for the privilege.

Now there are many worse ways of

spending an evening than in attending the rehearsal of a capable chorus, particularly when good, not to say immortal, music is being dissected bit by bit, and these bits repeated dozens of times in an evening. This needful detailed analysis of an extended choral work, with the infinite repetitions, may impress most people as a supremely wearisome way of passing time, but a moderate bit of submission to this sort of routine will never fail amply to repay the intelligent listener, and will give him an intimacy with the work that will stand him in good stead if he means to attend the final performance.

As the work under rehearsal nears completion, it is often sung through with but little or no interruption. Then too, the soloists, generally of wide national or even international fame, deign to come out and go through with their parts. They, too, often have to repeat.

For twenty-three years now, the Oratorio Society has rehearsed in this section of Carnegie Hall. Indeed the hall itself doubtless owes its very being to the fact that Andrew Carnegie, now twenty-six years president of the society, was determined that it should have a fitting and a permanent home; hence Carnegie Hall, which was opened in 1891, the great Russian composer, Tchaikowsky, lending himself to the occasion. It is not without sig-

nificance that William Burnet Tuthill, architect of the hall, also happens to be secretary of the Oratorio Society, and in this capacity he has for thirty-three years ruled the organization with amazing energy and almost incredible tact. The word "ruled" is used advisedly, for it is pretty thoroughly recognized by observant veterans in the chorus that without the consistent optimism and the incessant labors of Mr. Tuthill the society, long ere this, would doubtless have been permitted to go the way of its kind.

The Oratorio Society was founded in 1873, by Dr. Leopold Damrosch, and for the first dozen years or so it led a troubled and precarious life. One of its early accompanists was none other than Walter Damrosch, whose name first appears on the society's programs in 1880, when he was but eighteen years old. When his distinguished and influential father died, in 1885, as the result of a too-zealous effort to establish German opera in New York, Walter became conductor of the society. In 1898, after thirteen years of this, he turned the leadership over to his brother Frank; and Frank, in turn, becoming absorbed by his duties as director of the Institute of Musical Art, as well as by the conductorship of the Musical Art Society, (an excellent professional chorus), resigned in 1912, and was succeeded by Louis Koemmenich, a native of Elberfeld, Germany, and who came to these shores in 1890. Koemmenich, through his leadership of male-voice organizations, chiefly in Brooklyn and Philadelphia, had built up a solid and enviable fame as chorus-master.

The Oratorio Society ventured before the public in 1873, with but twenty-eight singers. It now has 294, classified thus: 128 soprano, 77 alto, 35 tenor, and 54 basso. Two hundred twenty-six of these eager and loyal souls come from all over Greater New York. The other sixty-eight hail from no less than twenty-six outlying points, from Yonkers on the north to Plainfield, N. J., on the south.

About one-half of these zealous suburbanites are in business in New York and merely stop over in town on rehearsal nights. The other half make trips varying in length, but always inconvenient, solely in the interests of musical culture. One enthusiast, long departed, but leaving a deathless memory behind, used to come from a region near Haverstraw, thirty miles up on the Hudson River. For him, attendance at rehearsal involved a hotel bill, for he always stayed in town over night. It is not surprising to learn that his average attendance was exceedingly high.

A lone but determined maiden from a remote Jersey village, early this season approached the secretary of the society to ascertain if there was some other member living in or near her town, that she might avoid traveling alone after rehearsals. This entirely natural and guileless inquiry created no little mirth and sundry rather obvious jokes when it was overheard by some of the younger men who happened to be near the desk during these unique negotiations.

An energetic young woman in the chorus was long in the habit of making the journey from Plainfield, N. J., walking a mile

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"I wouldn't do it for the world," said one of her horrified colleagues, "I don't see how you dare."

"I don't mind it at all," declared the courageous chorister, serenely drawing from the folds of her raiment a small but efficient looking dirk, her constant companion.

Membership in the Oratorio Society means work. For this, its forty-second season, there are forty-three regularly scheduled rehearsals. Of these, twenty-three are the required Thursday evenings for full chorus. The other twenty are for men and women separately on alternate Tuesdays, and these, in a measure, are optional. Besides these, there are two rehearsals with orchestra, a luxury that smaller societies cannot afford. For this year these will be but for the first and last concerts; the "Messiah" concerts at Christmas time are not so fully rehearsed, as most of the chorus has sung this work publicly from fifty to seventy-five times. At the close of last season the society had given 354 public concerts.

On rare occasions the chorus is plunged into violent excitement by a visit from Mr. Carnegie. At these times the iron-master's favorite "Elijah" choruses are brought out, and to these he listens with closed eyes and a rapt expression. Then he "concludes his portion of the evening's entertainment" by a brief speech, well sprinkled with humor, wherein he tells of his fondness for music, and of his own painful and futile efforts to make melody in his youth.

Mr. Carnegie really is fond of music, but it is generally of a strongly religious type, chiefly those strains associated with his early church and Sunday school days. There is no shadow of doubt that he is fond of the Oratorio Society, but there is a persistent rumor to the effect that he summons its conductor and its principal officers from time to time in unprosperous years and makes them profoundly wretched.

St. Paul's—A musical evening will be given at St. Paul's Universalist Church, Prairie avenue and Thirtieth street, Sunday, January 3, 1915, at 8 o'clock. The program will be given by Mrs. Mary Highsmith Lyding, Miss Barbara Wait, Mr. Bruno Kuehn and Mrs. W. Middelschulte.

Doane—John Doane is to give an organ recital at St. Paul's Church, Fiftieth and Dorchester, on Thursday evening, January 7, assisted by the regular choir of the church, under the direction of John Allen Richardson.

AMATEUR MUSICAL CLUB

Program for next Monday afternoon at Assembly Hall:

Ballade	Godefroid
Follets	Hasselmans
L'atuglia Spagnuola	Tedeschi
Miss Miriam Larkin	
The Sea	MacDowell
Gavotte from "Manon"	Massenet
Zur Johannis nacht	Grieg
Miss Harriet-Jane MacConnell	
Siciliano and Rigaudon	Francoeur-Kreisler
Andantino	Martini-Kreisler
Tarantelle	Robert Birch
Miss Mabel E. Woodworth	
L'ance en vain chasse l' annee (from "L' Enfant Prodigue"	Debussy
Sylvelin	Sinding
Come unto the Yellow Sands	La Forge
Miss Julie Edson Manierre	
Barcarolle	Rubinstein
Caprice	Paganini-Schumann
Song Without Words	Moret
Bouree Bretonne	Moret
Miss Agnes Hope Pillsbury	

Simmons—Josephine Simmons of Kimball Hall will close her studio for two weeks and spend the vacation in Atlanta, Ga.

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SANTA BARBARA

Santa Barbara was rather fortunate in being given the opportunity of hearing Tina Lerner, the Russian pianiste, in a recital at Recreation Center, December 9. Miss Lerner had been giving a series of recitals at Cort Theater in San Francisco and was on her way to Los Angeles when she decided to present one of her good programs here. It consisted of numbers from Martini, Beethoven, Chopin, Debussy and Liszt, and displayed a technic under such perfect control, and an artistic refinement so charming that it fully justifies one in calling her playing the formal loveliness of herself.

A program exceedingly appropriate to the Christmas season was given at the Unitarian Church by George H. Normington, assisted by H. E. Cavanah, tenor, Sunday afternoon, December 20. The first number was the unique "Schiller March" by Meyerbeer, followed by "Christmas Musette" by Mailly; the old, yet ever new "Silent Night, Holy Night," by Flaxington-Harker; the little gem, "Sunset at Bethlehem," by Lacey; the pictorial "Christmas in Sicily," by Alessandro Yon, and "Evening Bells" and Cradle Song" by Macfarlane. There is so much refinement in Mr. Normington's playing and so much finish and completeness to his phrasing, that one never tires of his work, but instead it grows upon his audience and produces an increased interest and enjoyment with repeated hearings.

Mr. Cavanah was heard in "Comfort Ye" and "Every Valley" from the "Messiah," and "Waft Her Angels Through the Skies" (Jephtha), displaying a lyric tenor voice of ample range and smooth quality, especially in the middle register, and singing with good interpretation and a careful regard for musical values and tone shading.

A. B. BARNETT.

Medini—A neat circular has been issued by Mme. F. Roena Medini, illustrative of the work done at her studio at 3760 Lake Park avenue.

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LOS ANGELES

With the activities of the holiday season the musical events have been largely local.

The First Congregational Church Orchestra celebrated its opening of the twentieth year of continuous work under the leadership of William H. Mead. It numbers about fifty players of a good degree of efficiency. Their longest work was the "Grand Fantasia," from the opera of "Faust," the Mendelssohn Violin Concerto andante, and Sebek's "In the Soudan," with Mr. Lavillo E. Mulber in the cornet obligato and Verdi's overture to the "Sicilian Vespers" had good rendering. The orchestra also accompanied the sextet from "Lucia" and the quartet from "Rigoletto," in which Mrs. Emilie Cole Ulrich, soprano; Mrs. Eleanor M. Summers, contralto; Mr. G. Haydn Jones, tenor; Mr. Henry P. Page, baritone, with Mr. Harry A. Ford, tenor and Mr. Ray B. Sumner, basso, assisting in the sextette, gave so satisfactory a rendition they were obliged to repeat each number.

The Lebegott Orchestra gave their fifth concert, Mr. Henry Schoenfeld, for the day, being the director, in a well chosen program. Miss Marjorie Nichols, solo pianist,

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gave Grieg's "Concerto in A Minor," in her excellent style, also playing in solo numbers. Beethoven's "Egmont Overture," opening of the program, and Mr. Schoenfeld's "Nocturne," with flute and 'cello obligatos, were interesting. Mr. Cyril Dwight Edwards, baritone, gave a highly satisfactory rendering of Verdi's aria from "The Masked Ball." The soloist was recalled twice, giving pleasing English songs, proving quite an ovation. We hope to hear more of the voice in the future.

The National Grand Opera Company announces January 18 as the opening of their season, in the "Temple," now Clune's Auditorium.

The M. E. Choir of 100 voices gave a performance of Bach's "Christmas Oratorio," Sunday evening. Mr. Carl Bronson, director.

The Fuhrer-Zielinski Trio gave another of their most interesting programs of Russian, Polish, Dane and Holland composers, Miss Mercedes Ciesielska, soprano, assisting in very charming and dramatic solos. The verbal comments by Mr. Zielinski were very helpful to the comprehension of the very peculiar music expression by those great writers.

Last Sunday's performance of "The Messiah" by the combined Festival and Peoples

Choruses, about 250 voices, was not all it should have been. Yet with the limited number of rehearsals and only a portion rehearsed with the orchestra, with a very short time under the new director, and both chorus and orchestra unacquainted with each and the other, it would hardly bespeak a good performance of so grand a work as Handel's "Messiah." The solo parts were taken by local artists of good promise, but for the reasons above mentioned came short of their possibilities. They were greeted with a good audience, although a heavy rain was falling all day. Hearty applause greeted every point of excellence and many regretted that we could not hear the work under first-class conditions and preparation.

The county and city teachers were in annual assembly this week two days, followed by two days of Southern California teachers, comprising six counties and numbering about 5,000 teachers. Besides an able corps of lecturers from the leading educational schools and cities of our country, they included programs of good music well rendered by our best and most popular local artists, as follows: The Women's Symphony Orchestra; Mr. Lester Donahue, pianist; Miss Lucy Fuhrer, 'celloist; the Brahms Quintet; Mr. Anthony Carlson, basso; Mrs. Julia Ensign Warren, soprano; Myrtle F. Ouellet, harpist; Mr. Axtel Simonsen, 'cellist; Mrs. Willis N. Tiffany, soprano; Miss Ida E. Bach, mezzo soprano; Miss Mary Estes Groves, pianist. Director Herr Adolf Tandler of the Los Angeles Symphony Orchestra, on "Musical Impressions from Abroad," gave a very interesting talk throughout. A paper on "Musical Efficiency," by Miss Frances E. Wright of our State Normal School music department also was of interest. All in all, a musical bill of fare in the educational and demonstrative line to be of great aesthetical value to the great body of educators. Perhaps no better haven can be set than can be evolved through the public schools of our country.

The second annual Christmas reception and "Jinks" was tendered to the theater artists of the city in a free entertainment and Christmas tree, each playhouse having a "Santa" sent, who made liberal contribution for their respective players who were present. The club gave a very enjoyable literary and musical program and on the arrival, at 11:30 p. m., of the show people, it was continued, some of the stars participating, after which a free and bounteous "hand-out" lunch was served, after which joy reigned supreme in the tipping of the fantastic toe, to the rhythmic flow of the music of the dance orchestra. The hospitality of the club is famous in tendering good will to artists of all kinds who are away from home, and offer good cheer en route.

The second concert of the Los Angeles Symphony Orchestra was one of marked

musical interest. The Beethoven "Symphony (Eroica), in E Flat, Op. 55," opened the program. The intricacies were handled with neatness and artistic touch and color to the thought of the skillful leader. Herr Tandler, who is so thoroughly acquainted that he does not need a copy, but conducts from memory.

The Debussy prelude, "The Afternoon of a Faun," was faultlessly played, no doubt, and revealed a wide scope of musical expression. Parish-Alvar's "Concerto for Harp, Op. 98," with Signor S. R. Valenza as harpist and with orchestra accompaniment, was most enjoyable. "The Bartered Bride," an overture by Smetana, proved immensely entertaining and left nothing wanting. Good audiences are in attendance.

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ST. PAUL, MINNESOTA

The program offered by the Minneapolis Symphony Orchestra at the third concert in the St. Paul Institute series, at the Auditorium was from the French school.

Notably done was the Berlioz Symphony No. 3, "Harold in Italy," with viola solo, wonderfully well played by Karl Scheurer. The principal theme given out by the viola makes itself felt through the whole work, blending and contrasting with the other themes in the development of the whole. The "March" and "Evening Prayer of the Pilgrims" met with pronounced success.

The symphonic poem, "Viviane," by Ernest Chausson, disciple of Cesar Frank, was a fascinating novelty which was given an exquisite performance by the orchestra under the leadership of Mr. Oberhoffer.

Helen Stanley, soprano of the Century Opera Company, sang Micaela's aria from "Carmen," and the aria "Il est bon; il est doux," from Massenet's "Herodiade" for encore. Lia's aria from Debussy's "L'Enfant Prodigue" and the "Vissi d'Arte" from Puccini's "La Tosca." Miss Stanley has a beautiful voice and was recognized as a singer of unusual ability.

The brilliant Berlioz "Roman Carnival" overture, and the Dukas Scherzo, "L'Apprenti Sorcier" completed the orchestral offerings of the program.

At the fortnightly recital by the Schubert Club the program given was an organ recital at the People's Church by George H. Fairclough, assisted by Alma Peterson, soprano, with Kate Dousman Williams as accompanist, and Frank Zdarsky, violinist. A very large audience was in attendance.

Mr. Fairclough played the Wolstenholme sonata in the style of Handel, the Liszt-Lemare, "Sposalizio," Grand Choeur in G minor by Hollins; a second group of a Choral Prelude of Bach, followed by St. Anne's Fugue in E flat, "An Evening Prayer" by G. H. Fairclough, and concert overture in B minor by J. H. Rogers.

Mr. Fairclough played in his masterly style and his own compositions were most effective as played on the People's Church organ, with its echo organ. The last group was the Fantasia on "Lead Kindly Light," (MS.) by G. H. Fairclough, a thoroughly reverent and splendid composition, "Elegy," by Nohle, and "Toccata in E" by Homer Bartlett.

Alma Peterson sang with beautiful voice and in a thoroughly artistic manner. The program was arranged by Louise Strauss, Forster, Cad-

ney Homer and Rummel. Miss Williams was an excellent accompanist. Mr. Zdarsky played with finished style the Adagio from Mozart's concerto in D.

One of the greatest treats of the season thus far was the song recital by Mme. Julia Culp under the auspices of the Schubert Club at the People's Church. Mme. Culp, the Dutch mezzo-soprano, and lieder singer, has a winsome personality, charming in her dignity and simplicity. Her program contained songs by Schubert, Brahms, John Alden Carpenter and James Rogers. Artistic in the extreme were the ever beautiful "Du bist die ruh," and "Serenade," together with the "Standchen" by Schubert.

The audience delighted in the exquisitely artistic accompaniments played by Cocnraad V. Bos.

An interesting lecture-recital was that given at the Church Club by Mrs. Edward MacDowell on her husband's compositions. Mrs. MacDowell is accomplishing a noble work in carrying out her husband's plan of establishing a colony of art workers at Peterborough, N. H. It was his great desire that others might find inspiration in the same surroundings where he wrote his best compositions.

Under the leadership of the Minnesota Chapter of American Guild of Organists, John Doane of the faculty of the Northwestern University School of Music, Evanston, Ill., gave an organ recital December 9 in St. Paul's Church, Minneapolis. Mr. Doane is an excellent organist, and his best achievement was his playing of the "Alegro Vivace" from Widor's Fifth Symphony, and Wagner's "Liebestod" (arranged for the organ by Gibson), a group of piano compositions transcribed for the organ followed. The Romance in D Flat by Sibelius especially pleased and was well adapted to the organ. An interesting number was the Fantasia, for two performers, by George W. Andrews, played by Mr. Doane and Mr. Harold Tower, organist of the church. The program closed with a splendid playing of the Toccata in G Minor by Harry Alexander and Matthews.

Handel's "Messiah" was played at Stillwater, Minn., December 15, under the direction of Mr. Leopold Bruemer, with the following St. Paul soloists: Marie McCormick, soprano; Adelaide Pierce, contralto; Walter Mallory, tenor, and Grant Kelliher, bass.

MYRTLE WEED.

###

FOURTH PRESBYTERIAN CHURCH

Palmer Christian will play the following program at the Fourth Presbyterian Church on Thursday afternoon, January 7, at 4:30: Rakoczy (Hungarian National March) (arranged)

West Ave Maria Max Reger
Rondo Capriccio Edwin H. Lemare
Prelude and Fugue in "B. A. C. H." Franz Liszt
Scherzo Bossi
Vorspiel and Liebestod (Tristan and Isolde) Wagner
Fugue in C Buxtehude
The Swan Saint-Saens
Final (First Symphony) Louis Vierne

###

Burnham—Mr. Thuel Burnham of Paris and New York was a Music News caller one day last week.

###

Congratulations—Congratulations are in order for Walter Roderich, a son, Paul, who arrived at the Diederich

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KANSAS CITY

The second concert of the Symphony Orchestra, under Carl Busch, with Lambert Murphy as soloist, was given in the Schubert Theater this month. Goldmark's "Country Wedding" Symphony, with its march, bridal song, serenade, garden scene, and dance, was given a careful and pleasing rendition. Other numbers played by the orchestra in a delightful manner were Mendelssohn's Overture to "A Midsummer Night's Dream," and Massenet's Overture to "Phedre." Mr. Murphy sang two songs, "Celeste Aida," by Verdi, and the less familiar Massenet aria, "Open Now to My Eyes," from "Griselidis." Few singers have so pleased Kansas City audiences as Mr. Murphy succeeded in doing.

The visit of the San Carlo Opera Company was much enjoyed early in December. Beginning on Sunday night, December 6, a concert of opera music was given, followed through the week by productions of "Rigoletto," "Cavalleria Rusticana" and "I Pagliacci," "Barber of Seville" and "Carmen." Chevalier Giuseppe Angelini is an interesting director, and the five performances were well patronized. Probably the largest number attended "Carmen."

Mr. and Mrs. Henri Shostac, who are making their home here, gave their first Kansas City concert Thursday evening, December 17, at the Temple B'nai Jehudah. The opening number of their program was a violin duet, Sinding's "Serenade," the three movements "Tempo di Marcia," "Al-

legretto," and "Andante." This was given an exquisite interpretation. Mr. Shostac played the Mozart Concerto in G Major, with cadenzas by Ysaye, which gave him opportunity to display his remarkable technique and to establish himself as a master musician. An "Adagio" by Brahms, Kreisler's "Caprice Viennois" and "Zigeunerweisen" by Sarasate charmed the audience—these were played by Mr. Shostac also. The program ended with a Suite by Moszkowski, "Allegro Energico," "Allegro Moderato," and "Molto Vivace," played by Mr. and Mrs. Shostac. Miss Clara Blakeslee was at the piano and gave splendid support.

Since coming to our city Mr. and Mrs. Shostac have organized the Kansas City String Quartet, the second organization of the sort here. A series of concerts will be given during the winter at the Grand Avenue Temple. The other members of the quartet are Mr. Hans Petersen, viola, and Mr. Alfred Buch, 'cello.

Marcella Craft and Mrs. H. H. A. Beach, in joint recital, at the Schubert Theater one afternoon recently, proved to be a most enjoyable affair. Miss Craft sang several songs from "Madame Butterfly," including, of course, the "Un bel di." Her voice is beautiful, and even on the concert stage she is somewhat the actress. Mrs. Beach played her own French Suite, and a new "Valse Fantaisie," also her own. Angelo Cortese, harpist, also assisted. The concert was given under the management of Miss Myrtle Irene Mitchell.

Mr. and Mrs. Sol Alberti, new members of the faculty of the Kansas City Conservatory of Music, gave a concert a short time ago, at the First Baptist Church. Mrs. Alberti has a pleasing contralto voice, and Mr. Alberti is a pianist of merit. The program follows:

In questa tomba.....	Beethoven
Ungeduld.....	Schubert
Ich kanns nicht fassen.....	Schumann
Frühlingsnacht.....	Schumann
Ballade, G minor.....	Chopin
Etude, C sharp minor.....	Chopin
Scherzo, B minor.....	Chopin
Verborgtheit.....	Wolf
Erstes Liebeslied eines Madchens.....	Wolf
Romance.....	Debussy
Le Plongeur.....	Widor
Ballade in E minor.....	Adolph Brune

(First time in Kansas City)

Lotus Land.....	Scott
Rhapsodie No. 12.....	Liszt
Roundelay.....	Lidgley
When I Am Dead, My Dearest.....	Borowski
My Lover, He Comes on the Skee.....	Clough-Leigher
Cry of Rachel.....	Salter

Mrs. F. J. Roff, teacher of voice, presented Miss Margaret Edith Kost, one of her advanced pupils in recital at the Lutheran Church, December 11. Miss Kost has a well-trained soprano voice, and sang with good style Meyerbeer's "Shadow Song," the "Madame Butterfly" aria, "One Fine Day," and the scene and aria from Weber's "Der Freischütz." She also sang several short songs in English.

Assisting on the program were Miss Jeanette Farley, pianist; Miss Jessie Lee, violinist, and Miss Edith Barker, reader.

Earl Rosenberg, baritone; Forrest Schultz, violinist, and Floyd Robbins, pianist, all three members of the faculty of the Horner Institute of Fine Arts, are spending part of December on tour through Kansas.

Mrs. Carl Busch, who has been in Europe for several months, has returned and reopened her studio in the Studio Building.

Probably the next soloist whom the Association of Organists will bring here to give a recital will be Edwin Arthur Kraft, of Atlanta, Ga.

MARY H. FLAGG.

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MILWAUKEE, WIS.

The program of recent date by the Arion and Cecilia Clubs, with Mr. Protheroe directing, was selected with an evident intent to please, and well fulfilled its mission.

Mme. Claussen, as soloist, added many friends to her already large following of admirers. The next offering of this club will be the "Messiah," with local soloists and the Catholic Choral Club assisting.

The second of the series of Mills and Hollander was the presentation of John McCormack and Company. Mr. McCormack is the only artist who has filled the theater this season. His voice was finer than ever, if possible, and the program was interesting alike to all.

Last evening the A Capella Chorus, William Boeppler conducting, gave its second performance of the "Messiah" in German, with Beecher Burton, tenor; Mrs. Herdien, soprano; Elsa Bloedel, alto, and Fred Martin, bass, in the full auditorium hall, which seats something like nine thousand people. Being so huge and with poor acoustics, most singers look forward with dread to an appearance here, and rightly, as the soloists should be chosen with that in mind. Everything was satisfactory in that respect, to a degree, with the exception of one aria of which fully two-thirds was not heard. The chorus was in its usual fine trim, with a larger number even than usual, and as we have grown to expect from Mr. Boeppler's splendid drilling, they responded to his every beat with accuracy and shading. Mr. Boeppler also gave a fine interpretation of the pastoral symphony with the orchestra. J. B. W.

BOISE, IDAHO

Good music by local artists is becoming so popular that whenever an evening with the musicians is heralded it is a foregone conclusion that there will be a large audience to enjoy it. This was the case Sunday evening at the First M. E. Church when the Thalia choir under the direction of Dwight Edrus Cook, with Richard P. Erwin, organist, gave the beautiful Christmas cantata, "The Story of Bethlehem," by Spence. The spacious seating capacity of the church was taxed to its utmost with appreciative listeners. Saint-Saens' oratorio, "Christmas," was played with rare musical feeling by Richard P. Erwin, as was the offertory by Guilmant, an ancient Christmas carol full of daintiness and pretty effect. "The Pastoral," the instrumental introduction, was equally as fine. The anthem, "Silent Night," from the cantata, "Holy Night" (Ashford), was splendidly sung by the full chorus. Mr. Cook was in excellent voice and his tenor solo, opening the cantata, "There Were Shepherds," was unusually fine.

The choruses were exceptionally well sung, the soloists all in good voice, and the evening one of great pleasure. The male quartet deserves special mention for the excellence of its work and its fine quality of voice.—Boise Capital-News.

Kimbell—Grant Kimbell has been engaged to sing the tenor solos in the "Messiah" at Tiffin, Ohio, April 27.

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LOS ANGELES

The Women's Symphony Orchestra opened its twenty-third season November 27. Mr. Henry Schoenfeld, director, in a program of much interest. One of the most telling works was the Grieg "Concerto in A Minor" for piano and orchestra accompaniment. Miss Marjorie Nichols, a young miss of seventeen, with great talent and mastery in technic, gave a highly satisfactory rendition of this classic composition. She also appeared in two Debussy numbers, and in Rachmaninoff's "Prelude in G Minor." The orchestra closed the program in an enjoyable interpretation of Mozart's "Symphony in D Major." The director's "Nocturne" for string orchestra was enthusiastically received, the flute and cello obligatos being played by Miss Minnie V. Percival and Miss Lucy Fuhrer.

The next will be given in the Trinity, where the placement of the orchestra will have a forward and elevated seating which will be more conducive to balanced effect than is possible on a theatrical stage on the flat platform.

The Lebegott Orchestra in the fourth concert (alternate Sunday afternoons), presented a good grade program, opening with "Caucasian Sketches" in the suite in four parts by M. Ippolitov-Ivanov. Mr. Walter Ammann, cellist, gave Goltmann's "Concerto in A Minor," with the orchestra accompanying, which was a satisfactory performance. Madame Adelina Lebegott again was very enjoyable in the "Jewel Song" from "Faust." Beethoven's "Minuet," Wolf-Ferrari's "Jewels of the Madonna" and Rossini's "Semiramide" overture were well delivered under Director Lebegott's excellent leadership.

The second recital of the Archibald sessions course, on Wednesday afternoons in Christ Church, was given with Mr. Clifford Lott as baritone soloist. The list included works of masterly content for the organ. The three Brahms songs were received as

vocal and instrumental expression, the text German, but little interest to those not German.

Mme. Helen Thorner, dramatic soprano, gave a program of great songs from German, French and Italian authors, in their respective vernaculars, displaying a great voice in power and dramatic effects.

The combined chorus of the Festival and People's choruses are rehearsing on the "Messiah" and will give a performance with the aid of the Lebegott Orchestra and the organ of the Auditorium, near Christmas time, with good local soloists.

The monthly musicale given at the Fowler music room by Mrs. Jane Catherwood was an enjoyable event. Miss Marjorie Nichols gave a half-dozen artists' numbers in piano selections. Miss Mabel Katherine Melville, soprano, sang six songs in French and German in smooth, sweet tone, showing promise. Mrs. W. M. Hepburn accompanying. Ch. Nicholson, an opera baritone, presented the "Prolog" from "Pagliacci," also arias from "La Tosca" and "Barbiere de Seviglia," with Miss Annalee Smith at the piano. This is Mrs. Catherwood's treat to the profession and lovers of music each month, which is highly appreciated by her large list of friends.

Dr. Richard Burton of the University of Minnesota's literature work, and president of the Drama League of America, at the conclusion of a course of lectures before the Cumnoek School of Oratory and Expression gave a fine lecture on Charles Dickens, which was enjoyable historically and educationally.

A paper on Felix Mendelssohn-Bartholdy was given by Mrs. Kate Stern at the Sinai Temple, after which selections were rendered by the choir and quartet of soloists from the oratorio of "Elijah." The solos met with good favor but the chorus was much too small to be effective in expression.

Mme. Estella Newhaus, an eminent pianist, gave two recital programs of virtuosi grade, in the Egan Little Theater, to fair audiences, receiving hearty approval. Mr. J. Howe Clifford interspersed the groups with readings, well presented and most interesting in style, diction and beauty of tone.

Mr. Evan Williams appeared before a fine afternoon audience and showed his exquisite art and delivery in his program of English songs and songs in English. His vocal condition, due to a cold, cut heavily into his rendition, and feeling he could do much better when normal conditions prevailed, he proclaimed a week's rest and will give another recital, when he hopes to be up to his excellent standard, which recital he will give this week, having fully recovered.

The John McCormack recital, January 5, is awaited with high expectancy of pleasure. The Serato violin recital this week was enthusiastically received and a good audience heard him.

A musicale of musical and social interest

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this week was at the home Rev. Dr. T. D. Wallace and Mrs. Elizabeth Wallace, lately of Chicago, who acted as hostess for a group of Chicago musical people and friends. The program was given by Miss Pauline Barr, violinist. "Legende" by Wieniawski, Beethoven's "Minuet," "Souvenir" by Drdla and "Evening Star" by Wagner.

Mrs. Berne Sisson Barker, soprano, gave "Love Is the Wind" by McFadyen, Reger's "Captaine," and "You, Dear, and I," whose singing was marked with good tone, feeling and splendid diction. Mr. S. W. Mountz, baritone, tendered the male register in two standard songs, Sarjeant's "Blow, Blow, Thou Wintry Wind," and Clay's ever popular "Gipsy John."

Mrs. Emma Porter Mackinson, soprano extraordinary, rendered a good recital list. From Cadman's "At Dawning," "From the Land of the Sky Blue Water" and "Reincarnation," Homer's "Banjo Song," "Thou Art Like a Flower" by Vernon Spencer, and "Dewdrops" by Demorest. Last, but most valuable to the evening's completeness, was the accompanist, Mr. Charles H. Demorest, who did the work of the occasion, playing for all the artists mostly sight reading, and the first sight, too. The reception duties hindered the hostess, Mrs. Wallace, from responding to the urgent demands to sing her part in the musical program.

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MILWAUKEE, WISCONSIN

The Milwaukee Musical Society presented "The Damnation of Faust," by Berlioz, on December 7, in the Pabst Theater, to a large and enthusiastic audience. The oratorio abounds in clever contrapuntal and beautiful orchestral effects. The Chicago Symphony Orchestra set forth the stirring "Rakoczy March," "Dance of the Sylphs" and the "Pandemonium" in a very realistic manner. The choral parts, "Sleep, Happy Faust," and "Christ Is Risen" were given with beautiful nuance.

Lambert Murphy, tenor of the Metropolitan Opera, sang "Faust" and revealed a voice of great beauty and purity. He brought forth the spirit of the text and was adequate to all demands. His success was complete and his endorsement by the audience was emphatic.

John Rankl of Chicago sang the part of Brander, and while this was not a big part, he made much of it, singing it from memory. It was notable for enunciation and clarity of tone.

Elsa Kellner as Marguerite and Willard Flint as Mephistopheles sang their parts most satisfactorily.

ST. JOHN'S UNIVERSITY

The orchestra of St. John's University, composed of members of the faculty and of students of music, made its second appearance of the season with great success. The program included numbers from Chopin, Moszkowski, Suppe, Donizetti, Haendel and Burgmeier. A large audience of students, faculty and guests was delighted with the orchestra. WILFRED PARTKA.

WOOSTER, OHIO

Last evening in Memorial Chapel the men's and women's glee clubs combined to present the best program of this nature that the writer has ever heard in this city. The program consisted of numbers by the clubs in combination and singly, male and female quartets, readings, solos and a trio.

The vocal soloists, Miss Gertrude Young, Miss Isabel Booher and Mr. Robert Scott, were already known to most of us and lived up to their former reputations admirably, although Miss Young was suffering a bit from sore throat and Miss Booher from nervousness. Miss Agnes Scott in her piano solo disclosed a poise and assurance which made her hearers feel that she was perfect master of the situation. It may be remarked that Miss Scott has made remarkable improvement this year in both technic and interpretation. The readers, Misses Lawrence and Mateer, were both heartily applauded and surely deserved the demonstration.

The men's quartet enlivened the rather serious nature of the program by singing a clever serio-comic sketch entitled "Aunt Marjorie." The ladies' quartet gave the ever popular and effective arrangement of "Annie Laurie" by Dudley Buck. Although both quartets were somewhat nervous, the effect as a whole was most excellent. The Women's Club in their work abounded in those delicate and pleasing effects which are so delightful in a female chorus. The Men's Club with its vigorous and robust "Hunting Song" made a pleasing contrast to the girls' number and sang equally well.

The feature of the evening was the work of the clubs in combination, singing Grieg's "Olaf Trygvason," "Trio" and "Finale" from "Faust," and "Choral Fantasia" from "Lohengrin." The first of these gave the audience a foretaste of what was coming, and altho the best work of the evening was not done in this number, it was a splendid piece of choral art. In the "Trio" the audience was genuinely surprised, for few realized that we have in the conservatory singers who possess the power, technic and dramatic ability to give such a really professional rendition of this number. Miss Young as Margarita sang with superb abandon, her voice meeting all the exacting demands of the part admirably. Mr. Deetz as Faust surprised even his friends by the sonority and clarity of his high voice. Mr. Thorpe developed a really remarkable fortissimo in his climax as Mephisto. His voice has been growing in breadth and purity this year and his thoroughly artistic performance made him new friends. The work of the chorus in the "Trio" was on the same high plane attained in the "Fantasia." All through the work of the chorus the beautifully modulated crescendo and diminuendo effects, the dynamic accentuation, the purity of tone quality and the precision of attack and release brought wonder to the minds of the hearers. It was the more wonderful when one recalls that the entire program was rendered without direction of any kind. Generally speaking, the work of the evening represents the highest level, technically and artistically, that has yet been reached by a choral body in this city and the directors are deserving of unstinted commendation for their efficient work.

ERIE, PA.

The concert given by the Philadelphia Orchestra and Mme. Schumann-Heink in the Park Opera House on Monday evening, December 7, will go down in the musical history of Erie as the most inspired performance ever heard in this city. Stokowski, the brilliant young conductor, of whom Philadelphia is so proud, has made a place for himself in the hearts and minds of Erie musicians that can never be supplanted by any other orchestral leader. His wonderful temperament and keen musicianship were a revelation, and his auditors were unanimous in the verdict that this program was the most perfect and satisfying orchestral music ever heard in Erie. Add to this so eminent an artist as Ernestine Schumann-Heink for soloist and you have a combination hard to beat. The beloved contralto was in excellent voice and was accorded a tremendous ovation on both of her appearances. The program follows:

Overture, "The Bartered Bride" Smetana
Spring Aria from "Samson and Delilah" Saint-Saens
Mme. Schumann-Heink
Symphony No. 4, in F minor, Op. 36..... Tchaikowsky
Andante Sostenuto-Moderato con anima
Andantino in modo di canzone
Scherzo-Pizzicato ostinato
Finale—Allegro con fuoco
Adriano's Aria from "Rienzi" Wagner
Mme. Schumann-Heink
Valse Triste Sibelius
Finlandia, Op. 26 Sibelius

§ § §

The Erie Choral Society, which was recently organized under the direction of Henry B. Vincent, is doing excellent work at rehearsals and some important compositions are being studied for the concert to be given early in the new year.

§ § §

Albert H. Dowling, Jr., played the following compositions of Charles Wakefield Cadman at the third recital of his living American composers series on last Sunday evening, as a prelude to the regular service: "March" in C, "Meditation" in D Flat, "Caprice" in G major, "From the Land of the Sky Blue Water" and "Legend."

§ § §

Georgia French Brevillier, one of Erie's foremost singers, has returned from New York, where she has been doing some special work with Eleanor McClellan, the well known voice teacher.

§ § §

The Central Presbyterian Church choir, under the direction of Dr. Charles Woolsey, gave a very successful concert in the auditorium of the church last Tuesday evening. The soloists of the evening were members of the choir and pupils of Dr. Woolsey.

§ § §

Several members of the local symphony orchestra journeyed to Meadville, Pa., with Franz Kohler recently, where they assisted the Meadville Orchestra, which Mr. Kohler has been directing. The soloist of the evening was Mlle. Josephine Bonazzi, of the Kohler-Williams School. Miss Bonazzi played the Grieg piano concerto, which was such a delightful feature of our last symphony concert.

A. H. D. JR.

SANTA BARBARA, CAL.

Schumann and his works were reviewed at the Music Study Club at their first December meeting. Mrs. E. F. Herbert had charge of the program, and after giving a very carefully prepared and able discussion of the character of the composer and his understanding of the highest forms of love and happiness, sang with intelligence the "Dichterlieder."

§ § §

An enthusiastic reception was given the program presented by the Music Study Club at the Y. M. C. A. on Ladies' Night, December 7, as it contained several numbers which were worthy of commendation. Miss Edna Hanna was heard in "Moments Musicales," by Moszkowski; Mrs. Carl Wyant, in addition to her artistic rendering of Rubinstein's "Barcarolle in A," furnished wholly satisfactory accompaniments to three other numbers. A rather unusual feature of the program was the cornet solo by Miss Esther McKee, the loud, harsh tone which sometimes accompanies that instrument being entirely absent. Mrs. Edward Hummel, Miss Winifred Smith and Mrs. Helen Manchec Barrett each gave an (a) and (b) number, which were well received, each demanding an enchoire.

A. B. BARNETT.

DANVILLE, ILL.

Mae Doelling, pianist, and Marie Sidcnus Zendt gave the following program before the Elks Club of Danville, on December 5: On Pinions of Song..... Mendelssohn-Liszt
Widmung Schumann-Liszt
Concert Etude, D flat..... Liszt

Miss Doelling

Her Love Song..... Mary Turner Salter
Spirit Flower Campbell-Tipton
As a Bird..... Herbert E. Hyde

Mrs. Zendt

Prelude, G minor..... Rachmaninoff
Prelude, G minor..... Racmaninoff

Miss Doelling

Songs My Mother Taught Me..... Dvorak
Ein Traum Grieg
Daheim (My Native Land)..... Hugo Kaun
Aria Depuis Le Jour (from Louise)..... Charpentier

Mrs. Zendt

Nachtstuck, F major..... Schumann
Hungarian Dance, No. 6..... Brahms
Concert Etude, E flat major..... Rubinstein

Miss Doelling

When I Bring to You Colour'd Toys..... John A. Carpenter

Song of the Chimes (Cradle Song)..... Lola Carrier Worell

When Roses Wake..... Mark Andrews

Mrs. Zendt

Arabesque on the "Beautiful Blue Danube"..... Strauss

(Arranged by Schulz-Evler)

Miss Doelling

— # # # —

Little Theater—The Little Theater Puppets will play "The Deluded Dragon" at the Little Theater Saturday mornings, January 2 and 9, at 10:30.

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SIOUX CITY, IA.

Remarkable program of absolute music given by pupils of the Heizer Music School of Sioux City, Iowa, Wednesday afternoon, December 16.

For many years it has been the custom of the Heizer Music School to give an annual program in honor of Beethoven's birthday. It is an event looked forward to with interest by all ambitious students, as an appearance upon these programs is recognized as a mark of honor and an acknowledgment of earnest effort.

This year's class was the largest in the history of the school. The program following required almost three hours with a short intermission.

All numbers for strings and voice were postponed for a future date.

Andante Fifth Symphony—
Miss Marguerite Knapp and Miss Lois Gould
Sonata, Op. 7, Largo

Miss Mabel Barclay

Sonata, Op. 26 Miss Gertrude Trowl

Sonata, Op. 57, Appassionata

Miss Doris Struble

Sonata, Op. 6—Two pianos, eight hands—

Miss Marguerite Knapp, Miss Lois Gould, Miss

Charlotte Boer and Miss Mabel Barclay

Sonata, Op. 53, First Movement

Miss Helen Orr

Sonata, Op. 13—

First Movement—Miss Evelyn Mulhall

Second Movement—Miss Lola Smith

Third Movement—Miss Lillian Courshow

Sonata, Op. 2, No. 2—Two Movements

Miss Helen Blackman

Sonata, Op. 13, No. 3—First Movement

Miss Helen Richardson

String Quartet, Op. 18, No. 5—

Mr. Harry Larson, Miss Anna Coughlin, Mr.

Ossean Anderson and Mr. Heizer

Sonata, Op. 28—Andante

Miss Helen King

Sonata, Op. 26—Second Movement

(Arranged for two pianos, eight hands)

Miss Anna Lange, Miss Esther Larson, Miss

Gertrude Trowl and Miss Mabel Barclay

Bagatelle, Op. 33, No. 6—

Miss Anna Lange

Menuet, Op. 49, No. 2—

Miss Catherine Godfriedson

Menuet in G for violin—

Miss Anna Coughlin

MORVEN AND THE GRAIL

A new oratorio for chorus of mixed voices, four solo voices, mixed quartet off the stage, and full orchestra. Music by Horatio Parker, words by Brian Hooker.

The Boston Music Company has the honor of making the important announcement that they will publish during the month of January, 1915, a new oratorio by Horatio Parker. This work undoubtedly constitutes his most notable achievement since "Hora Novissima." It was written especially for the celebration of the centennial anniversary of the Handel and Haydn Society of Boston, and will have its initial performance on April 13, 1915, under the direction of Mr. Emil Mollenhauer. "Morven and the Grail" will be the chief event of the musical festival given by this famous organization and promises fully to realize the keen anticipation of a great success. Both the words and the music of this oratorio are, in a way, a departure from the usual style, and are bound to be a matter of extraordinary interest in the musical world.

Purdy—Miss Constance Purdy has been engaged by the Schubert Club of St. Paul to give a Russian program on January 15 in the series in which Julia Culp recently appeared.

LAFAYETTE, INDIANA

A recital of exceptional high merit was given last evening at the Lafayette Conservatory of Music by students of Robert J. Ring of the piano department, and L. A. Cover of the vocal department. Marked progress was shown in the work of the young people, and the program was presented in a most artistic manner. The program follows:

Village Dance Pennington

Miss Harriet Tate

Rondeau Chaminade

Miss Elizabeth Thompson

Voice—

Song of Love Protheroe

Because D'Hardelot

Miss Vida Boyer

Preludes, Op. 28, No. 6 and 20..... Chopin

Valse Chopin

Miss Mary Erwin

March Mignonne Poldini

March Fantastique Ganz

Miss Zoelah Henderson

Voice—

Land of the Sky Blue Water Cadman

Far Off I Hear a Lover's Lute..... Cadman

Ralph Jones

Etude, C Minor Chopin

Miss Helen Murphy

Concerto No. 2, Allegro Con Brio Beethoven

Miss Marvin Tharpe

—Lafayette Journal.

BRADFORD, PA.

An interesting meeting of Mrs. Isabel Stewart-North's Music Study Club was held at her residence on Saturday evening last. Most of the numbers on the program were played and sung from memory. Mrs. North's idea in holding these private musicals is to develop confidence, to memorize, and to learn to listen intelligently to music. At each meeting some principle of music is explained by one of the pupils. Eleanor Gray Smith made clear the harmonic minor scale and its relation to other keys. The following is the program:

Piano—Happy Farmer Schumann

Miss Josephine Harris

Piano—Tarantella Kern

Miss Lillian Knapp

Piano—Nicolette Gavotte..... Isabel Stewart-North

Mr. George Grady

Piano—Mazurka Leschetitzky

Miss Fay Schoonmaker

Piano—The Brook Rogers

Miss Christine Schonblom

Voice—Mistress Rosebud Chapman

Miss Lucile Luttrell

Piano—Woodland Chimes Smith

Miss Angela Connelly

Piano—Octave Study Czerny

Miss Margaret Jewett

Voice—O Moon, Golden Moon..... Virgil

Miss Lillian Cunningham

Piano—L'avant Courrier Dressler

Miss Mazie Bubb

—Bradford (Pa.) Era.

Nichols—John W. Nichols, the tenor, sang two performances of "The Messiah" with the Chicago Apollo Club the first of this week. He was asked to sing "The Messiah" for the Mozart Club of Pittsburgh on December 29, but owing to a previous contract made with Jamestown, N. Y., for the same date and work, he was unable to accept the former engagement.

Cannon—Mrs. Rose Lutiger Gannon will sing "The Messiah" with the Mozart Club of Pittsburgh. Mrs. Gannon appeared with great success in the same oratorio at Flint, Mich., on December 15, under the direction of Earl Moore of Ann Arbor.

INDIANAPOLIS, IND.

Francis Macmillen appeared at the Murat in recital November 10. Miss Marie Hertenstein, pianist, was the assisting artist and Miss Marie Edwards was the accompanist. The program included the first movement of the Tschaiakowsky "Concerto," the last movement of the Mendelssohn, "Ciaconna" (Vitali-Auer), and smaller pieces by Lalo, Haydn, Sarasate, Goldmark, Haendel-Thompson and Arbos. Miss Hertenstein was heard in "Five Waltzes," "Capriccio" and "Rhapsodie," by Brahms; "Clair de Lune," by Debussy; "Jardin sous la pleure," by Debussy, and "Nachtfalter," a waltz by Strauss-Tausig.

Myrtle Elvyn, pianist, appeared here in recital November 29. This was the first of a series of concerts arranged for by the newly organized Artist Concert Association. Miss Elvyn's program was:

Caprice from Alceste.....Gluck-Saint-Saens
Minuet, G major.....Beethoven
Rhapsodie, E flat major, Op. 118.....Brahms
Sonata Appassionata.....Beethoven
Caprice Viennois.....Kreisler
Schoen Rosmarin.....Kreisler
Prelude.....Debussy
Nocturne.....Chopin
Polonaise, Op. 53.....Chopin
Tannhauser Overture.....Wagner-Liszt

This was the second appearance of Miss Elvyn in Indianapolis and it is needless to say that she was accorded a most enthusiastic reception. Her playing is a rare delight, as she combines all those qualities which go to make the true artist. Beautiful tone, excellent poise, a healthy musical sentiment, impeccable technic and a fine idea of dynamics, coupled with a charming and gracious personality, are the qualities which are paramount in Miss Elvyn's art. It is to be hoped that we may hear her again soon.

The Philadelphia Orchestra, Leopold Stokowski, conductor, with Thaddeus Rich, violinist, as soloist, appeared here November 30. This was the second number of the Ona B. Talbot subscribed concerts. The program follows:

Symphony No. 2, D major, Op. 73.....Brahms
Concerto, No. 1, G minor, Op. 26.....Max Bruch
Legend from the "Kalevala," "The Swan of Tuonela," Op. 22.....Sibelius
Valse triste.....Sibelius
Tone Poem, "Finlandia," Op. 26.....Siberlius

Mr. Rich, who is, by the way, concertmaster of the orchestra, was a former Indianapolis boy, and naturally a great deal of interest was evinced in his re-appearance here, as he had been away for nine years. He is a most satisfying artist and was in fine form, playing the popular Bruch "Concerto" with a tone, finish and artistry which completely won the audience and he received a veritable ovation. The orchestra has an exceedingly fine string section and it was almost marvelous the breadth and volume of tone which Mr. Stokowski brings from the men. As a conductor Mr. Stokowski is primarily a temperamental genius. His regard for tradition is so slight as to place it secondary. However, he was very much enjoyed and we shall look forward with pleasure to hearing the Philadelphia Orchestra again.

Mr. Arthur Frazer, pianist, of Chicago, has been engaged to head the piano department of the Indianapolis Conservatory of Music, to succeed Daniel Jones, who has

resigned and whose resignation will be effective the latter part of June, 1915.

Mme. Sturkow-Ryder, pianist, appeared here December 3, at the Claypool Hotel. She was assisted by Wally Heymar, violinist, and the Solo Artapello, which supplied the second piano parts for the Arensky "Concerto," the "Tannhauser March" (Wagner), and "Invitation to the Dance" (Weber). Mme. Sturkow-Ryder has a fine tone and an excellent technic and plays with considerable finish. Miss Heymar was also much enjoyed.

Mr. Daniel Jones, pianist; Johann Berthelsen, baritone; Mr. and Mrs. Gaylord Yost, violinists, and Miss Jessie Luther, reader, faculty members of the Indianapolis Conservatory of Music, gave a recital at the Claypool Hotel December 5. A very fine program was given and an unusually large audience was in attendance.

The second number of the Artist Concert Association was a recital by Mme. Louise Homer, given at the Murat December 10. The following is the program:

Aria—Che faro, from Orpheus and Eurydice.....Gluck
Die Ehre Gottes.....Beethoven
Der Erlkonig.....Schubert
O wusst ich doch den Weg zuruck.....Brahms
Meine Liebe ist Grun.....Brahms
Mit deinen blauen Augen.....Strauss
Das Eifenlied.....Wolf
The Song of the Shirt.....S. Homer
Long Ago.....S. Homer
Sing to Me, Sing.....S. Homer
Battle of Blenheim.....S. Homer
Aria—Adieu Forests, from Jeanne d'Arc.....Tschaiakowsky
When I Bring to You Coloured Toys.....John A. Carpenter
Don't Ceare.....John A. Carpenter

Ballad of Trees and the Master.....Chadwick
Bendemeer's Stream.....Old Irish
Ballynure Ballad.....Old Irish
Love in May.....H. Parker

Mme. Homer has a magnificent voice and her singing is an artistic delight. Her style and enunciation are perfect and it is indeed rare that one hears such a voice. She was forced to add many extra songs as encores. Mrs. Edwin N. Lapham supplied the accompaniments in an artistic manner and likewise contributed a great deal to the success of the program.

Mr. and Mrs. Glenn Friermood recently held a musical at the Propylaeum, at which time two of Mr. Friermood's artist pupils appeared, Miss Eleanora Atkinson, soprano, and Miss Cecil Hill, soprano. Mr. and Mrs. Friermood also sang a group of songs. It was a delightful affair and after the musical program refreshments were served.

The faculty of the Indianapolis Conservatory of Music gave a concert at the Claypool Hotel December 19. Mr. Arthur Frazer, pianist; Mr. and Mrs. Gaylord Yost, violinists; Miss Almajane Wilday, mezzo-soprano, and Miss Jessie A. Luther, reader, gave the program. This marked Mr. Frazer's first appearance in Indianapolis and he was very warmly received. He played a Chopin and Liszt group, demonstrating that he is a pianist of high artistic ideals and possesses a fine technical equipment. Miss Wilday sang four songs and again proved that she is one of the promising young singers of the city. The quality of her voice is such as to win instant approval. Mr. and Mrs. Yost were heard in several numbers and were in good form. Miss Luther was much enjoyed. G. Y.

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MINNEAPOLIS, MINN.

On November 22, with George Klass, second concertmaster, as soloist, the Minneapolis Symphony Orchestra presented a very pleasing program. Lacombe's merry, rollicking "Gypsy March," the symphonic poem "Launcelot and Elaine," by MacDowell, and the prelude to Act III. of Kistler's opera "Kunihild" being the most novel of the offerings. Max Reger's "Ballet Suite," Op. 130, with some very excellent solo work by horn and oboe, and the familiar Moszkowski ballet music from "Boabdil" brought forth enthusiastic applause.

Mr. Klass displayed good technic in his temperamental rendering of the Mendelssohn "Concerto for Violin in E Minor," and gave as encore Sarasate's "Romance Andalusia," with the very able assistance of Mr. Williams at the harp.

November 24 marked the opening of the most delightful musical treat in the history of the northwest, the first concert of the Beethoven cycle by the Symphony Orchestra, with Florence Hinkle and George Klass as soloists. The management and the director of the orchestra are surely rendering a heroic service in musical interests in giving these six concerts this season, and it is to be hoped the music loving public will make greater effort to grasp the opportunity afforded them. We think we are safe in saying that never has the Beethoven music been better given, especially with such soloists and at popular prices. Every student or lover of music would do well to follow this cycle closely. The first program, as follows, brought forth unstinted praise and admiration for orchestra and soloists, Miss Hinkle's exquisite soprano voice seeming especially well suited to the master's beautiful music:

Symphony No. 1, in C major, Op. 21.....Beethoven
Adagio molto-allegro con brio
Andante cantabile con moto
Menuetto-allegro molto e vivace
Adagio-allegro molto e vivace
Aria—Ah Perfido, Op. 46.....Beethoven
Romance, for violin and orchestra, in F major, Op. 50 Beethoven
Songs with Piano (Herman Ruhoff at piano)
Lied aus der Ferne
Ich Liebe dich
Freudvoll und Leidvoll
Symphony No. 8, in F major, Op. 93.....Beethoven
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Finale—allegro vivace

The Minneapolis Trio, composed of Giuseppe Fabbrini, pianist; Karl Scheurer, violinist, and Cornelius Van Vliet, 'cellist, gave the following splendid program of chamber music on November 25, at the First Unitarian Church:

Trio, Op. 1 (piano, violin, 'cello).....E. W. Korngold
Allegro non troppo
Scherzo allegro
Larghetto
Allegro molto energico
Kreutzer Sonata, Op. 47 (piano and violin).....
Adagio sostenuto presto
Andante con variazioni
Presto
Trio, Op. 101 (piano, violin, 'cello).....J. Brahms
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

The much discussed trio by E. W. Korngold, twelve-year-old composer, was given its premier in this section of the country. An exceedingly difficult composition, with

very musical theme, harmoniously worked out. Such music by a mere child predisposes one to become a firm believer in transmigration of souls. From this composition we are indeed led into a unanimous decision that this boy is a musical wonder and if his genius grows with him, he will no doubt surprise the world continually.

This trio of musicians presented the entire program in a highly artistic manner. The ensemble work was worthy of highest commendation throughout the evening. The Brahms trio, with its masterly treatment and complicated development of theme, held one spell-bound.

h h h

The sixth Sunday popular concert, with Edna Gunnar Peterson, was played to a capacity house, and evidently this little soloist is a prime favorite. The familiar, buoyant Oberon "Overture" called attention to the finished work of horn, strings and woodwinds. Mendelssohn's exquisite incidental music from "A Midsummer Night's Dream," "Notturmo" and "Scherzo" were interpreted with true valuation of their daintiness. Like myriad tinkling fairy footfalls, the violins accompanied the exquisite clarinet passage in the "Scherzo." Miss Peterson plays with a good singing tone and excellent rhythm. Her playing of the Mendelssohn "Capriccio" was sparkling and brilliant and her splendid climaxes in the characteristic "Hungarian Fantasy" of Liszt brought a storm of enthusiastic applause, to which she replied with "Prelude in G Minor," by Rachmaninoff.

The very popular "Valse Triste" of Sibelius and his tone poem, "Finlandia," with their weird and fantastic harmony, were beautifully rendered.

Bizet's very oriental dance from "Djamileh" and three excerpts from Berlioz's "Damnation of Faust," "Dance of the Sylphes," "Minuet of Will-o-the-Wisps" and stirring old "Rakoczy March" made a splendid finale.

Esher Osborn, late prima donna of Royal Opera at Stockholm and Hamburg, assisted by Mr. and Mrs. J. A. Bliss, gave a recital December 1 at the First Baptist Church. Miss Osborn is a popular twin city girl who has resided in Europe for ten years and her many friends accorded her a royal welcome. Mr. and Mrs. Bliss are also local musicians of high standing and have been studying abroad with Rudolph Ganz the past year.

A very good program was given and Miss Osborn has a delightful personality and her voice is of good range and quality, well suited to the Mozart music and lieder she gave.

Mr. Bliss played some of his own compositions, as well as several groups of works of modern composers. He plays with a sure technic and good intelligence. Mrs. Bliss was an excellent accompanist for Miss Osborn.

h h h

The fourth symphony concert, given December 4, with Helen Stanley as soloist, was as follows:

Overture—Le Carnaval Romain, Op. 9.....Berlioz
Symphony No. 3, Harold in Italy, Op. 16.....Berlioz
Viola solo, Karl Scheurer
Harold in the Mountains. Scenes of melancholy and happiness.
Adagio
Allegro

March and Evening Prayer of the Pilgrims
Allegretto
Serenade of a Mountaineer to His Beloved
Allegro assai Allegretto
Orgies of the Brigands
Allegro frenetico

Michaela's Aria from Carmen.....Bizet
Symphonic poem—Viviane, Op. 5.....Chausson
Air of Lia, from L'Enfant Prodigue.....Debussy
Scherzo, L'Apprenti Sorcier.....Dukas

The program was immensely interesting for the two numbers given for the first time in Minneapolis, and the enjoyment accorded by them was fully up to expectations. The numbers referred to were the Berlioz overture, full of many great and beautiful passages and typical of Roman revelry, and Chausson's "Symphonic Poem," with an exquisite love theme, in which the ensemble work of strings and horns and undercurrent of tympani was nothing short of marvellous in both legato and agitato passages.

The beautiful "Harold in Italy" symphony, with Karl Scheurer playing viola, was magnificent. The darkened auditorium gave a distinctly dramatic value to the performance.

The pianissimo endings of second and third movements were works of art in the highest musical sense. It would be hard to select any particular passage in the wholly beautiful work, especially as it was rendered.

Miss Stanley has a dramatic voice and gave her numbers in a highly artistic manner, responding to encores with "Il est doux, il est bon," from Massenet's "Hérodiade," and the pathetic "Vissi D'Arte," from "Tosca."

The "Sorcerer's Apprentice," with a merry, mischievous theme, carried to an excitable climax, was a perfect finale.

MRS. W. C. VAN KIRK.

SIOUX FALLS, S. D.

"The audience which filled the auditorium of the First M. E. Church last evening enjoyed a rare musical treat in the recital of the distinguished concert organist, Clarence Eddy of Chicago. Each number of the program which opened with the concert prelude on a German 'Chorale' by Faulkes, and closed with the brilliant 'Toccata' in F major by Crawford, was played in an artistic and finished manner, which at once marked Mr. Eddy as a master.

"Mr. Eddy was assisted by Mr. T. Austin-Ball, who sang several numbers, each of which was well received. His pleasing baritone voice was best heard in the 'Evening Star' from Tannhauser, sung as an encore number.

"Mr. Eddy responded graciously to encores several times and after the final number was played, he returned at the enthusiastic request of his audience and played in a most exquisite manner Schubert's 'Serenade.' Other numbers especially enjoyed were Kinder's 'At Evening,' and Gordon Balch Nevin's 'Will o' the Wisp,' which was repeated after insistent applause.

"Sioux Falls music lovers have heard nothing more delightful in concert entertainment here this season than the notable musical event of last evening."—Sioux Falls Argus-Leader.

Scaffi—A concert was given at the Illinois Theater on last Sunday afternoon by Maurizio Scaffi, tenor.

FOREIGN NOTICES OF FLORENCE
MACBETH

Following is some comment of the foreign press on the singing of Miss Florence Macbeth:

First of all there was the reappearance of Florence Macbeth, the young coloratura soprano, who made such a sensational debut among us last year. . . . once again her triumph was instantaneous. . . . The equally exacting mad scene from Donizetti's "Lucia di Lammermoor," which she sang with all the sureness and brilliance of an experienced singer in her prime. . . .—The Daily Telegraph, London, June 3, 1914.

In these days of violation of tonality it was a simple but sincere pleasure to hear the artless and conventional cadenzas of Bellini and Donizetti sung with such naivete and ease. Miss Macbeth has all the technic and phenomenal range of her illustrious contemporaries and a spiritual purity of tone in her middle register that is all her own.—The Globe, London, June 5, 1914.

In both, the evenness of her scales and the delicate elan of her "agilita" proved to be already on a very high plan of her art.—The Standard, London, London, June 5, 1914.

With remarkable flexibility of voice, purity of tone, and ease of production, she sang the difficult cadenzas without any trace of effort.—The Liverpool Daily Courier, October 7, 1914.

Miss Macbeth has legitimate qualifications for the description of "the new Patti." Her voice is of wonderful clarity, but while crystal-like, it is fresh and warm, and the tone pure. . . .—Birmingham Evening Dispatch, October 13, 1914.

Florence Macbeth, the new Patti, possesses charm, the simplicity which has such attraction, pure quality of tone and excellent technic. . . . Decidedly Florence Macbeth was successful, and will be welcomed in Birmingham again and again.—Birmingham Gazette and Express, October 13, 1914.

Florence Macbeth is the heroine of one of our periodic British concert sensations. She was hailed as a second Tetravini, the new Patti, and so forth. She needs no such vicarious glory. Her gifts and attainments are sufficient for her to stand alone as one of the most talented English-speaking singers we have heard for a decade. Her fame rests primarily on her coloratura singing and an extraordinary compass. The quality of her voice is fuller and richer than is usually found in floriture singers. She can enliven or caress it into a tone of deep beauty. . . .—Sheffield Daily Telegraph, October 14, 1914.

Florence Macbeth, who has already established her fame in this country as a vocalist of rare musical gifts, her voice being of a remarkably pure and brilliant timbre.—Birmingham Daily Mail, October 13, 1914.

Florence Macbeth, the American soprano, gave the greatest satisfaction. She is a brilliant vocalist, possessing perfect control of a clear, high-pitched voice. . . .—Sheffield Independent, October 14, 1914.

Miss Macbeth delighted the audience with her polished bravura singing. . . .—Manchester, England, News, October 15, 1914.

Florence Macbeth, the American soprano, had a very enthusiastic reception. Her solos included operatic pieces of a kind demanding exceptional technical skill and flexibility of voice, and these qualities were fully displayed by the clever young singer, who sang throughout with fluency of diction, fine tone-color, and without any trace of effort she was particularly successful in the enormously difficult polacca from "Mignon," singing the cadenzas and roulades with remarkable sureness and finish.—Liverpool Courier, October 16, 1914.

(Advertisement)

YANKTON, S. D.

The Yankton (S. D.) Choral Union, Professor L. W. Dailey conducting, on December 14, sang the "Messiah," with Bertha Cooper, Amy Ellermann, Wortha Faulkner and Gustaf Holmquist as soloists.

Other events of the season under the auspices of the Conservatory of Music have been concerts by the Minneapolis Orchestral Band, the Zoellner String Quartet and a recital by Hugo Kortschak, assisted by Isaac Van Grove.

A series of faculty recitals included a piano recital by Jennie I. Safford, a violin recital by Lowell K. Boyle, a song recital by Bertha A. Cooper, and an organ recital by Annie E. Tennent.



Music Abroad



THE MUSIC CLUB

What is in a name? Why do so many of our best clubs that are organizations supporting music shun the plain name of "Music Club" in so many cases? It seems that they must have some name that sounds in many cases, anything but musical. I do not object to them taking the names of some of the men who have made music, but they do not always do that. It is not so with "The Music Club" here in London.

This organization is for the entertainment of visiting artists; and after the most enjoyable meeting I was privileged to attend, I do not doubt but they succeed in all cases.

At this time you can imagine that the visiting artists are not very numerous, and the club might in consequence be idle. Not so. You can also imagine that the local artists are not having easy times under the present circumstances. That is where the Music Club is making itself felt. The concert I attended was by local artists, for local artists. It was attended by the membership, each of which did his or her part toward making the fellow artist who had been most useful in the past something more than the usual thanks.

To give you an idea of the real "atmosphere" of the surroundings, I will have to tell you something about the "Grafton Galleries," where the meeting was held.

The building is one of the odd architectural structures that make you feel the lack of walls and corners. Nothing was at right angles. As you might infer, it is devoted to the exhibition of paintings. You feel the power of attraction as soon as you enter the place. Nothing but the best work is allowed place there, and at every turn—and there are many—you see something that seems to have been made to fit its place. How many floors there are there I do not know. I did not feel like counting anything. I wanted to just roam about; which I did until the program began in the large hall.

On this night there was an exhibition of "Modern Spanish Art." The walls of the recital hall were hung with them, and at first you might be inclined to think it would trouble you to have to listen to music. There were some very interesting works there; truly national in tone. I cannot tell you of them, however.

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gram largely. On this occasion the London String Quartet had three numbers. This quartet is one of the best in Europe. They are all artists, and the work together has given them balance. The members are: Albert E. Sammons, first violin; T. W. Petre, second; H. Waldo Warner, viola, and C. Warwick-Evans, 'cello. The first number was the Cesar Franck quintet, with Miss Myra Hess at the piano. Later they played a quintet using the harp. This is an interesting piece of music by a local composer, Mr. Julius Harrison. There was more than "loyalty" in the response it brought, and Mr. Harrison was compelled to appear on the platform.

Miss Mariam Timothy, the harpist, played a solo number on the program as well, and showed herself to be a fine artist. There is little to say about the harp well played. It makes you feel more like refraining from applause. The audience demanded another number of Miss Timothy, however.

Miss Hess had a solo number as well. She, too, is one of rare talent. There is a solidness about her work, and still not in any way muscular. Her execution is good, and her tone is crisp. She is free from mannerisms, too, which is a delight in these days of piano gymnastics.

As a solo number, Mr. Sammons played Kreisler's arrangement of the Pugnani introduction and allegro. His tone is large and broad and he has a fine sense of the musical. I have heard him now three times, and he is always the same sincere artist. His playing of the Brahms concerto with the London Symphony Orchestra a few days later gave him a chance to show his real worth. It was a fine performance of this the greatest of works for the violin.

Mr. Warwick-Evans is first 'cellist of the "Queen's Hall Orchestra." I have heard him many times now. There is an individuality about his playing that will make him always commanding. He is in every way fitted to hold a high place with his noble instrument. His number was a scherzo for 'cello and piano by Mr. J. R. Davis. It was played with Mr. Davis at the piano. A good piece of music it is, too.

The singers for the evening were Miss Phillis Lett, Miss Agnes Nicholls and Miss Caroline Hatchard. Miss Hatchard sang only in a trio.

Miss Lett is one of the best contraltos of London. She has a charming personality which, of course, adds to her fine work vocally. Her voice is rich, and particularly in the upper voice does she give some thrilling effects. The voice is in better shape than is the average here in London. I look for a long singing career for her.

Miss Nicholls sang a Haydn song and two songs by Mr. Hamilton Harty. She sang well.

Mr. Harty was the accompanist of the evening. He kept himself out of it, giving the singer just what was necessary. It is a delight to hear such work. He is a musician we should know more of on our side of the world. All of his songs are worth while, and some of them very much so.

Alfred Kalish, chairman of the committee, in a few well chosen words, gave an outline of the proposed work for the season, and told about the refreshments.

I have never felt more at ease than with

these people, whom I was meeting for the first time in all but a few instances.

I wish we could know more of the free, open way they have of associating together over here in London. There seems to be no lack of time for friendly intercourse. Directors of the symphony orchestras have time to attend such things, and be called by their first names. The hall was filled, and with none of the "outside" classes. They were all members of the club, with but few exceptions. We will have to give some attention to such things before we can hope to have the real interest in our profession there. So long as the teachers and professional people hold apart we can expect to have the public suspicious of us. Where harmony does not exist among the principal members of a profession they cannot expect the bigger, better things. Harmony is the law on which we build all success in music. Too many of us are apt to think it only is necessary in our actual performances of music. The free, open-hearted way they have of being together here is good to know. If they don't make the amount of money we do, they all live, and, as in this meeting, they help the fellow who needs it most; though none of the artists of the evening were in danger of want, I am sure. It is just the "way" they have, and a good one it is, too. No wonder some of them are climbing close to the "century" mark in years. I wish I could send you all a taste of the real "atmosphere" of the "Music Club."

I am not pessimistic about it, though. I am proud of what we have done, and are doing, in a commercial way, and all the rest is sure to follow. ALBERT A. WHITE.

London, England, December, 1914.

THE SINGER AND HIS SONG

Henry H. Babcock was a great teacher, not because of his vast and varied fund of knowledge, but because he possessed the gift of inspiring, by his enthusiasm, his pupils with a share of that enthusiasm.

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Published Every Friday at 52½ Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, JANUARY 8, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
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Vol. 7

Chicago, January 8, 1915

No. 2

Editorial

A CORRECTION

In an article in our last issue entitled "The Singer and His Song," Mr. Newhall was made to characterize the philippics of Demosthenes as "play." The adjective was written "fiery."

—###—

PASSING COMMENT

Every opera season can boast a series of contretemps other than the singing off key by some of the principals—this particular sin at the recent Century performances having been largely confined to the tenors, though Mr. Weldon, the bass, was a liberal offender also.

However, the incidents at the Auditorium which caused most liberal laughter were not the making of any of the principals of the company but rather arose from miscalculations of the more practical stage forces.

h h h

On a "Lohengrin" night something caused the velvet curtains, as they were pulled aside, to catch on a piece of scenery so that about two yards of the heavy fringe was ripped off and left dangling through the act. At its close, when the curtains were brought together, this loose fringe fell in an unsightly pile in the very spot to be occupied by the "stars" when they appeared "before the curtain" and necessitated much kicking and maneuvering on their part when they appeared.

However, after the bowing and smiling was over, the iron fire curtain was lowered and behind its friendly screen the damages were quickly repaired.

h h h

In the "Romeo and Juliet" anniversary performance everything went with great smoothness and artistic finish (barring the very much "off-key" work of the Romeo) until the close of the tomb scene when, after a most convincing death scene, Miss Ewell

(Juliet) rolled down the steps of her bier with such verisimilitude and vigor that she went too far to the front, and as she lay there, still very dead, she saw the curtain coming down on top of her with the chance that she would soon be still more dead unless she made a quick roll backward. Did she make it?

Ask any one of the laughter-convulsed audience present on that occasion.

h h h

The audiences also took a hand in affairs

Hast thou an ambition to run an opera company "as it should be run"—and has never been run before? Well, thy ambition is noble. Only remember that the literal Englishing of the Italian word "impresario" is "undertaker."

—Montgomery Bullycarp, "The Transcendental Traveller's Guide." (Apthorp's "By the Way.")

now and then and helped to keep up the excitement.

On the "Tales of Hoffman" night, when Mr. Shelley came before the curtain and announced the non-appearance of Miss Freeman "because of illness," a gentleman on the first floor shouted out his disapproval in a most ungentlemanly way, execrating particularly the management of the Century

Co., which was most unjust also, as the changes made this season were remarkably few.

h h h

On a "Lucia" occasion one of the Scotch retainers came out and mumbled an announcement, instantly fifty voices arose in a shout of "What! Don't leave the stage till you tell us again," whereupon the bare-legged young man returned to the very front of the stage and announced with great distinctness that Louis Kreidler would sing in place of the announced "Ashton," and at this a shout of undisguised joy arose.

h h h

One thing has been proven for all time by the Century Company, i. e., that waits between acts of such length as inflicted by the Chicago Grand Opera Co. are absolutely unnecessary. At the Century performances the waits were very short and consequently the operas were over at a reasonable hour.

Of course the object of the long waits last winter was to allow time for the "dress parade," but even at that it might be so arranged that there would be but one long intermission.

h h h

It is remarkable how discipline will relax when a season is about over. There was very slight cause throughout the six weeks' season for any complaint as to the conduct of orchestra and chorus. However, on the closing night (gala performance) all rules seemed to be suspended and there was much disorder.

The men of the orchestra were more or less inattentive and the chorus not only did not sing quite up to their own standard but, in the "Lucia" scene especially, were guilty of flagrant misbehavior in the matter of whispering among themselves and paying no attention to the process of the opera.

h h h

In a Kimball Hall elevator:

First Musician—"Is your wife entertaining this winter?"

Second Musician—"Not very."

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The first page of this interesting history reads as follows:

"J. Fischer, son of Christopher August Fischer, organist and educator, founded the firm of J. Fischer & Brother, in Dayton, Ohio, in 1864. He brought enthusiasm and a broad knowledge of men and music to bear successfully on the problem of adequately meeting long-felt needs in various fields of music-publishing endeavor. At the time of his death (November 24, 1901), the firm he had established, then located at its present home, the 'Bible House,' New York, had already identified his name with a catalog combining artistic worth with practical value. He left a reputation as a publisher with ideals to whom commercial success was not the aim and end of everything.

"George Fischer and Carl T. Fischer, his sons, the present members of the firm, have devoted themselves to carrying out the plans of their father, continuing the traditions of business integrity and high ideals in publications which were his pride. Their efforts in this direction have found recognition in the recent fiftieth anniversary of the firm of J. Fischer & Brother as a publishing house whose influence as a power for good in American music has grown year by year."

Other items in the little book (which is well worth sending for) are short biographies and pictures of Dr. Edward J. Biederman, music editor for J. Fischer & Brother; Rene L. Becker, Charles Wakefield Cadman, Gaston M. Dethier, Gottfried H. Federlein, Giuseppe Ferrata, Frank J. Frysinger, Edward F. Johnston, James Robert Gillette, Bruno Oscar Klein, Ralph Kinder, A. Walter Kramer, W. Rhys-Herbert, H. J. Stewart, Pietro A. Yon and many others whose works are listed in the Fischer catalog.

MR. AND MRS. MAC DERMID

Plans for the Western tour of Sibyl Sammis MacDermid and James G. MacDermid, under the management of Alma Voedisch, are nearing completion. They will open at Salt Lake City January 25, and after filling engagements in neighboring cities will go to southern California, where L. E. Behymer has their interests in hand. They will then work up the coast to the principal cities in the northwest.

Mr. MacDermid's songs are gaining a wide popularity in all parts of the country. "Sacramento" in particular is being programmed by distinguished artists, including Christine Miller, Julia Claussen, Paul Althouse and Jeanne Jomelli. The latter artist alternates between this song and "If You Would Love Me" (a more recent number) in her twenty-five weeks' vaudeville tour of the large cities. Evan Williams remains loyal to one of the first of the MacDermid's songs, "Charity," and has written Mr. MacDermid as follows regarding it: "I have done 'Charity' in about eighty concerts during the past season. It will in all probability be one of my stock songs as long as I am before the public."

JENNY DUFAU'S WINTER ENGAGEMENTS

Miss Jenny Dufau will open the second half of her concert tour on January 10, at Houston, Tex. Miss Dufau will sing also at Greenville, Tex., before the St. Cecelia Club; at Whitworth College, Brookhaven, Miss.; at Ward-Belmont College, Nashville; at the Tutwiler Hotel Ballroom, Birmingham, (Sharp-Frazier series); at Talledega, Ala.; at Hardin College, Mexico, Mo.; Grinnell College, Grinnell, Ia.; Youngstown, Ohio; Keokuk, Ia.; Kokomo, Ind.; Chillicothe, Ohio; Columbus, Ohio; Bedford, Ind.; Crawfordsville, Ind.; Indianapolis, Ind., and other cities of the central states.

Miss Dufau's Boston recital will be given at Steinert Hall in February. Her annual New York recital will take place also during the second half of February. Miss Dufau has been engaged for a number of important spring festivals, and it is probable that her engagements will necessitate her remaining in America until the first week in July.

Story of Bethlehem—The "Story of Bethlehem" was very successfully given at the West Side Sunday Evening Club, under the direction of Daniel Protheroe on Sunday evening, January 27. Under his skillful baton the chorus numbers were excellently sung by a body of sixty voices and accompaniments were provided by members of the Symphony Orchestra. The solos were splendidly cared for by Miss Helen Protheroe, Mrs. Edna Swanson Ver Haar, Ernest J. Davis and Charles La Berge.

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The Elderly Person

When the matter of building Orchestra Hall was broached, there was a general rushing into print of people with views upon the wisdom of moving or not moving the orchestra from the Auditorium. Among these publicity people were any number who were at best only casual attendants at the symphony concerts. One man who advanced his views at length, and whose name it amazed the Elderly Person to see so blazoned, never went to an orchestra concert save as an occasional box guest when the box owner was out of town and office men took turns using the tickets. But he spent the printers' ink freely, if he didn't spend coin for seats as a patron.

In some such way there are those who explain the whys and wherefores, which in "Pinafore" we are urged not to mind, of the failure of the Century Opera to make a success in Chicago. And just as truly there are among the problem-solvers those who are really desirous to find out why anything so sterling in itself should not win the recognition it merited.

Early in the proceedings the Elderly Person found himself wondering at what was going on. As he has been to a number of performances, he feels privileged to recount some impressions, although he knows them to be unsatisfactory answers to a question which will have to go down into musical Chicago history as a mystery. He had seen some operas from the parquet chairs, and felt the frigidity prevailing which could not but strike the singers squarely in the face so soon as the curtain was raised. The gaping rows of empty boxes and the conscious lack of ease of the few occupants in the stray ones seemed to shout out the fact that the opera patrons were not there, and were not coming, either. There was no flutter and chatter in the parquet, no trailing, to speak of, of evening gowns of marvelous hue and construction, no gorgeous coats or furs to be laid aside with languorous display, and no plump elderly gentlemen, or skinny middle-aged ones, or brawny young fellows, all dapper and groomed to the last degree, with tight white gloves to lay stress upon their generally compressed appearance. The people in these seats spoke quietly and kept their places during intermission. The parades of chivalry in the arcades and foyer and promenades were nil, and anyone who laughed aloud there found his voice so echoing and attracting so much attention that he whispered thereafter. There was no lounging about of the unengaged artists, with music critics or patrons button-holing them and talking earnestly with them about nothing in particular, but giving out the valuable inference, just the same, that they were on intimate terms with the artists. In the yawning balcony there was ever a fair fringe of the sincere music lovers, who seek those front rows as the points of vantage for satisfaction to eye and ear, where they can survey the adjuncts of opera, but not be annoyed by them. Back of them was that awful cavern of unemployed space which worries every enterprise that en-

gages the Auditorium. It's as permanent a problem as all "the unemployed." People who can't have the best seats would rather go up in an elevator to the galleries than mount those endless stairs which lead to sections H and thereabouts.

Thus the Elderly Person sought his friends in the upper spheres, to learn from them what was amiss. There is always more genuine fun in the galleries than elsewhere. Everyone takes his best traits in his hand when he goes up there, for he knows he must be democratic if he expects to get anything out of the experience. Usually, after an act, the narrow corridor is alive with eager argument, and the reputations of singers, conductor and opera fluctuate up and down as actively as do the quotations on the Stock Exchange boards. No two arguers will agree, but things are thrashed out vehemently until the darkened auditorium causes a rush for seats, to gain more food for discussion at the next intermission.

But when the Elderly Person went up to the haunts of the enthusiasts he found the barren spaces were there as well as downstairs. The uncomfortable "basket," as the topmost perch is called, was not even lighted, and only a rather scared-of-one-another group of evident newcomers was listening to "Aida." There were indications that these attendants were of the new pupils in schools, with their first winter in Chicago before them. They were so mild mannered that the function seemed almost churchy in its quiescent acceptance.

And then the Elderly Person sat himself

down to listen. And the more he listened and watched the more perplexed he became. The whole production was sumptuous. Never before have the regalities of ancient Egypt been more opulently portrayed. Costumes that absolutely reproduced the period, hosts of supernumeraries, and no limit of accessories of arms and furniture, dancers and soldiers and priests, trumpeters and slaves, all united to make vivid that triumphal entry of Rhadames. And a young god he looked on his state chair, its back a huge sun with golden rays far spread. And the singers were fine—Morgan Kingston something to rave over with his fresh, vibrant, telling voice; Kreidler superb and dramatic; Howard something savage in her Amneris, and Ewell swelling the cast to a wonderful quintet. The ensembles were towers of sonorous splendor, and there was no slightest hitch in the multiplied details of scene and lighting and grouping. In every way all seemed adequate and fully equal to any comparison that might be made.

And yet, it has to be said, it did not "get over." That something which will not submit to analysis, which makes opera "grand" was not there. The Elderly Person berated himself for such an acknowledgment, but the more he frowned on it the more arrogant the statement became, and he found himself walking about, puzzled, but his lips repeating: "It doesn't get over. What's the matter?" He fell in with a fellow musical enthusiast, and was not surprised to unearth another perplexed person. Together they went over the merits, and confessed the demerits. Sometimes the singers were off the key, but that was no novelty at the opera, where the basses and baritones wobble around each note with perpetual overtones, and where the sopranos make mighty reaches for top notes that shall dazzle, and where tenors,

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when they do land on a telling tone, hold on to it for dear life. And there is nothing strange in the orchestra burying up some of the vocal art with overmuch brass. In fact, all the things which are component parts of opera were there, except that exhilarating something which does so compel one that, having tasted the sensation once, he goes again and again for its return treatment. It is sometimes called a thrill, and perhaps that is a good word, even though the feeling is deeper.

So has it been with all the operas given. Every known device for effectiveness was used to enhance the beauty and merit of "Lohengrin," "William Tell," "Lucia," "Romeo and Juliet" and "Hansel and Gretel"—the latter being more complete in its presentation than at any time in the Elderly experience—and the invariable result has been to produce but a mild interest.

To get in his own thought first, the Elderly Person lays the fault at two doors. First, the English language; secondly, a diminished orchestra. He soon noticed that for the most part he heard no words, and that was the customary solace, for he never figured that the words were to be heeded, since the knowledge of plot beforehand was a necessary ingredient of opera-going. Then he began to hear occasional words and sentences thrust out of the musically pleasant confusion. And he found himself thereafter listening for more words and not hearing them, and thus falling back into his older habit of not listening for them, and being content until another sentence forced itself into hearing, when the whole process had to be gone over again. It was distinctly disturbing, not to say irritating. Opera is no place for words. The dramatic stage is the place. Opera is music, and the escaping words should be bound up and kept out of disturbing circulation. Of course, so drastic a sentiment disposes of "opera in English" at one stroke, and other reasons need not be marshaled. But, for the Auditorium, an orchestra of fifty men is not large enough for the climaxes. At such times the fifty men play louder, and thus make more noise, but they do not add to the tone volume. The Century conductors were royal fellows—they could use up great waves of tonal body, and must have been disappointed when they secured for their well-worked-out plans only more sound, not more depth or bigness.

One of the mournful sights each evening in the lobby was the pathetic face of Mr. Aborn. It wore a grieved look, gentle and kindly, and with nothing bitter in it. In his published statement he blamed the "society people" for refusing to countenance and endorse his endeavor. There may be some truth in what he said, but he makes those very people feel their importance the more because of his attack. Nothing artistic will succeed, or can get a profitable hearing, without wealthy people, and in our way of living wealth and society are synonymous terms. In these ranks are many earnest friends of all that makes for artistic uplift. And in their train are those who would be like them but have not the brains, the birth or the breeding. Italian opera has always been the vehicle which has won the approval of those who sought for display. It is always "the fashion," and the fact that it is not understood is one of its merits for

those who did not know how to understand. The wealthy patron of art approves it, and the shallow people with money follow the lead. And there is always the crowd who wants to watch the elect at their diversions. These go to the opera to say that they have seen the stars in the boxes as well as those on the stage. Without doubt, all the true lovers of operatic art saw one or more of the Century performances. The hangers-on did not. There are not enough of the former to keep the houses full. Therefore the element of attendance was one of the most serious ones lacking to aid the operas to "get over." Perhaps great crowds of elegantly dressed people, and the adorable confusion that then prevails, would have supplied the needed enthusiasm before and behind the curtain. The Elderly Person can only shake his head dubiously and quote the old song, "Maybe it would, but I doubt it."

And the real reason remains the great Chicago mystery.

THE ELDERLY PERSON.

TRINITY EPISCOPAL CHURCH

The following programs will be played on Sunday afternoons in January at Trinity, by Irving Hancock, except on January 17, when Mr. Louis P. Hoyt will play:

Paraphrase on a Christmas Hymn.....W. Faulkes
Largo (New World).....A. Dvorak
March of the Priests.....F. Mendelssohn
Eventide.....J. Frysinger
(Hold Thou Thy Cross Before My Closing Eyes)

JANUARY 10

Toccata.....E. d'Evry
Meditation.....E. d'Evry
Scherzo Pastorale.....A. Federlein
Romance.....E. Lemare

JANUARY 17

Offertoire in D minor.....Batiste
Elevation in E major.....Saint-Saens
Capriccio.....Lemaigre
Cantilene Nuptiale.....Dubois
Entree du Cortege.....Lemaigre

JANUARY 24

Grand Sonate in E flat.....D. Buck
Allegro
Andante
Scherzo
Allegro
(Introducing in Fuga "Hail, Columbia")

JANUARY 31

Jerusalem, the Golden (variations).....Dr. Sparks
The Question.....W. Wolstenholme
The Answer.....W. Wolstenholme
Queen of Sheba March.....C. Gounod

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"THE NATIVITY" GIVEN AT ST. PAUL'S CHURCH

"The Nativity," a cantata for chorus and solo voices, composed by David Nyvall, Jr., received its first Chicago production on Sunday morning, January 3, before a large congregation at St. Paul's Lutheran Church under the direction of Mr. Joseph A. Schwickerath, who, it is well known, always maintains a large and efficient choir as well as several soloists who do wholly commendable work at this beautiful north side church. With that thought in mind there was no misgivings on our part when we journeyed out to hear this new work performed on Sunday morning. Mr. Nyvall has succeeded in giving to the world a cantata which well deserves a place in the repertoire of every church choir as well as all choral societies. While the text which this composer has set to music breathes of the Christmas spirit, there is no reason, as far as we could ascertain, why the cantata would not be wholly appropriate in any season of the year.

The work opens with an overture which is written in a beautiful pastoral style. This was especially well rendered on Sunday morning by the organist, Mr. C. A. Weiss, and Miss Al Meda Wadhams, pianist. Following the overture comes a recitative, "I Shall See Him, But Not Now," given to the soprano, which is well written, both musically and for the voice. Miss Alice L. Schwickerath, daughter and pupil of the director, was chosen to sing these opening phrases and acquitted herself with much credit, displaying a good quality of tone, of sufficient power and fine style. "Unto Us a Child Is Born" is the first chorus number and one of the most effective and best balanced of the entire work. One of Martin Luther's inspiring and harmonious chorals is weaved into this chorus number with majestic style and is very acceptable.

Another recitative, "Behold, a Virgin Shall Conceive," for soprano, comes at this point and is followed by a splendid aria for the same voice. The former was sung by Miss Schwickerath, the latter by Miss Clara Henrici, who also sang an especially well written duet, "There Were Shepherds," with Mr. Clarence Haake, another pupil of Mr. Schwickerath, and the possessor of a fine tenor voice which he uses in a manner denoting intelligence and skillful training. At this turn in the cantata Mr. Nyvall has set the familiar "Glory Be to God" to a beautiful melody and asks that a children's chorus sing it. Mr. Schwickerath is fortunate in having such a body of singers also and they did their work as effectively as the old choir in the loft. The cantata, which consumes about thirty minutes, closes with a rousing "Hallelujah" chorus which is indeed a tribute to the musical attainments of Mr. Nyvall. Mr. Schwickerath led his chorus through this inspiring number in a very praiseworthy manner and deserves many words of commendation for the smooth and well prepared performance which he made possible of the Nyvall composition. Mr. Weiss and Miss Wadhams also deserve much acclaim for the very satisfying part they took in performing the accompanying score.

The second part of the St. Paul service was not heard by this writer. H. M. B.

Goldmark—Carl Goldmark, eminent composer, died in Austria last week at the age of 83.

GRACE STEWART POTTER IN RECITAL

Mr. F. Wight Neumann resumed his Sunday afternoon concerts on January 3 and, to make sure of good measure, he presented two artists on that day.

Mme. Sembrich at Orchestra Hall appeared, of course, to a full house, but it was much more surprising to find the Illinois also filled to the last seat with a thoroughly representative and enthusiastic audience, for Miss Grace Potter, who appeared there, is a newcomer and her work is as yet unknown to the great general public.

However, she certainly must have a splendid list of personal friends and the great public will learn to know her intimately also, beyond a doubt, for she is a pianist of infinite charm.

A European pianist, lately heard here, was heralded as "the poet of the keyboard," but, in spite of the fact that might be construed as "an odious comparison," the thought would obtrude on Sunday, when listening to Miss Potter that she could easily assume great handicaps and yet walk away triumphantly with all the laurels for poetic playing in a contest with the aforementioned foreigner.

Miss Potter is foremost and very distinctly a poetical player. She has power sufficient for all needs and she can play with decided dramatic force also when she wishes but in the main she is a poet and her music partakes of a like character.

Perfect purity of tone is hers, wonderful flexibility of phrase, accent and stress are at full command and all this is supplemented with a musical thought which is beautiful always and poetical to the extreme.

The Brahms group was played with rare distinction; clarity was present in full measure and a rounding out of each musical thought which was superb.

Chopin was ideal. The "Fantasie" was played in such a way as to disclose many new beauties and numberless unthought-of nuances. The "Impromptu" was finished legato in effect and contained some scale passages of marvelous smoothness; the "Mazurka" was delightfully crisp, and the "Scherzo" was sufficiently bravura, while at the same time it retained the refined qualities which mark Miss Potter as unique.

The last group, consisting of an interesting sequence of Verdayne, Melcer, Leschetizky and Strauss-Schuett, was not heard by this writer. C. E. W.

ROBERT LOUIS BARRON

Robert Louis Barron, violinist, played at a private musicale and on December 13 before the Bohemian Club. On December 17 he was soloist at the Park Avenue Methodist Episcopal Church. At these engagements he played the following numbers:

Aus der Heimat.....	Smetana
Legende.....	Wieniawski
Meditation "Thais".....	Massenet
Humoreske.....	Dvorak
Poem.....	Fibich
Serenade.....	Drdla
Souvenir.....	Drdla
Melody.....	Dawes
Mazur.....	Borowski

Black—Miss Edith Black played a violin obligato for Miss Gallagher's chief solo in "The Last Judgment" (Goodwin), at the New England Congregational Church last Sunday evening and acquitted herself with great credit.

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COMPOSERS' CONTESTS

Two interesting composers' contests to be announced for the coming season are the George Hamlin contest for tenor aria with orchestra and the violin concerto contest offered by the Chicago violinists.

The conditions for the George Hamlin contest are as follows: The composer must be an American, that is, a citizen of the United States. The text must be an original English text and not a translation, and the composition must be of such dimensions that it is distinctly removed from the song class and unmistakably in aria form.

It is Mr. Hamlin's intention to sing this work for the first time at the Chicago Symphony Orchestra's first popular priced American concert on the fall of 1915. A prize of \$200 is offered, and all compositions must be received not later than June 1, 1915, by Glenn Dillard Gunn, Fine Arts Building, Chicago, Ill.

The contest for violin concerto is open to all composers who are American citizens. No prize in money is offered, but a publisher will be secured for the winning composition for the contest for American trained violinists, and be played by the winner at the first popular priced concert given by the Chicago Symphony Orchestra in the fall of 1915.

All manuscripts must be submitted to Herbert Butler, Kimball Hall, Chicago, Ill., not later than May 1, 1915.

CIVIC MUSIC

The Civic Music Club of Mark White Square gave its first program last Sunday evening. This club consists of two departments, the children's chorus directed by Mrs. G. M. Norbeck, and the Deutsche Frauen Volkslieder Verein, directed by Mari Ruef Hofer. A Nativity play, consisting of old folk songs and carols arranged by Miss Hofer constituted the larger part of the program. Mrs. Philip Matzinger contributed a group of Christmas songs by Cornelius.

CHICAGO PIANO COLLEGE

Some of the members of the Teachers' Training Class, under the direction of Miss Godfrey, played the following numbers during the class hour last Saturday, by way of illustrating the subject of that day's lesson:

Czardas	Miss Emery	MacDowell
Gigue	Miss Browne	Bach
Mazurka	Miss Kent	Godard
Rigaudon	Miss Gipe	Grieg

Gale—Mrs. Permelia Newby Gale gave a song recital at the residence of Mrs. E. L. Hamilton in Oak Park, and on Tuesday appeared at the McVoy residence on the North Shore jointly with Mrs. Else Arendt, Georgia Kober and Tina Mae Haines, and on Tuesday evening sang in Wheaton, under the Allum directorship, in "In Old Japan," with Helen Axe Brown, George Lee Tenney and Marion Green.

Hebrew Educational Alliance—The trio, Hans Hess, Alexander Kaminsky and Clarence Eidam will play at the Hebrew Educational Alliance, 1243 Wood street, on next Sunday afternoon, at 3.

MR. NEUMANN'S ANNOUNCEMENTS

Mme. Schumann-Heink will be heard in a song recital next Sunday afternoon, January 10, at Orchestra Hall, under the direction of F. Wight Neumann. Mrs. Katharine Hoffman will be the accompanist and the program is as follows:

Erda scene from the opera Rheingold	Wagner
Waltraute scene from the opera Gotterdammerung	Wagner
Brangaene's Ruf from the opera Tristan and Isolde	Wagner
Brangaene's Ruf from the opera Tristan und Isolde	Wagner

Mme. Schumann-Heink	
Prolog to Pagliacci	Leoncavallo
Mr. McNamara	

My Heart Ever Faithful	J. S. Bach
Die Forelle	Schubert
Sapphische Ode	Joh. Brahms
Heimweh	Hugo Wolf
Traum durch die Daemmerung	R. Strauss
Waldeinsamkeit	Max Reger
Spinnerliedchen	

H. Reimann Collection, Seventeenth Century	
Mme. Schumann-Heink	

Two Grenadiers	Rob. Schumann
Red, Red Rose	Hastings
Auld Maid Shawl	Haynes

Mr. McNamara	
Dawn in the Desert	Gertrude Ross
Down in the Forest	Landon Ronald
Cry of Rachel	M. T. Salter
Good Morning Sue	Leo Delibes
Mme. Schumann-Heink	

h h h

Walter Damrosch and the New York Symphony Orchestra will be heard in a Beethoven-Wagner program at their concert to be given Sunday afternoon, January 17, at the Illinois Theater, under the direction of F. Wight Neumann.

GARFIELD PARK METHODIST EPISCOPAL CHURCH

"The Shepherd King," a Christmas cantata, given December 27 by the choir of the Garfield Park Methodist Episcopal Church, was one of the very enjoyable Christmas services of the season, unavoidably omitted from our last week's issue. The cantata, by J. Lincoln Hall, was delightfully given by the large chorus choir, directed by Mr. C. W. Edwards, with Miss Isabel Wells as organist and Jeanette Van Lennep as soprano soloist, Miss Elizabeth Woodrow and Mrs. Harry De Money uniting with her in some excellent ladies' trios contained in the work. Miss Van Lennep has a very high lyric soprano voice, which, from her long experience in church work, she uses with excellent taste, and her solos, of which she had four in the service, were taken with great good judgment and were an inspiration to the audience.

Mrs. Emma Sollitt-Sherman, who for five years was the choir soloist, sang the offertory solo, Van De Water's "Night of Nights," and also the solo to Dudley Buck's setting of Adam's "O Holy Night." A large congregation attended the service.

Greulich—Mrs. Anna Breining Greulich on December 27 assisted in a special service at the Olivet M. E. Church, singing solos and chorus obligatos to chorus work. On January 4 she appeared at a reception marking the fiftieth anniversary of the B. Y. P. U. at the Second Baptist Church, Chicago.

Congratulations—Music News is in receipt of the announcement of the marriage of Charles Edwin Lutton to Miss Nelle Amelia Graves, which took place at Abilene, Kas., on December 29. Congratulations and good wishes.

"AIDA" AT FULLERTON HALL

The popular and successful "opera evenings" being held at Fullerton Hall under the direction of Henriette Weber brought forth the brilliant Verdi opera, "Aida," on Sunday evening, January 3. In addition to Miss Weber and her usual instrumental quartet, the following soloists appeared during the



MARJORIE DODGE WARNER

evening; Marjorie Dodge Warner as "Aida," Mrs. Fletcher Dobyns as "Anneris," and Alfred Ganberg as "Rhodames." As usual, a capacity house greeted this excellent array of talent.

Miss Weber in her opening talk on the opera of the evening announced that herself and co-workers found utmost pleasure in presenting a work which has become so popular to the operatic music lovers and judging from the applause which followed every number throughout the evening the

audience derived as much pleasure and enjoyment from the presentation offered as did those on the stage find in their giving.

No large amount of imagination was necessary to see the real opera unfold before one after the short and well chosen talks of Miss Weber were given.

Messrs. Klammssteiner, 'cellist; Itte, violinist, and Hillmann, violist, with Miss Weber at the piano, played with very gratifying results the "Introduction," "Battle Hymn," "Sacred Dance of the Priestesses," "Egyptian March," and the "Temple of Vulcan" music, which are the more brilliant and popular instrumental excerpts of the opera. Their accompanying during the evening was also wholly on a par to any heard heretofore.

Mr. Kanberg won a host of new admirers at Fullerton Hall on this occasion, for he was in extra fine form vocally and his brilliant rendition of the "Heavenly Aida" stamped him as a tenor of high attainments. He possesses dramatic intensity and an authoritative style which he uses with telling effect in the offering of operatic music.

Mrs. Warner, who is being heard often at Fullerton Hall and always with much pleasure and acclaim as usual, looked charmingly and sang equally on a par with her appearance. "May Laurels Crown Thy Brow" and "My Native Land No More Shall I Behold" were her solo offerings and were delivered in a style wholly praiseworthy along every line.

Mrs. Dobyns likewise makes a most pleas-

ing appearance and she knew her role exceedingly well. Her voice is of the mezzo-soprano quality and of exceptional range. She took part in a scene with Aida and displayed a fine command over her rich, full voice, and her dramatic interpretations of the text also added greatly to the effect she created. She was likewise as successful in her scene with Rhodames known as "Before the Judgment." H. M. B.

KENWOOD EVANGELICAL CHURCH

Mr. Palmer Christian will play the following organ recital at the Kenwood Evangelical Church on Sunday, January 10, at 4 o'clock, assisted by Cora Libberton, soprano:

Concert Prelude and Fugue.....	Faulkes
Evening Bells and Cradle Song.....	MacFarlane
Scherzo	Bossi
Suite	DeLamarter
Prelude	
Adagietto	
March	
Songs—	
Exaltation	Mrs. Beach
Serenity	Salter
.....	Mrs. Cora Libberton
Prelude in B Minor.....	Bach
The Swan	Saint-Saens
Caprice	Kreisler
Adagio (Sixth Symphony).....	Widor
Finale	

Wilmette—Miss Jane Peterson, a promising young soprano, sang the solo parts in the Fearis' "Star of the East," at the morning service of the Wilmette M. E. Church on December 27.

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HUGO GOODWIN'S ORATORIOS

Last year Mr. Hugo Goodwin presented his first oratorio, "From Easter to Pentecost," with his choir at the New England Congregational Church, and won a lot of the most favorable comment. So well indeed was the work received that it has now been issued by the Paul A. Schmitt Company and is available for use by all choirs.

Mr. Goodwin has now finished his second oratorio, "The Last Judgment," and although it is still in manuscript, it has been given twice under his direction.

Music News reviewed the first performance given last month, in some detail, and found the second performance, which was given last Sunday evening at the New England Congregational Church, much improved.

A splendid audience was in attendance and many Chicago musicians were noticed in the throng.

The first impression gained on Sunday was of the great excellence of the individual work of Mr. Goodwin. Seated at a console facing his singers he directs and plays all at once and so excellent is his organ-musicianship that he is able to get better effects with his left hand alone than many organists gain with two.

The quality of his playing is fine, the accompaniments to the oratorio were rife with color; they held absolute rhythm at all times and they were distinctly sympathetic of the singers and the text.

In his "Offertory," which was a free fantasia of his own invention, the resources of his organ were used to the very full, and indeed the wish came quickly to mind that Mr. Goodwin might speedily be provided with a new organ, one in fact which would be commensurate with his great gift, which the present organ at the New England Church most assuredly is not.

As for the music of the oratorio itself, it must be confessed that it is too abstruse and much too complicated for any one to be able to give a full estimate from once hearing. Nevertheless, it may be said at once, and emphatically, that the impression produced on Sunday evening was a profound one.

The harmonic progressions employed are often new and unexpected and the accompaniment is frequently squarely at odds with the voice line or at least so unusual in treatment as to make the work of the singers difficult in the extreme.

It is not intended to intimate by this statement that these effects are ugly or inappropriate; for as matter of fact they are neither; they are merely unusual to the limit and correspondingly difficult.

Under these circumstances the effects Mr. Goodwin was able to get from his small chorus were wonderful and distinctly creditable to each member of that body as well as himself.

There was a remarkable amount of breadth and sweep in the work as presented on Sunday and every item of the vocal score was well negotiated regardless of difficulty.

Mr. Goodwin has selected his texts with great skill and discretion, and not only does his music fit the spirit and moods of the words so admirably but also his singers

seemed to rise to the thought with great certainty and not only was there present beauty of musical expression but also a truly exalted religious sentiment at all times.

The soloists also acquitted themselves, for the most part, very well indeed.

Miss Madeline Gallagher, soprano, sang the various numbers assigned to her score with great purity of tone, much display of accurate musicianship and a truly correct feeling for the wonderful text. She has great sincerity of purpose as well as definite gifts and her work was thoroughly appealing.

Miss Adelaide Lewis, contralto, had not much to do in this work, but did her one aria with fine vocal quality and true thought for its meaning.

Mr. Lathrop Resseguie, tenor, was much overweighted with the solos and obligatos assigned to him, though this was through the fact that they do not lie well to his voice more than to a lack of musicianship, for as matter of fact he sang with much understanding of the text.

Mr. Edward Quinn, baritone, had by far the lion's share of solo work and acquitted himself with credit. His voice is of very pleasant quality and his musicianship is undoubtedly good.

The quartet number, "God So Loved the World," was done well, but not with the exquisite finish which the merit of the work warranted. Altogether the performance of this new piece constituted a distinctly fine occasion and both Mr. Goodwin and his singers are to be sincerely congratulated on its success.

C. E. W.

ORCHARD SCHOOL OF MUSIC AND EXPRESSION

Walther Brauer, violoncellist of the Orchard School of Music and Expression, was the solo artist last Wednesday evening at the special Christmas musical program presented under the auspices of the Civic Music Association at Armour Square, West Thirty-third street and Shields avenue. Mrs. Charles Orchard supplied the accompaniments. The program was in charge of John Allen Richardson, organist and choir-master of St. Paul's Episcopal Church, Kenwood, under whose direction the St. Paul's Church choir presented a collection of old Christmas carols. Mr. Richardson is also a member of the faculty of the Orchard School.

JESSIE MACK HAMILTON

Mrs. Jessie Mack Hamilton sang the following attractive program at her home studio, 5057 Winthrop avenue, last Sunday. She was assisted by Mrs. Grace Keesler, accompanist:

Rejoice Greatly	Handel
Friedvoll und Leidvoll	Beethoven
Wasserflute	Schubert
Wohin	Schubert
Lucia	Luzzi
L'Enfant Aux Etoiles	Jean Messager
Pourquoi Rester Seulette	Saint-Saens
L'oiseau bleu	Dalcroze
O Thou Billowy Harvest Fields	Rachmaninoff
Winter	Ronald
Happiness	Branscombe



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c Kypris	Miss Doig
d Eros	Miss Schuyler
In Springtime	Fesca
Springfaith	Rier
	Miss Pearl Helyne Mayne
Fantasia in C Minor	Mozart
	Miss Ambrosius
The Enchanted Fountain	Dubois
Autumn	Moszkowski
	Miss Schaper
Volkslied	Mendelssohn
	Miss Gabler
In a Garden	Cadman
The Silver Ring	Chaminade
I Don't Cease	Carpenter
	Miss Marjorie Greenleaf
Pastorale (Angelus)	Corelli-Godowsky
Tambourin	Rameau-Godowsky
	Mrs. Kahle
Prelude in D Flat	Chopin
Tarantelle, G Flat Major	Moszkowski
	Miss Ginsberg
Rigoletto	Verdi-Liszt
	Mr. Roberts
Marienwuermchen	Schumann
Der Neugierige	Schubert
Die Post	Schubert
	Mr. William Breach
Nocturne in C Minor	Chopin
	Miss Masley
Nocturne in D Flat	Chopin
Liebes Tod (Tristan und Isolde)	Wagner-Liszt
	Mr. Jensen
	Esther Hirschberg, Accompanist

The Century Opera Company

By CHARLES E. WATT

THE LAST WEEK

After Tuesday evening the performances of the week were all repetitions of other bills and all were played to rather poor houses until Saturday night. The general excellence of the work was kept up throughout the week, however, and all those who attended performances during the closing week will hold the Century Company in kind remembrance.

§ § §

The Gala Bill

Both because Saturday has been the popular night and also because of the excellence of the bill, the gala performance drew one of the best houses of the season and, for the most part, the performance was of great



HELEN STANLEY

merit, though the "Lohengrin" act, in which Miss Freeman and Mr. Kingston figured most prominently, was far short of being a good performance, both singers evidently being under the weather.

§ § §

The orchestra, under various leaderships, played the "Tannhauser" Overture, the "Meditation" from Thais and the two "Intermezzi" from "Jewels of the Madonna" splendidly—though one must protest against the bad discipline which allowed the men to talk to each other in full voice all through Saturday evening and also at the Sunday concert, when the conversation of the men of the orchestra often rose to such a crescendo that it could be heard throughout the first floor.

The "Sextette" from Lucia was sung on Saturday night by Miss Freeman, Mr. Harrold, Mr. Kreidler, Mr. Kaufman, Miss Campbell and Mr. Williamson so extremely well that a repetition was demanded—though for the first time during the season there were used, in one number, a variety of languages and the chorus was absolutely indifferent to its work, which for them was the first offense of the entire season.

The second act of "The Jewels" afforded Miss Helen Stanley an opportunity for

splendid work, which she was not slow in taking advantage of, while the second act of "Carmen" not only presented her in a magnificent reading of the "Michaela" aria but also showed Miss Howard to superb advantage as "Carmen" and was, in other respects, quite one of the most satisfactory episodes of the entire season.

Morgan Kingston seemed indisposed throughout the evening and fell far short of the work he has done at other times. There was much enthusiasm throughout this performance and the curtain calls were of unusual cordiality.

§ § §

The Sunday Concert

For its farewell performance the Century Company gave a splendid Sunday concert which was fairly well attended.

Morgan Kingston seemed to have recovered and with Miss Stanley gave a performance of the first act (La Boheme) scene between Rudolph and Mimi, which reflected immense credit on both artists and was one of the high lights of the afternoon.

Orville Harrold also seemed suddenly to have acquired control of his resources and, instead of singing off key as has been his fault almost throughout the opera season,



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he gave a reading of "Spirito Gentil" from "La Favorita" (Donizetti) which was not only strictly on the key but which also disclosed beautiful tone and considerable art.

Mr. Harrold's concert appearance is all that it should not be—he is awkward in walk, bearing and in acknowledgment of applause. The same was true also of almost every one on the stage on Sunday, Miss Stanley and Mr. Kreidler being the notable exceptions.

To the regret of all who have learned to know and to greatly admire the voice and the art of Alfred Kaufman, he was announced as unable to sing on Sunday; and indeed this was no surprise for on Saturday he was scarcely able to speak because of a bad cold.

Mr. Kaufman's work throughout the season has been of unusual value and he will certainly be welcomed when next he comes to Chicago.

Louis Kreidler displayed his splendid voice to great advantage in the "Eri Tu"

from "The Masked Ball" and scored one more big effect with the audience.

Miss Freeman sang a "Lohengrin" aria and Miss Howard pleased the audience very much with the well worn "My Heart at the Dear Voice" from "Samson and Delilah."

Mr. Chalmers and Mr. Marr also added to the solo effectiveness of the occasion in extracts from "Tannhauser" and "Faust" and Miss Ewell scored well in the almost impossibly-frayed "One Fine Day," which is an aria it is hoped this writer will never again have to endure excerpt in its proper setting in the opera.

The orchestra, under various leaderships, disclosed graces before unsuspected. The "Lohengrin" prelude was played with much refinement, the Ochs "Variations" created much amusement by their humor, and the "William Tell" Overture and "Hungarian March" (Berlioz) disclosed fine rhythmic and melodic values.

§ § §

Mr. Henderson Comments

Mr. Henderson, the New York correspondent of the Chicago Tribune, wrote at length in last Sunday's paper as to the causes of the Century abandonment.

He claimed that the company never had any reason or excuse for existing and that it had been bolstered up by false and non-genuine newspaper comment.

As to the demand in New York for such a company as the Century, or rather as to the possibility of its existence as opposed to other interests, Music News knows little, but we know that Mr. Henderson is absolutely wrong in his estimate of the abilities of this company.

He says that the performances in general were not (in New York) up to a requisite standard.

This may possibly be true of New York, though we doubt it—but in Chicago it is very far from true.

The newspapers here were not subsidized—very little advertising was done and, in fact, it was found very difficult to get even a moderate amount of publicity matter from the press headquarters.

It is not therefore from any personal interest or from advertising causes that the Chicago newspapers have been so uniformly favorable to the Century performances and Music News has no hesitation whatever in saying that the general excellence of all the operas presented was great.

The chorus, orchestra and principals were all adequate; in fact the first two factors far excelled some of the performances given in former years in this city by the Metropolitan Company itself and the chorus was far superior to that of our own Chicago company and very often also the stage management was much better.

The public did not support the venture merely and wholly because there were no advertised "stars." The public is not yet ready for opera which has no Barnumized stars.

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Gamble Hinged Company—The Gamble Hinged Music Company has just issued "The Elementary Scales" for the piano with explanatory notes by W. W. Kammerling, a very useful book.

— § § § —
Beebe—Dr. A. B. Oren, student of Agnes Leist-Beebe, has a beautiful tenor voice and will give an interesting program of song in the near future.

A New Opera at The Auditorium

By CHARLES E. WATT

Chicago musicians and the society folk of Evanston assisted at the premier of an operetta called "Guido Ferranti," which was given under the Century management at the Auditorium on last Tuesday evening.

Mrs. Jane Van Etten Andrews of Evanston is the composer of the work and her prestige was doubtless advanced materially by this performance, though its musi-

in effect, though possibly he did all that was possible with the material given him to work with.

Under these circumstances the very great success of Hazel Eden Mudge and Worthle Faulkner in the two roles, soprano and tenor, was all the more notable.

So closely were they associated in this work, and so evenly divided were the re-



HAZEL EDEN MUDGE AND WORTHE FAULKNER IN 'GUIDO FERRANTI'

cal value is not of wonderful significance.

The story itself, as detailed in subjoined comment from the daily press, is not of sufficient dramatic value to win any permanent place in opera literature and the musical treatment of the slight story is very commonplace.

True, there were evidenced on Tuesday evening several moments of lyric beauty, but the treatment of the themes is very monotonous and there is no differentiation as between varying moods.

All these shortcomings were emphasized by an orchestration which was done by George Colburn and which was deadly dull

responsibilities and the successes, that it is scarcely possible to separate one from the other.

It may be said then, in all truth, that not only was the vocal work of both the young artists admirable, reflecting very great credit on their teachers as well as themselves, but also the dramatic gifts displayed were of a quality to lift the little opera to its greatest possible effectiveness and also to prove that the young artists could easily win success on the professional operatic stage should they so elect. The dressing was admirable, the action of both singers entirely fine, and the singing at all

times of a quality to emphasize these merits.

Coini of the Century Company deserves great credit for his splendid management of the stage, and Jacchia did wonders with the meager score for orchestra.

The comment of the press was generally very favorable to Mrs. Mudge and Mr. Faulkner, as may be seen from the following quotations:

One thing is mysterious. The people of Evanston live in a garden spot where nature wears her gentlest smile, and where the very atmosphere has a refining influence, so we should expect that when they broke forth into lyricism or literature they would inevitably turn toward thoughts which should uplift us. Then why is it that when our eyes are drawn toward the north shore it is almost invariably by some horrid tale of blood, or other lawless outbreak of the unchained human spirit? Can it be that too peaceful a scene, too rarefied an air, when daily dwelt in provokes a revolt in the soul which can only find relief by deeds of violence? It is mysterious.

The unappreciated wife seeks balm for her wounded spirit in the arms of her lover, which is quite in accord with all the principles of poetry, and of the fundamental law of the dramatic and operatic stages. They are about to fly to some haven of refuge far from the maddening crowd of men, when the lover, with manly courtesy, starts to place a letter in the duke's chamber that he may know the truth, and therewith a dagger that he may do what is fitting. Then his beloved assures him that there is no need, since she has already killed the duke with her own hand, that there should be no mistake. This proof of true devotion the lover takes quite amiss, even to the point of repeating some seven times, according to the score, "I pray you, let me see your face no more." This, in turn, appears an altogether ungenerous requital of lovely zeal and the lady summons her guards, denouncing her recreant leman to them as the murderer—and the curtain falls. It seemed as if any lady under the circumstances would resent, must resent, being told seven times to her very face, "I pray you, let me see your face no more." This was inevitable, but not in accord with our ideas of Evanston.—Evening Post.

The Century Company provided orchestra and stage setting and the opera was staged by Jacques Coini, artistic decorator, and Agide Jacchia, the principal conductor of the Century forces. The two vocal parts were cared for, not by members of the Century Company, but by Worthle Faulkner and Miss Hazel Eden, both of this community. Both succeeded excellently in their tasks and Miss Eden's appearance belied the spirit of Guido's infinitely repeated plea that he be no longer required to gaze upon the ducal features.—Daily News.

Mrs. Andrews, the composer, is reported to have made the statement that her opera had been written less as a result of the study of composition than as an expression of her own feeling. On this hypothesis she displayed a marked sympathy for melody, with one or two serious errors, errors in the technical as well as the spiritual aspect of operatic writing.—The Journal.

§ § §

"Lucia di Lammermoor"

The new opera was followed by a performance of "Lucia," which was one of the most brilliant of this season. Louis Kreidler, as Henry Ashton, did some of the most brilliant work yet placed to his credit. Mr. Alfred Kaufman displayed his sonorous and beautiful voice to unusual advantage in "Raymond." All the singers were fine in the "Sextette" and Florence Macbeth, as "Lucia," won the greatest individual triumph of the entire season, being called before the curtain no less than thirteen times after the "Mad Scene."

— § § § —

Grace Church, Oak Park—On February 5, Mr. Arthur Randolph Frazer, the new choirmaster at Grace Church in Oak Park, will present "The Prodigal Son" with his Male Choir, the new St. Cecilia (girls' choir), and soloists, totaling 100 people. February 15, Gounod's "Gallia" will be given. On March 5, Harrison Wild will play an organ recital at the church, and on April 1 Stainer's "Crucifixion" will be sung.

LYCEUM ARTS CONSERVATORY

"The Definite Preparation for Definite Work" is the motto of the Lyceum Arts Conservatory, of which Frank A. Morgan is president. The object of this progressive school is three-fold: To prepare musicians and dramatic students for the Lyceum and Chautauqua platform; to prepare students for the profession of teaching; to offer the best possible opportunity for personal culture.

When the school was founded, Mr. Morgan chose Elias Day, the well-known Lyceum entertainer, as director. "No one better than Elias Day knows the conditions and needs of Lyceum work," said Mr. Morgan, and he added: "The great need for specially trained singers and entertainers, the principles and the technic of art do not constitute the art itself, nor is the great entertainment-going public interested in either subject. There must be personality and a knowledge of the art of entertaining an audience. Concert and entertainment work will never command the attention from the public that the theater does until its artists begin to provide, as does the theater, new as well as old repertoire for presentation."

During the past year Mr. Day has organized fourteen new companies, which he has coached for Lyceum work, and they are filling successful engagements all over the country. He also meets once a week with the Playgoers' Club, coaching them for a Bernard Shaw play, to be produced in the Whitney Opera House some time in February. There is a large class of students in the dramatic department of the conservatory and the new term commences January 4. In response to many requests for an evening class in dramatic art, a new class will be organized to begin work early in January.

The faculty members of the school have been chosen from those artist teachers who have been successful in concertizing, and include Sibyl Sammis MacDermid, Sandor S. Radanovits, Katherine Howard Ward, Edgar Brazelton, Max Fischel, Zetta Gay Whitson, Nelda Hewitt Stevens, Ora Padgett-Langer, and Frank B. Webster.

Craven—Mr. Carl E. Craven, tenor, was one of a double quartet of singers who, under direction of Palmer Christian gave a program of New Year's carols at the residence of Dr. Isham, 1314 N. State street, on New Year's eve. He was soloist at the fiftieth anniversary meeting of B. Y. P. U. at the Fourth Baptist Church on Thursday evening.

American Conservatory—Advanced pupils of Frank Van Dusen, voice pupils of Rmon Girvin, will appear in recital Saturday afternoon, January 16, at Kimball Hall, under the auspices of the American Conservatory.

Murphy—Mr. Lambert Murphy was soloist with the Kansas City Symphony Orchestra in December, singing for his greater number an aria from Massenet's "Griseldis."

Howard—One of the great successes of the recent Century Opera season in Chicago was the "Witch" of Kathleen Howard, as presented on Christmas day.

THE LITTLE THEATER

The Little Theater management has the knack of supplying its patrons with the exactly fit entertainment at all times and in no booking have they shown greater judgment than that which is current at the little playhouse at this time.

Through their former appearances the Fuller Sisters have won a distinctive and an equally distinguished clientele, and this following is loyal to them at all times and is particularly glad to see them and be cheered by their optimistic outlook on life at this time when so much in the way of entertainment seems superfluous—indeed impertinent.

The Fullers are so "homey" and so artistic, while at the same time they are so absolutely simple and unassuming that an evening with them is pure delight, and during the coming two weeks they will be sure to please big audiences night after night at the Little Theater.

To analyze their program or their presenting of it would be like trying to define the charm of a smile or the perfume of a rose. They are so subtle and yet so incisive—so childlike and yet so deeply philosophic, that it is almost impossible to explain in detail just why and how they may be all these things at once.

Their songs are, as always, of wide variety within the positive limitation they have set for themselves, i. e., the presenting of Folk Songs in their pristine purity, and many additions have been made to the list.

At the intermission, Mr. Browne came to the stage and announced that "all those who believe with the Fullers that the present war is a horrible thing and that the consideration of other things matters not a great deal at present, are invited to remain after the regular program and hear a new song which they have prepared." Needless to state, everybody remained, and the number given them was certainly full of thought and also of good art.

To the "Dead March" and with an accompanying tableaux—very simple, but wholly suggestive—two of the sisters sang off stage a really terrible song, i. e., terrible in the thoughts it brought to mind, entitled, "The Spirits of the Slain," and in this was pictured most vividly the devastation and the horror of the war which has slain its thousands, each one of whom says: "I perished for freedom—this I know, for those who bade me fight, have told me so."

C. E. W.

Schumann-Heink—Henry Schumann-Heink, son of Mme. Schumann-Heink, was married on December 26 in Paterson, N. J., to Elsie Straussmann.

Nering—Mrs. Agnes Nering presented her singing society in a Christmas concert at St. Stanislaus' Parish House on December 27.

AT THE AMATEUR MUSICAL CLUB

Miss Mariam Larkin, harpist; Harriett Jane MacConnell, contralto; Mabel E. Woodworth, violinist; Bessie Andrus, soprano, and Agnes Hope Pillsbury, pianist, with Edgar Nelson and Marie Bergersen accompanists, gave the first concert of the new year before the Amateur Musical Club on Monday afternoon, January 4, in the Assembly Room of the Fine Arts Building.

Miss Larkin opened the program by playing three well chosen numbers in a style which drew considerable applause from the audience, and Miss MacConnell stirred up still more enthusiasm by her elegant singing of a group of three songs, in which she was accompanied by the accompanist "par excellence," Mr. Nelson.

Miss Woodworth brought a touch of rare art into the musical activities of the afternoon by her excellent and much enjoyed playing of "Siciliano and Rigaudon," Francoeur-Kreisler; "Andantino," Martini-Kreisler and a "Tarantelle" by Robert Birch. She has proven many times in the past to be one of the most satisfying violinists appearing before the public, and her standard was fully maintained again on Monday afternoon. The accompaniments played by Miss Bergerson for the violinist were skillful and wholly satisfactory. She likewise supported with good effect Miss Andrus, who sang two numbers with much vocal display that was enjoyable, especially in the beautiful and simple "Rose Softly Blooming" by Spohr.

Miss Pillsbury brought the program to a delightful close by offering a "Barcarolle," by Rubinstein; "Caprice," Paganini-Schumann; "Song Without Words" and "Bourree Bretonne," both by Moret. These numbers made up a group which furnished this highly talented pianist with an abundance of chances to display the many sides of her art to the full. Her fluent technic and smooth singing tones came forth in a very gratifying manner in the Rubinstein composition, and the "Caprice" was a brilliant point in her list of offerings. Musical thought as well as strength glowed throughout her reading of the first Moret work and the latter disclosed her wonderful attainments in the art of octave and staccato playing. She was greeted with a rousing burst of applause at the conclusion of her last number.

H. M. B.

Illinois College—The Illinois College of Music, 2831 Washington boulevard, entertained sixty children from five to fourteen years of age at a New Year's party at the college last Saturday afternoon from 2 until 5 o'clock. There was a short program given by Ethel Rawitch, Sadie Rawitch, Franklin Paul, Grace Behan, Elmer Schweikle, Frances Darnall, Bonnie and Jessie Donaldson and Gladys Wagner; after which games were played and a general good time was had. Refreshments were served and each child was given a box of candy.

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A QUARTET CONCERT AT HAMILTON PARK

The largest and most appreciative audience which has yet assembled for one of the MacBurney series of song recitals given at Hamilton Park Field House this season, heard the concert of Monday night, January 4, which was given by a quartet composed of Grace Brune Marcusson, soprano; Agnes Hansel Harter, contralto; Worthe Faulkner, tenor, and Joseph Marshall, bass, with John Doane at the piano. The program as a whole was of such a miscellaneous and meritorious character that any taste which might have been present was surely satisfied. The first part of the program was devoted to solo work by the members of the quartet.

Mrs. Marcusson was the first to appear and offered "Il est doux, il est bon," from Massenet's "Herodiade" in a style which exceeded in some respects the expectations of her many admirers. Her voice was never in better form, her stage presence never more gracious and her interpretative abilities displayed to such good advantage. Her singing of the French text was as usual the subject of much praise.

Mr. Faulkner sang a group of songs made up with "Possession," Clough-Leigher; "Like the Rosebud," La Forge, and "At the Feast of the Dead I Watched Thee," Cadman. While not in the best of shape vocally, Mr. Faulkner nevertheless was wholly admirable in his presentation of these numbers. His power of giving a message through the medium of song stood him in



GRACE BRUNE MARCUSSON

good stead at this time, and his commendable enunciation aided greatly in bringing about gratifying results, and his mezzo voce was used in a manner such as is seldom equaled.

Mrs. Harter chose that beautiful aria, "God's Will Be Done" (Joan of Arc) Tchaikowsky for the displaying of her rich contralto voice which is always a source for real enjoyment wherever she sings. She possesses the vocal abilities, poise and interpretative powers necessary to make this number ring with true sincerity and beauty, so much so, indeed, that the audience de-

manded an encore at its conclusion, this the contralto granted in the form of Woodman's "An Open Secret," which was charmingly sung.

Mr. MacBurney presented a singer who had not been heard in public before by the following of affairs musical at this studio, in the personage of Mr. Marshall, who is endowed with a remarkably rich and powerful voice of the true basso type. He created an unusual amount of praiseworthy comment by his singing of the "Armorer's Song," (Robin Hood) De Koven, and the "Gypsy Love Song" (Fortune Teller) Vic-

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AGNES HANSEL HARTER

tor Herbert. He was compelled to add an encore to these programed numbers. Mr. Marshall will be heard from if he continues under the same masterful guidance which he now follows:

The second half of the evening was taken up by a performance of Charles Wakefield Cadman's Song Cycle, "The Morning of the Year" for solo quartet, which was given by the above named singers with all the finished style and effectiveness noted in all ensembles coming from the MacBurney studios. The solo work of each voice was fully on a par with that heard earlier in the evening, and the quartet numbers were likewise elegant.

The accompaniments offered by Mr. Doane were great in every detail. He had a fine grand piano at his disposal, which fact evidently pleased him greatly, as well as the audience. It is seldom that an accompaniment comes in for a share of the applause, but such an opportunity was presented on Monday evening at the conclusion of Mr. Doane's playing of the "Intermezzo" in the Cadman Cycle, and the audience gave its acclaim of his fine work in a long and rousing round of applause.

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MRS. RUSSELL'S STUDIO AFTER-NOON

The personnel of the Russell Quartet is Mrs. Lucille Hayley, soprano; Miss Mabel Hatton, contralto; Glenn Sherwood, tenor, and David R. Pershing, bass. Behind these forces as instructor, coach, enthusiast, main-spring and dynamo is Mrs. Estelle L. Russell. In concerted numbers and in solo contributions the organization was heard at Mrs. Russell's studio "informal" on Sunday afternoon.

The agreeable and enjoyable features about the singing of the quartet are the snap and go and fervor, as well as the distinctly pleasing blend of the voices and an unusual spirit of the corps. Added to these is the fresh timbre of the voices, all young and infused with the eager enjoyment of students working towards a well defined and stimulating ideal. They did Schubert's "Who Is Sylvia" and Reichardt's "In the Time of Roses" capitally, with many nice touches of phrase and nuance, and with un-failing sureness of tone and tempo and musical feeling.

Individually the voices are good, Mrs. Hayley having what might well be called a telling soprano voice, so clean and incisive are the upper tones. Miss Hatton is not so effective in solo work as in the quartet, the voice not being fully placed or obedient. Mr. Sherwood's tenor is of an even, smooth warmth and is vibrant with an appealing color. Mr. Pershing has, for a natural gift, a big resonant bass, so large as to be unwieldy for him at times, but of such a rich quality that it should carry him far. He uses it with a good appreciation of its value and his growth will be watched with pleasure.

Miss Bernice in addition to supplying excellent accompaniments, played two movements of a Beethoven Sonata with a good sense of the idiom of the composer,

A very pleasant hour, Mrs. Russell.

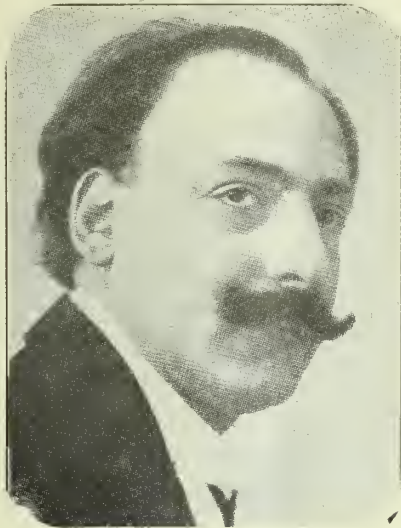
ALBERT COTSWORTH.

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Kober—Miss Georgia Kober gave a piano recital at Mayville, Wis., on December 26.

FROSOLONO RECEPTION

Monday evening, January 4. Mr. and Mrs. Antonio Frosolono gave a reception at their beautiful new home at 4318 Oakwald avenue. An excellent program of violin, 'cello, vocal and piano numbers, presented by Eleanor Isaac, violinist; Theodore S. Bergey, baritone; Mrs. Bergey, pianiste; Miss Weber, reader; Miss Agnes Denk, so-



ANTONIO FROSOLONO

prano; Mrs. Nirdlinger, soprano; Mrs. Frosolono, soprano; Mr. Hoffman, 'cellist, and Mr. George Brainbridge, tenor. A delightful luncheon followed the music program that was thoroughly enjoyed and again gave proof of their par excellent ability as a host and hostess, and they received many words of praise and thanks for the splendid program that they had made possible and the cordial welcome given all who were privileged to attend.

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EDITH THOMPSON IN RECITAL

Miss Edith Thompson of Boston, who appeared last year as soloist with the Chicago Symphony Orchestra, was heard last Sunday in a piano recital at the Fine Arts Theater and deepened the good impression she made at her first visit to Chicago.

Her program was a distinctly interesting one and ranged through short pieces of Mozart, Couperin and Daquin down to the Sonata, Op. 27 No. 1, by Beethoven, which she played with great intelligence and musical feeling.

MacDowell was represented by several short pieces, Chopin by three of his most important pianoforte works, and there was one number each from Faure, Debussy and Albeniz, all of which were played with musical feeling and, at the right moments, consistent sparkle.

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Birch—"Tarantelle," for violin and piano, by Robert R. Birch, was played at the Amateur Musical Club program on January 4, 1915, by Miss Mabel Woodworth, and was enthusiastically received. Mr. Birch is organist of Second Church of Christ, Scientist, of Oak Park.

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Loudon—Miss Jennette Loudon was soloist with the Kenosha Woman's Club on January 6.

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FESTIVAL SERVICE AT OAK PARK

On Sunday afternoon, January 3, occurred the second festival service by the choir at Grace Episcopal Church, Oak Park.

Mr. Arthur Randolph Fraser is organist and choir director at this church. He has held the position only two months, but in that time he has demonstrated his ability to bring excellent things to pass musically.

At the service Sunday afternoon the special music by the choir included a magnificat by Tours, "Sing, O Heavens," by Gaul, and "There Were Shepherds," by Vincent. These were sung with good effect. The volume of tone was ample, the parts well balanced, the tempi spirited, and the phrasing careful.

What part of the Episcopal service is more beautiful and impressive than the processional and recessional if carefully executed? and what more disturbing if executed in a "hap-hazard" way.

We are pleased to report that we have rarely seen these parts of the service done in a more satisfactory manner than on this occasion.

The incidental soprano solo in the Vincent anthem was sung by Master Paul Trapier Gervais, a lad less than twelve years of age, who by his work on this occasion, promises excellent things as a soloist.

The visiting soloist was Mr. Louis Phelps Hoyt, organist of the Church of the Annunciation, Chicago, who gave a recital, including the following numbers:

Grand Offertoire, No. 2.....	Batiste
Elevation	Saint-Saens
Capriccio	Lemaigre
Cantilene Nuptiale	Dubois

Mr. Hoyt is a skillful organist and his playing was a decided pleasure to listen to, notwithstanding the fact that the organ is of ancient construction, and the keys and stops rattle unpleasantly at times.

On February 5, the choir, augmented to one hundred voices by combining with the St. Cecilia choir, will give "The Prodigal Son," by Sullivan. C. J. B.

ST. PAUL'S UNIVERSALIST CHURCH

January 3 the first musicale of the year at St. Paul's Universalist Church was given by Mrs. W. Middelschulte, organist; Mary Highsmith-Lyding, soprano; Miss Barbara Waite, contralto, and Dr. Bruno Kuehn, violinist. Mrs. Middelschulte, the capable organist, gave splendid renditions of the "March Religieuse," Guilman, and the "allegro" by Saint-Saens. The accompaniments furnished the singers and violinist were of a high order and worthy of commendation.

Mr. Kuehn draws a pleasing tone from his instrument, and he gave much pleasure in numbers by Goldmark, Mendelssohn, Schumann, Beethoven, Couperin and Kreisler. The splendid voices of Mrs. Lyding and Miss Waite were heard to a fine advantage in the duets, "Passage Bird's Farewell," Hildach, "Come Unto Him," Faure. Mrs. Lyding left nothing to be desired in her rendition of Hummel's "Hallelujah," for she sang it in a very artistic manner. Miss Waite gave Bizet's "Agnus Dei" as her solo number. Her voice is of splendid range and fine quality and she used it to an excellent advantage throughout the evening.

CIVIC MUSIC AT HAMLIN PARK

Sunday afternoon, January 3, the music program at Hamlin Park was given by Theodora Sturkow-Ryder, pianist, and Else Harthan-Arendt, soprano. Mrs. Sturkow-Ryder, the pianist, opened the program with the D Minor Prelude and Fugue and the Etude for left hand by Arthur Foote, dashing them off with an abandon that was very convincing. Mrs. Ryder added much to the pleasures of the program by the neat remarks illustrative of the various compositions and composers represented, both in the piano and vocal numbers. "The Lark" was very effectively done, as was "The Devil's Dance," by Rebikoff. Rachmaninoff's "Polichinelle," with its pulsing rhythms, found her in a very happy mood. Rhene-Baton's "Deserted Lands" and "The Spinning Girls of Carantec" might well be called tone poems with their delightful melody and extraordinary rhythm. They were made to fairly glow with color and beauty of tone that was very captivating. The closing number was the Saint-Saens Etude, and she was accorded a generous round of applause for the excellent rendition she gave. Mrs. Arendt chose as her opening number the aria from "Cavalleria Rusticana." Although suffering from a slight vocal indisposition she gave it an excellent rendition.

"His voice possesses great beauty, being rich and full and under perfect control."
—Chicago Tribune.

ALBERT

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"The Lass with the Delicate Air" was splendidly done, both vocally and musically. She was at her best in the "Volkslied," Harthan, receiving a storm of merited applause for her singing of this number. "Love's Feast," by Sturkow-Ryder, came in for a share of the applause, and it is safe to say that it could be heard often with pleasure. The accompaniments furnished by Mrs. Ryder left nothing to be desired.

Orchard School—At the Orchard School of Music and Expression on Tuesday evening a concert was given by Grace Saltonstall, soprano; Zula Ziegler, pianist; Jessie DeVore, violinist; Jennie Bowmar Ricketts, reader, and Mrs. Charles Orchard, pianist.

Boston—According to all newspaper report, Boston has completely and positively repudiated Schoenberg, naming his music as "absurd" and comparing it to "cater-wauling"—a term applied to it by Music News some time since.

ALICE IONE CRAMER AT HEMINGTON RECITAL

The assisting artist at Francis Hemington's current organ recital at Epiphany was Miss Alice Ione Cramer, soprano. She chose for her numbers "These Are They," from Gaul's "Holy City," and MacDermid's ever acceptable "Ninety-first Psalm," and Dr. Hemington gave her beautifully modulated accompaniments to aid still further their effectiveness. Not the least of Miss Cramer's valuable assets is her enunciation. Every word has its placement and came out with admirable distinctness. Another element that adds to enjoyment is a breath control that makes the phrases long and full of tone, something delightful to encounter in these days of short, jerky phrasing. Her voice is round and clear and pure in quality and steadfast in tonality, and she sings with sincerity and earnestness as to interpretative intention.

Mr. Hemington's large work was Ralph Baldwin's F minor sonata, something finely sane and straightforward in its melodic phase and legitimate and unaffected in its development. It has a reverie of an adagio, alive with suspended and diminished chords and a finale that uses "Ein Feste Berg's" two first lines for subject matter and decoration. There was also a "Romance" of Horatio Parker's to provoke delight—a duet of a pair of happy lovers with a floating accompaniment of syncopation that was irresistible, both as to content and playing.

ALBERT COTSWORTH.

NEW YEAR MUSICALE

The annual New Year Festival of the Swedish Evangelical Lutheran Immanuel Church was held Friday evening, January 1. The program was given by Mr. A. Alfred Holmes, organist; Vera Brady Shipman, reader; Miss Esther Pearson, soprano; Mr. Avern Scolnik, violinist; Sylvia Jackson Wahlstrom, pianist.

A splendid audience was in attendance to hear the varied program of excellent music. Mr. Holmes is a tower of strength at the organ and on this occasion he gave a masterful reading of the "Offertoire in D," Batiste.

Mrs. Shipman gave some delightful readings that gave much pleasure. "The Little Brack Sheep," a musical reading by Mrs. Shipman, was very warmly received, as was her rendition of Bond's "Perfect Day." Mr. Scolnik gave violin numbers by Keler Bela, Borowski, Levensohn and Handel, gaining much applause for his efforts. Miss Pearson, a pupil of Mr. Devries, gave a good account of herself in numbers by Tours, Palm, Spross, Lang, Ashford and Handel. "Come Unto Me," Handel, found her at her best.

Mrs. Wahlstrom, a pupil of Mr. Holmes, gave some excellent readings of numbers by Verdi-Liszt, Schumann-Liszt and Chopin that reflected much credit upon her work as well as her teacher. The Chopin Valse in E flat and the Schumann-Liszt "Frühlingssnacht" found her at her best. She also furnished praiseworthy accompaniments throughout the evening for Miss Pearson and Mr. Scolnik. H. W. P.

Tallarico—Mr. Pasquale Tallarico, pianist, was soloist with the Chaminade Club in St. Louis recently.

People & Events

CARLILE TUCKER, THE VERSATILE MUSICIAN

Mr. Carlile Fisher Tucker, baritone, who is on the front page of Music News this week, gives his formal recital the latter part of the month. Since his return from a season of European study, a year ago last August, he has devoted his energies almost entirely to his pupils. As a teacher, Mr. Tucker has been favorably known for several years. It is generally known that he is a thorough musician, an accompanist of unusual ability, a chorus director of proven worth, as well as being an organist of no mean merit.

In the last few years, however, Mr. Tucker has been able to concentrate his activity. All of his broad musical equipment has become centered in his singing. Those who have been fortunate enough to hear him recently, speak of his warmth of temperament, his sureness of technic, his power of interpretation and his repose of singing.

Mr. Tucker is another one of the many singers who owe their inspiration and their art to Mrs. O. L. Fox. Mr. Tucker feels that whatever degree of success he has attained is due to her influence, not only as a teacher but also as a woman. After some years of teaching, "his forty days in the wilderness," as he speaks of it, Mr. Tucker went to Europe, with the intention of acquiring accuracy of diction and in order to study foreign languages.

While in Paris, Mr. Tucker studied with Charles W. Clark, who is well known as a concert and oratorio artist, all over the world. Mr. Tucker studied also with Mr. Hugh Allen, formerly of the Montreal Opera Co., and now singing in Italy. With Mr. Allen, Mr. Tucker studied several roles in both Italian and French.

Mr. Tucker is at the very height of his artistic development. He has something to say. He knows how to say it. In either oratorio or recital, he is one of the younger singers who will make his mark. With his charming and talented wife, Myrtle Friel, who is fast becoming a favorite among Chicago sopranos, Mr. Tucker will be heard in various joint concert engagements during the current season.

BERTHA BEEMAN IN "THE MESSIAH"

The following is taken from the Uhrichville (Ohio) Daily Paragaph:

The contralto role was taken by Miss Beeman, who possesses a pure contralto voice. The carrying power, which at close range might seem small, yet at a distance is wonderful. She showed herself fully equal to the difficult passage in the first air, "O Thou That Tellest," and also showed full control of her lower voice.

The surprising thing which Miss Beeman did was in the "He Shall Feed His Flock," where she used more of the mezzo voice and kept plenty of the brightness and full carrying tone. There was no lack of the sympathetic and Miss Beeman made the audience feel it. Her lower voice was again shown in the "He Was Despised," where she made all feel the sorrow and grief. (Advertisement.)

Herdien—Mabel Sharp Herdien will sing in "St. Paul" with the newly formed Choral Society in Kansas City, under direction of David Grosch on January 19.

YEATMAN GRIFFITH

Mr. Yeatman Griffith is now located in New York and is caring for a very large class of artist pupils and so insistent has been the demand for lessons that he has been teaching throughout the holidays.

Accompanying this article is a new picture of Mr. Griffith and also one of him



YEATMAN GRIFFITH
Now in New York

with his pupil, Edward Roberts, the Canadian baritone.

Mr. Roberts has sung successfully in London, appearing at the Mansion House before royalty, Queen Alexandra being present. Also a tour of the English provinces with Marie Hall, violinist; Alexander Raab,



YEATMAN GRIFFITH AND HIS STUDENT,
MR. EDWARD ROBERTS
Canadian Baritone

pianist, singing at Liverpool, Blackpool, Scarborough, Keswick, etc., receiving splendid press criticisms. The tour was canceled in Scotland on account of the war, and Mr. Roberts accompanied his teacher, Yeatman Griffith, to New York to continue his studies. He expects shortly to tour the states with Marie Hall and Mark Ham-bourg.

— # # # —

Civic Music—The Civic Music Association announces two concerts for Sunday, January 10. The Frosolono String Quartet will close the series at Hamlin Park, North Hoyne and Wellington avenues, giving an afternoon concert at 3.30 o'clock. The Civic Music Club of the First Baptist Church, 31st and South Park avenue, John Allen Richardson, conductor, will sing "The Holy Child," Christmas cantata by Adams, at the church at 8 o'clock in the evening. The soloists are Helen Axe Brown, soprano; Barbara Wait, contralto, and W. J. Breach, baritone. This is the first appearance of this chorus and the public is cordially invited to attend.

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"MADE IN AMERICA" SONGS FOR CHRISTINE MILLER'S PROGRAMS

On January 10 the popular American contralto, Christine Miller, begins a series of recitals in the middle west, many of them re-engagements for the third and fourth consecutive time. At the Iowa State College, Iowa City, January 12, she will present a representative program of songs, featuring many new "Made in America" compositions. Some of the composers represented are Ward-Stephens, Will MacFarlane, Sidney Homer, Charles Wakefield Cadman, Gertrude Ross, Horatio Parker, John A. Carpenter, James H. Rogers, Walter A. Kramer, Frank Warner and George B. Nevin. Other recitals on this tour will be given on January 13, at Waterloo, Ia.; on the 14th, at Iowa State Teachers' College, Cedar Falls; on the 15th, at Carlton College, Northfield, Minn.; on the 18th, at St. Mary's Hall, Faribault, Minn., and at the Northwestern University, Evanston, Ill., on the 21st. Miss Miller will appear as soloist with the Minneapolis Orchestra in that city on January 17.

GABRILOWITSCH AND MURPHY IN EVANSTON

Miss Rachel B. Kinsolving announces that, owing to the non-arrival in America of Josef Lhevinne whom she had announced for the next of her series of morning musicales at the Evanston Woman's Club House on Tuesday morning, January 19, she has engaged, in his place, Ossip Gabrilowitsch, who will appear in conjunction with Lambert Murphy, tenor, who was originally announced also.

DR. THOMAS M. MENDSEN

The New York Journal speaks as follows:

One of the most delightful features of the evening was the singing of Dr. Thomas M. Mendsen, who captured the audience in "Night Greeting" by Edward Kremser. His voice is beautiful and all his work is done with intelligence and finish. He completely captivated the ladies, whose applause was long continued and well deserved. (Advertisement.)

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DAVID BISPHAM FIGHTS FOR AMERICANS

David Bispham does not agree with those who believe that American composers who are worthy will not need to have their cause championed. Mr. Bispham bore high the banner of American composers long before it ever seemed probable that songs by Americans should become a regular section of every artists' program. One could say that in many cases he has forced this issue. One may also go further and say that he does not only search among the thousands of compositions sent to him with the hope that he may sing them, for songs that appeal to the public, that are learned quickly and that are "easy," but he has been also the inspiration to many to write in a serious vein as he has been willing to study songs that were not easy, that needed long assimilation and that needed the same amount of work, thought and interest which are necessary to learn a song by Richard Strauss. In this has David Bispham been the wonderful champion. He has sung numbers that were not obvious, not "catchy," just because they were good music of the same intricate sort that he found among songs of Strauss, Brahms and Hugo Wolf, and he has paid his countrymen and women the compliment to regard their work seriously, in which Mr. Bispham is nearly unique.—Musical Courier.

A POPULAR SCOTCH SONG

Among the many pleasant greetings received this joyous season by George B. Nevin, none has given more pleasure than the brief note from that sterling artist, Miss Christine Miller, the concert and oratorio contralto.

Pittsburgh, Pa., December 22, 1914.

My dear Mr. Nevin:

Your song, "When the Kye Come Hame," is charming. You have caught the truly Scotch "lilt," and as a Scotch woman am more than happy to have it.

I shall put it on my program at once after the holidays.

Audiences will be all the happier for having heard its jolly message.

I thank you for it.

Cordially yours,

CHRISTINE MILLER.

This recent publication of the Theo. Presser Company has been sung with great success by Horatio Connell, whose charming voice is being heard in so many oratorios and concerts.

THUEL BURNHAM

Thuel Burnham played in Birmingham, Ala., on December 27, and from there came immediately to New York for ten days to superintend the work of the pupils who were granted scholarships by various New York clubs, as has already been reported in these columns. He leaves New York again on January 8 and plays almost daily until the first week in February, when he returns to New York for the Sherry concert, February 7. He also makes a flying trip to New York to be here January 16 for the Rubinstein Club concert, and leaves the same evening for Burlington, Ia. Reports from every place where Mr. Burnham has appeared show that he is having unflinching success, and he is constantly receiving new bookings.

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MISS PELTON-JONES AT RUBINSTEIN CLUB

Miss Frances Pelton-Jones, the distinguished American harpsichordist, added another to her list of successes in the brilliant program, which she arranged and "put on" for Rubinstein Club, New York, on December 19, in the grand ball room of the Waldorf-Astoria. It is well known that this famous club engages only artists of the first rank, those of national and international reputation. In placing the entire program in the hands of Miss Pelton-Jones, Mrs. William Rogers Chapman, the president, showed her confidence in this clever artist's ability, not only as a performer but in the sense of "impresario" as well. That it was not misplaced was apparent from the first number to the close, the occasion being pronounced by all one of the unique artistic successes of the New York season and by some the most beautiful program ever given by Rubinstein.

To add to the realism of the stage picture and produce a proper atmosphere and setting for the music, Miss Pelton-Jones had planned a tiny playlet (acted in pantomime) entitled, "An Afternoon with Marie Antoinette at Versailles," in which Mrs. Chapman impersonated the queen, prominent officers of the club appeared as court ladies in waiting, while pages with white wigs and splendid livery (worthy of King Louis XVI's retinue) escorted the artists upon the stage and into the royal presence, where after deep courtesies and salutes they proceeded to give the printed program of the afternoon, not only to the "court" but the brilliant audience assembled on the other side of the footlights—one completely filling the thirty-five boxes and every available inch of space on the ball room floor.

Exquisitely colored spot lights thrown at intervals upon the stage produced a dazzling effect—the magnificent eighteenth century gowns of both artists and "royalty," the ornate furniture and decorations—the "chef d'oeuvre" of which was the quaint harpsichord adorning the center of the stage—all combined to produce an enchanting picture, one not soon to be forgotten by those privileged to see and hear. With the exception of a few numbers given by special request the program was confined entirely to music of the seventh and eighteenth centuries—both harpsichord and piano being used for accompaniments. Miss Pelton-Jones' versatility was much in evidence throughout the afternoon, as she appeared not only in harpsichord solos and ensemble with flute, but also accompanied the voices. Her own arrangement for the harpsichord of Paderewski's "Minuet" and the "William Tell" overture delivered with scintillating clarity and delicious charm brought salvos of applause among the assisting artists. Mme. Florence de Courey, contralto (recently of the Boston Opera) scored a decided "hit" in old French chansonettes and English ballads. Other artists were William Wheeler, tenor, and William Moris Kincaid, flutist, both immensely pleasing.

It will be of interest to know that Miss Pelton-Jones will make a tour west in the early spring, appearing on the "artist course," of Drake University, Des Moines, Iowa, and other prominent institutions, a

tour which will take her clear to the Pacific Coast. Among the notable dates she has already filled this season are the Ogontz School, Philadelphia; Institute of Musical Art (Frank Damrosch, director), New York; Wilson College, Chambersburg, Pa.; Briarcliff Manor, N. Y., (at "The Lodge"); anniversary concerts in the Wanamaker Auditorium, and a number of others.

NIKE CLUB MUSICALE

The mid-year musicale of the Nike Club at Lincoln Center was given January 4. Liza Lehman's "Song Cycle In a Persian Garden" was given by Alice Ione Cramer, soprano; Mabel Baker Layfield, contralto; Thomas McGranahan, tenor; Collins J. Brock, bass, and William Lester, accompanist. The work of Miss Cramer, Miss Layfield, Messrs. Brock and McGranahan in their solo numbers was thoroughly enjoyed and they were accorded much applause for their efforts. The ensemble work of the quartet merits commendation, for they sang the chorus numbers with a fine spirit. The last two were especially effective. The last number was so well done that a repetition was demanded and graciously given.

Mr. Lester, always an artist, made much of the accompaniments of the Liza Lehman score. His playing was very sympathetic and musicianly, adding much to the pleasure of the program.

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CLARENCE EDDY IN THE SOUTH

Clarence Eddy left on New Year's Day for San Antonio, Texas, where he played the large Hope-Jones organ in the new Empire Theater for a performance of "The Messiah" by the San Antonio Musical Festival Association on Monday evening. A quartet of eminent singers from New York was secured for the solo parts.

From San Antonio Mr. Eddy goes to Dallas, Tex., for two recitals on the afternoon and evening of January 7 and 8. These will be given in the magnificent Scottish Rite Cathedral, and upon the large four-manual Hook & Hastings organ which Mr. Eddy opened with three recitals a year ago last June.

Mr. Eddy is also engaged for recitals in Terrell, Tex., January 8, in Sherman, Tex., January 11, and in Oregon, Ill., January 18.

A two weeks' tour in Florida is pending for the last of this month and a longer one in California during February and March.

Radanovits—That the pupils of Sandor S. Radanovits are much in demand cannot be doubted if one may judge from the number of engagements they are filling. Margaret Daly, contralto, sang before the Fortnightly Club on Monday, January 4; Alpha Hendrickson, coloratura soprano, was soloist with Ballmann's orchestra Sunday, January 3, and Warren Proctor, tenor, assisted in program at Casino Club, Lake Shore drive, Friday, January 8.

EVAN WILLIAMS

The Louisville Post recently had the following to say concerning Evan Williams, the distinguished Welsh tenor:

Evan Williams, the great tenor, has had many and varied experiences, and is provided with that best of equipments for a singer, a knowledge of life in many aspects. His earlier years were a continual struggle against adversity, and, even with his wonderful voice, he found it difficult to make headway when he first entered the musical profession, being without that strongest of all assistants, influence in high places. The sympathetic tenderness with which he sings the lovely songs of Wales is the outgrowth of the childish days when he sang for the Welshmen of the town where he lived and the breadth and power he imparts to the great oratorio arias was acquired through years of familiarity with those compositions in his youth.

In his concert at the Masonic Theater on January 13, he will sing examples of all these compositions, and those who remember him in oratorio will rejoice to know that he will sing selections from "Judas Maccabeus," "Samson," "Elijah," and other well known oratorios. Mr. Williams is in superb form, and those who have heard him during the past year insist that his voice was never more beautiful than it is at present. He has been in great demand for concerts, oratorios and festivals, and his popularity is evident by the many engagements for this season. (Advertisement.)

LOUIS KREIDLER

The following is comment of the New York press on the admirable operatic work of Louis Kreidler:

KREIDLER'S RAFAELE PRAISED BY NEW YORK CRITICS

Kreidler, always capable and excellent in his characterizations, sang Rafaele with spirit and made the role an outstanding feature.—New York "Staats-Zeitung."

Louis Kreidler made Rafaele, chief of the Camorristas, real and imposing.—New York "Evening Mail."

Kreidler made the most of the ruffian, Rafaele. In this part, as in the others, explosiveness and not cantabile is the quality sought.—New York "Evening Post."

In the singing and acting of Mr. Kreidler there was much that was thoroughly admirable and unqualifiedly delightful.—New York "Tribune."

Mr. Kreidler sang the part of the swaggering, villainous Rafaele and was capable and commendable.—New York "American."

Louis Kreidler as Rafaele carried the burden of the score. He sang a Rafaele which he may well add to the list of triumphs.—New York "Press."

Mr. Kreidler impersonated the smooth, sleek villain, with assurance and artistry. His singing was praiseworthy.—New York "Journal of Commerce." (Advertisement.)

MARCELLA SEMBRICH

It was a mature, plump, near-sighted and carefully preserved Sembrich who appeared on Sunday afternoon. Her occasional emergence from retirement is all right, for it gives pleasure to old friends and evidences to intelligent new people the art which made her famous. This art now has a double duty to perform, for it has to conceal as well as to reveal. In just one phrase of a song of La Forge's there was heard the old luscious vibrancy of tone. The Brahms songs were models of interpretation. The applause seemed to be so fully enjoyed that one should not question the wisdom of some of it, since it created happiness.

ALBERT COTSWORTH.

WOODLAWN M. E. CHURCH

Mr. Herbert M. Bailey has been acceptably filling the position as choir director of the Woodlawn Methodist Church during the absence of Charles E. Lutton. The Christmas programs were especially good and Mrs. Bailey's charming voice and personality have won for her a place in the hearts of the Woodlawn people.

LOUISE HARRISON SLADE

Some recent press comment:

SYMPHONY CONCERT

Louise Harrison Slade of Chicago was the assisting artist and she was especially well received. Mrs. Slade has a contralto voice of great beauty. The aria "Farewell Ye Hills" from "Jeanne D'Arc" accompanied by the orchestra showed her artistic ability in rendering this difficult selection. Her second number was a group of four songs, "My Dear Soul" perhaps being the most charming, although "The Illigant Irish Boy" delighted the audience.—Waukegan Daily, November.

"MESSIAH" NOTICES AT ILLINOIS UNIVERSITY

Mrs. Slade, the contralto, was at her best in the somber aria, "He Was Despised," which she presented with great dramatic power. Her voice is full and deep and has an intimate quality that is not common to contraltos.—The Daily Illini., December 16, 1914.

The rendition of the contralto aria, "He Shall Feed His Flock," was excellent, and the appreciation of the audience was expressed unmistakably. The contralto in "He Was Despised" was especially good in interpretation. Louise Harrison Slade, the contralto soloist, has a voice of warm color and mellow quality that was increasingly pleasing as the evening progressed.—Champaign Daily News, December 16, 1914.

Louise Harrison Slade possesses a full resonant contralto which she controls well, and her enunciation is particularly good. Her best number was "He Was Despised," in which the middle register took on considerable dramatic color.—Urbana Courier-Herald, December 16, 1914.

The contralto, Louise Harrison Slade, has a gracious personality and a sincere and sympathetic way of singing which charmed her auditors. She delivered her first aria, "O Thou That Tellest Good Tidings to Zion," with a joyful haste that was delightful. The "He Shall Feed His Flock" was sung with a sweet motherly interpretation suggestive of a cradle song, while the depths of sorrow were sounded in her remarkably expressive singing of "He Was Despised and Rejected."—Dubuque Telegraph, December 31, 1913. (Advertisement.)

Donath—Kurt Donath will give a joint recital with his pupil, Cespe Ganaley of Manila at the Culver Military Academy.

MAUDE FENLON BOLLMAN

Some recent comment:

Mme. Maude Fenlon Bollman, was very pleasing and artistic in the role of Hero. She also sang with much grace a group of songs.—Milwaukee Journal, December 11, 1914.

Mrs. Maude Fenlon Bollman, soprano, will appear in recital this week in her home town, and it will be an evening of rare delight to those who are the warm admirers of her beautiful programs of song.

Mrs. Bollman is one of the choice features of the Redpath Lyceum Bureau course, and Tuesday night when she appears as the attraction at the Coliseum, she will no doubt be greeted with an audience that will delight to do her honor, not exceeded by the reception she has received during the past few months on her concert engagements.

Mrs. Bollman made a successful tour at the east this winter, singing first at Wyoming, N. J., and at Branford, Conn., for the third time; also at Miss Hall's School, Pittsfield, Mass. December numbers several engagements, including a concert with the Amateur Music Club of Delevan, Ill., a return engagement with the Handel Society of Milwaukee, last Friday, a recital at Elgin for the Lyceum Bureau, and the recital of next Tuesday evening in this city.

The program for Tuesday evening as it appeared in Saturday morning's Star has awakened an added interest in the event of the week. Miss Lila Lund will preside at the piano as Mrs. Bollman's accompanist.

Mrs. Bollman also has two early January engagements at Highland Park Ill. and Des Moines Ia.—Rockford Morning Star, December 13, 1914.

Civic Music—John Allen Richardson directed the St. Paul's church choir in a program of Christmas carols at Armour Square on December 30 and on the same evening De Witt Durgin Lash led the Sunshine Choir of Buena Park Memorial Presbyterian Church in a similar program at Eckhart Park.

Gale—Mrs. Permelia Newby Gale will be the soloist at the next Sinai Temple concert, singing "O Don Fatale" from "Don Carlos" and a group of songs by Ross.

GIUSEPPE FABBRINI

Some press comment on the work of this young Italian pianist follows:

Giuseppe Fabbri is one of the very few young Italian pianists of today who can aspire to traverse the glorious and dignified course of our best virtuosos, whose number is now indeed limited. He possesses all the qualities requisite in reaching the zenith of an illustrious career toward which he is now steadily progressing. His natural inclination for the choicest, and his vigor and strength of touch are the absolute essentials of a great pianist's qualifications. His action and manner at the piano are free from all affectation and pretense, his technic being delightfully clear and elegant; he is verily a lover of the piano, overflowing with exquisite delicacy and passion.—The Naples Giornale.

His playing was followed throughout with much interest and enthusiasm, especially in Beethoven's Sonata, Opus 101, and Brahms Variations on Paganini's Theme, in which he displayed great vivacity and brilliant color. His Chopin music consisted of the Ballade in F minor, a Nocturne in C minor and Polonaise in A flat major, all of which selections were played with the greatest skill and feeling. His concert was closed with Liszt's Mephisto Valser, which afforded the young virtuoso opportunity to display unusual vigor and extraordinary brilliancy.—The Temps of Paris.

This young pianist's concert yesterday has marked one of the most significant musical occasions in this city. The most critical and conservative musical public present testified voluntarily to this by means of a demonstration and applause that is seldom evinced in musical circles. Fabbri is a pianist of an exceptional ability, endowed with great strength, large technic and a fine sense of value.—The Musica of Rome.

Giuseppe Fabbri has exhibited an interpretative capacity in the music of Chopin and Liszt that equals that of any other pianist heard in our city.—The St. Petersburg Gazette.

Fabbri is an artist of extraordinary and rare genius both in interpretation and technic. We never before listened to such Liszt music as his that we dare not mention a word of criticism lest it mar and break the charm that his music has left upon us.—The Cairo L'Egypte.

Fabbri's interpretation of Liszt's Campanella was an unexpected and overwhelming revelation to us last night. A thrill of surprising power and shading stood out from Liszt's florid scroll work.—La Depeche Tunisienne.

In the Chopin Ballade in A flat major he evinced poetry and tenderness and a striking use of the cantabile quality demanded by this piece. A study of Rubinstein's, brilliantly done, led naturally to the technical piece of resistance, the Mephisto Waltz of Liszt, a piece which makes incredible demand upon a pianist's technic, and these demands Signor Fabbri met boldly and satisfactorily.—The Minneapolis Tribune.

Signor Fabbri is a composer to be reckoned with. His music is always scholarly, grammatical, melodious and original. Although in his "Suite for Piano, Violin and Cello," he shows a tendency to write in a pianistic style, the music produced is always interesting; often thrilling and occasionally masterful. (Advertisement.)

FLORENCE PETTINGER

Florence Pettinger, dramatic soprano, gave the following program at the First Methodist Church, Cumberland, Ia., on December 29:

Slave Song.....	Del Riego
Gray Days.....	Johnson
Sweetheart, Thy Lips Are Touched with Flame.....	
.....	Chadwick
In the Time of Roses.....	Reichardt
To You.....	Speaks
My Star.....	Beach
Before the Dawn.....	Chadwick
A Spirit Flower.....	Campbell-Tipton
A Little Pink Rose.....	Bond
A Birthday.....	Cowen

Fabbri—Giuseppe Fabbri will give a piano recital at Dubuque, Ia., Sunday, January 10. The second concert by the Minneapolis Trio under the direction of Giuseppe Fabbri will be heard at the first Unitarian Church, Minneapolis, Minn., on the evening of January 21.



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LOUISE BURTON

Miss Louise Burton is shown in the accompanying picture in the costume she wears in a children's program which she is featuring this season.

Miss Burton has just returned from an eastern trip in which her success was a very great one.

She sang a recital program at Galesburg on January 2 and has many other engagements for the near future.



LOUISE BURTON

Some press comments lately given her work read as follows:

WITH THE MONDAY MUSICAL CLUB,
 YOUNGSTOWN, O.

Miss Burton appeared first as a grown-up in the dignity of a sweeping lace gown and one was at once impressed with her charm of manner and ease of singing, combined with a voice of naturally beautiful tone and splendid enunciation. Each group of songs made clear her reserve strength and careful training. The "Prayer" from "Tosca" showed to best advantage her technical and artistic ability. When Miss Burton made her appearance in a juvenile costume with her hair tucked up in true "Mary Jane" style and began

the children's songs with "Come to Fairyland," every one had an instinctive thrill that here was real entertainment. Miss Burton seemed to be a child with a child's varying moods and with the gift to make her audience see the child as well as the singer.—Youngstown Telegram.

Other artists this season are Kitty Cheatham, Flonzaley Quartet, Pavlowa, etc.

UNIVERSITY OF THE SOUTH

Miss Burton's opening number indicated her splendid control and an excellent natural voice which, together with a well selected program, succeeded in im-

NORTHWESTERN COLLEGE

A crowded chapel greeted Miss Burton for her recital last evening. That her work was highly appreciated is evidenced by the frequent encores and enthusiastic applause which greeted every number. The selections rendered demanded no small amount of vocal ability, yet the perfect ease with which Miss Burton gave them speaks well for her art.—Clarion College Notes. (Advertisement.)

MABEL HELEN ROGERS

Some recent comment on the work of this attractive young harpist is as follows:

Miss Mabel Helen Rogers of Chicago, a pupil of Alice G. Smith, one of the leading harpists of the country, gave several very fine harp solos. Miss Rogers made her initial appearance in Kankakee yesterday and delighted the audience with wonderful display of artistic temperament. Miss Rogers is a musician of unusual talent.—Kankakee, Ill., Gazette.

The work of Miss Rogers was especially praised. She is recognized as one of the best harpists in the country and every number which she gave last evening was pleasing to all. She is an artist on the harp.—Monmouth, Ill., Review.

Mabel Helen Rogers harpist is a musician charmingly young and girlish measured in years but beautifully artistic as she sits before her great instrument and evokes melodies weird and strangely sweet as only the harp affords. She was obliged to repeat to encores at each appearance. She is a pupil of Alice Genevieve Smith of Chicago, and has already won for herself a place in concert programs, clubs and receptions in her home city.—Rockford (Ill.) Star.

From the time Miss Rogers seated herself at the harp and swept her trained fingers across the strings bringing out rich melody and rare harmony, to the singing of the last solo by the soprano, every minute was packed full of things calculated to stir the finer sensibilities. Miss Rogers manages the harp with rare grace and puts much soul into her playing. She makes her audience feel with her.—Portage (Wis.) Democrat.

Miss Mabel Helen Rogers is one of the most accomplished harpists ever heard here.—Freeport (Ill.) Journal-Standard.

Miss Rogers has great skill as a harpist, and plays with expression and technic. Her selections in the first part of the program included "Fantasie," from Kavarovic, and "Andante," from Parish-Alvars, and encores, the most pleasing of which was a group of Scotch ballads.—Wausau (Wis.) Herald.

Miss Rogers was a handsome young lady playing with rare skill and sympathy upon a beautiful instrument. Her numbers were well chosen and the applause which they received was enthusiastic.—Quincy, (Ill.) Herald. (Advertisement.)

MARGARET LAWSON MULFORD

Some recent comment:

Miss Margaret Lawson Mulford of Chicago, contralto, who is rapidly coming to the front as a concert singer, successfully introduced herself last evening to Elgin concert goers as an artist of exceptional ability. She has style, taste, shade and finish and a right to claim recognition as an artist. She has a fine contralto voice of great range, especially with respect to the upper register, a feature not common with contraltos. Another point in her favor is her perfect enunciation. Her breath control too is a delightful feature of her work, giving her a beautiful legato and lending her voice that much admired 'cello quality.—Elgin Daily Courier, Elgin, Ill.

Miss Mulford captured her audience when she sang "He Shall Feed His Flock" and "He Was Despised," both of which she sang with deep feeling. Her enunciation was perfect, something which is too often forgotten by the average singer.—The Commonwealth, Ripon, Wis. (Advertisement.)

FRANCES INGRAM

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PASQUALE TALLARICO

Some recent comment on the work of this young pianist reads as follows:

Following are a few criticisms from the New York press after Mr. Tallarico's debut at Aeolian Hall, March 31, 1913:

There have been only a few of his nationality to use the piano as a medium for their musical expression. The reason puzzled the audience, for there was no side of his training in which Mr. Tallarico was deficient.—New York Herald.

Pasquale Tallarico, a young pianist who is unknown to most concert goers in New York, gave a recital yesterday afternoon in Aeolian Hall, in which he disclosed much talent. His playing had clarity, force, and good tone to recommend it.—Times.

Though hardly more than a boy in appearance and, in fact, only on the threshold of his career, Tallarico has acquired an excellent technical equipment, thanks to the instruction of Rafael Joseffy.—Press.

Commendable, too, was his delicate treatment of parts of the Chopin Sonata, and throughout the program he gave many evidences of careful study and preparation.—Globe.

The young man is eminently musical. In his Liszt playing the young man disclosed remarkable bravura.—Staats-Zeitung.

His interpretations are well balanced, his phrasing that of a musician, and he is capable of giving a great amount of pleasure to his hearers.—Evening Mail.

His personality is winning, dignified and sincere.—Brooklyn Eagle. (Advertisement.)

Brock—Collins Brock sang the bass parts in Liza Lehmann's "Persian Garden" at the Nike Club, Monday afternoon, January 4, and will sing in Cadman's "Morning of the Year," January 8, at the Lawndale Woman's Club.

ROSE LUTIGER GANNON

Some recent comment on the work of this Chicago contralto reads as follows:

VERDI'S REQUIEM, EVANSTON FESTIVAL

Rose Lutiger Gannon in this concert advanced at a leap to such a secure position in the estimation of all who heard her, that there will never again be a thought in any mind that she is a "coming oratorio singer." For emphatically and beautifully she is here. Her presence was admirable, her poise unshakable, her tonal power and beauty beyond any possible question of complete adequacy, and her interpretation was marked by an intellectuality and a sincerity which place her securely in the first class of singers.—Music News.

Mrs. Rose Lutiger Gannon was the contralto and sang the part of the "Angel" in Schumann's "Paradise and Peri." Her interpretation was excellent, and her rendition of "Hark the Vesper Bell" brought forth a storm of applause.—Milwaukee Free Press.

It was a valuable voice lesson to listen to Mrs. Gannon's crisp phrasing and distinct enunciation in her aria. She displayed a remarkably rich voice, which has wealth of tone and depth.—The Oregonian (Portland, Ore.) (Advertisement.)

— — —

MRS. GANNON ADDS TO HER LAURELS IN PITTSBURGH "MESSIAH"

Rose Lutiger Gannon's rich, reverent contralto has been heard here before in this work and this rehearing but served to enhance an already favorable impression. She has that rare possession, a true contralto organ, which she uses with skill and marvelous effect.—Pittsburgh Dispatch, December 30, 1914. (Advertisement.)

REED MILLER

Reed Miller received warm praise from the metropolitan critics for his appearance on December 29, with the New York Oratorio Society. "His aria, 'Behold and See,' was delivered with real distinction," declared Sigmund Spaeth in the Evening Mail. "Reed Miller," said Max Smith in The Press, "gave complete satisfaction," while Henry T. Finck in The Evening Post said, "Reed Miller never sang better." "The tenor," said The Tribune, "is well equipped and sang the music with real appreciation and understanding."

In Troy on December 22 Mr. Miller appeared as soloist with the Troy Choral Club, and as usual gave an excellent account of himself. "Mr. Miller never sang better," said The Troy Times. "In fact it seemed as if in the lovely aria which fell to the part of the tenor, Mr. Miller surpassed himself. His voice was in good condition and its tenderness was very appealing. The intelligence with which Mr. Miller sings is always admirable."

Another recent appearance of Mr. Miller was in Elizabeth, N. J., where he took part in a performance of "The Messiah" given by the Elizabeth Choral Society. In referring to his performance the Elizabeth Journal said: "No tenor who has visited Elizabeth is heard with greater acceptance. He puts into his singing a wealth of expression. Reed Miller loves to sing, and his audience knows it. He poured into the words 'Behold, and see if there be any sorrow like unto His sorrow,' a depth of feeling that made the beautiful passage sublime."

— — —

Libberton—At the public installation exercises of George H. Thomas Post, G. A. R., to be held Friday evening, January 8, in the Public Library Building, the feature of the program will be a Solo Quartet from the Fourth Presbyterian Church of Chicago: Cora Libberton, soprano; Emily Louise Stretch, contralto; George Vehlow, tenor; Herbert Libberton, bass. Both Mrs. Libberton and Miss Stretch will appear as soloists in addition to their work with the quartet.

— — —

Spalding—Miss Clara Bell Spalding, contralto, has been out on a concert tour since September under the Redpath management, returning home to Chicago for the Christmas holidays. The early part of the season was spent in the eastern and middle states and in January the tour is being resumed in the west. Miss Spalding has made splendid success and won favorable press comment in each city visited.

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Harter—Agnes Hansel Harter, contralto, appeared as soloist in Aurora, Ill., December 20, and at the Hamilton Field House January 4, and on January 5 she appeared in recital at Chicago Corners. January 13 she will appear in recital at Chicago Heights.

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Donath—The opera school of Kurt Donath in the Fine Arts Building is preparing a program of acts from "The Huguenots," which is to be given shortly in public.

— — —

Steele—Martha S. Steele appeared as soloist with the New Castle (Pa.) Orchestra on December 10.

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WOODSTOCK, ILL.

A fair sized audience greeted the choir of the Presbyterian Church last Sunday evening, the occasion being the presentation of the Christmastide song service. The program was in the nature of a praise service and there were special Christmas numbers in keeping with the spirit of the season. The work of the choir has been highly commended, the solo, duet and chorus numbers alike being given with understanding and an interpretation which did credit to the study placed upon them. An interesting and inspiring foreword was spoken by George W. Conn. Two instrumental duets by Mrs. Hamilton and Mr. Dwight Hoy were particularly beautiful, and organ numbers by Mrs. Hamilton were given with her own fine conception of their correct presentation. The character of the work presented in this program is worthy of mention, and a special word of appreciation is due to Mrs. Hamilton, whose unfailing and untiring efforts have been so strong a factor in the success of the musical programs given by this choir.—Woodstock Sentinel.

Peterson—Miss Helen Edith Peterson sang in concert at the First Swedish Methodist Episcopal Church on January 1 and has been engaged to sing the contralto solo parts in Protheroe's "Story of Bethlehem" at the Lake View Presbyterian Church on January 6.

Hamilton—Mrs. Jessie Mack Hamilton, soprano, gave a splendid song program at her residence studio, 5057 Winthrop avenue, on last Sunday afternoon.

BEECHER BURTON

Some further press comment:

Mr. Burton disclosed an appealing tenor voice, well handled.—Chicago Record-Herald.

Beecher Burton, the tenor, gave evidence of a well-schooled voice.—Chicago Examiner.

Mr. Burton, whose lyric tenor tone and reliability were appreciated by the audience, acquitted himself well.—Chicago Inter Ocean.

Mr. Beecher Burton had a tenor voice of excellent range and power, with the true tenor color to the tone.—Chicago Evening Post.

A most hopeful recruit was Beecher Burton, a tenor of excellent performance and unusual promise.—Chicago Daily News.

Mr. Burton fully upheld his splendid record in the Swan solo number, "Summer! I Depart." Thrilling and passionate in the touching sentiments demanded by the text, the lyric qualities of his voice produced an enchanting result. He was joined by the chorus in "O Life and Love, Farewell," creating a climax which vocally has rarely been eclipsed in Milwaukee. The natural beauty of Mr. Burton's voice in the solo part, "If Thou Only Lookest at Me," with its inspiration and temperate, centralized the successful rendition of the cantata.—Milwaukee Journal. (Advertisement.)

Rankl—John Rankl will give a recital for the Civic Music Association in the near future.

ZOELLNER QUARTET

For the fourth time within two years the Zoellner Quartet played on New Year's day for the Harvard Musical Association.

The program was as follows:

Quartet	Darius Mirhaud Born 1892
Rythmique	
Intime, contenu	
Quartet, Op. 18, No. 2	Beethoven
Allegro	
Adagio cantabile	
Scherzo Allegro	
Allegro molto quasi Presto	
Quartet in D	Gustave Samazeuilh Born 1877

Assez lent, Anime
Vif et Leger
Lent et Soutenu
Decide. Galement et pas trop vite

— # # # —

Durno—Jeannette Durno has returned from a concert trip in the east and resumed teaching at her residence studio, 4140 Lake Park avenue. She will make another eastern tour in March, playing return engagements in New York and other eastern cities.

Florence Macbeth

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1st Alto—Permilia Newby Gale
2nd Alto—Hazel Hontley
Director—Accompagist
TINA MAE HAINES

IN BRIEFER FORM

Hillebrand.—Miss Kathryn Hillebrand, soprano, will give a song recital on Wednesday evening, January 20.

Doak.—Miss Saba Doak, soprano, sang in "The Messiah" for the Pageant Chorus in St. Louis on December 26.

Bradley.—A new book on harmony by Kenneth Bradley has been published by the Clayton F. Summy Company.

Tecktonius.—Mr. Leo Tecktonius, who has returned to America from abroad recently, gave a concert at Atlanta, Ga.

Arendt.—Mrs. Else Harthan-Arendt will be soloist at the Turner Hall concert (Ballmann Orchestra) next Sunday afternoon.

Clark.—Mr. Charles W. Clark gave a song program for guests of Mrs. Keith Spaulding at the blackstone Hotel in December.

Parelli.—The acquisition of Parelli to head the Opera School at the Bush Temple Conservatory is a decided acquisition for that institution.

Hartman.—Miss Lucy Hartman has been engaged to sing the contralto solos in a performance of "The Messiah" at Park Ridge on January 26.

Sembrich.—Mme. Marcella Sembrich will give a concert at Carnegie Hall on next Tuesday for the benefit of the American Polish Relief Society.

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SUNSET AND EVENING STAR (High)
SUNSET AND EVENING STAR (Low)
SUNSET AND EVENING STAR (Soprano and Alto)
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CONCERT ORATORIO

Eddy.—Mr. Clarence Eddy played for the Scottish Rite Masons at Dallas, Texas, on Thursday evening, his program being of exceptional excellence.

Mulford.—Miss Margaret Mulford, well known to Chicago audiences, who has lately moved to Detroit, sang last Sunday afternoon at the Museum of Art in the latter city.

Hall.—December 19 the pupils of William John Hall gave a song recital in the Musical Art Building at St. Louis. Miss Ava Yeargain, pupil of Mrs. A. Y. Stemmler, assisted.

Oberhoffer.—At a recent concert of the Minneapolis Symphony Orchestra Mr. Emil Oberhoffer presented, with great success, his own arrangement of "The Woodland Sketches," by MacDowell.

Fanning.—Mr. Cecil Fanning's presentation of "Irish Love" in Chicago recently was one of the most artistic successes of the season. Music News will comment on Mr. Fanning's work in this bill later.

French Plays.—The Chicago "Matinees Theatrales Francaises" will give three series of plays at the Chicago Little Theater, beginning January 18. Particulars can be obtained at the office, 634 Fine Arts Building.

Carr.—Mr. Raymond Carr is now director of the chorus at the Garrett Biblical Institute, Northwestern University, choir of the North Shore Baptist Church, North Shore Glee Club, orchestra and band at J. Sterling Morton High School, and is in full charge of the music at the Blue Island High School.

EDWARD WALKER
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Fullerton Hall.—The subject of the Fullerton hall Sunday evening opera lectures, given by Henriette Weber, will be January 10, "Samson and Delilah," January 17, "Lo-hengrin," January 24, "Natoma," and January 31, "Martha."

Gannon.—Miss Edna Nilson, contralto, who has done all her vocal work with Mrs. Gannon, has been engaged for the double quartet at Sinai Temple. She will give a concert at the Woodlawn Park Presbyterian Church for the Mothers' Round Table on January 6.

CLINTON, IOWA

The following musical program was rendered with excellent effect at the Elks' Day memorial exercises on December 6. The quartet of ladies was made up of the Misses Jean Babbitt, Elise Schnell, Georgia Ward, and Olive Barker. Miss Genevieve Allen, accompanist and organist.

The program follows:

PROGRAM

Organ Voluntary
Quartet—The Rosary.....Nevin
Quartet—Sunset and Evening Star.....Bingham
Quartet—A Perfect Day.....Bond

AGNES LEIST BEEBE

Madame Agnes Leist-Beebe, who has spent several years concertizing under the best management throughout the greater portion of the United States, is fast receiving recognition as a leading soprano in Chicago. The work done by this artist in her studio from a standpoint of voice production and artistic singing is creating much interest, owing to the success her pupils have always had and are now receiving. Following are some of the former professional students:

H. W. Stanley, oratorio and concert basso.

Katheryn Hill-Hardy, concert soprano, of Philadelphia, who has appeared with a number of our best orchestra and concert bands.

Iva Probetto, mezzo, was with the Show Girl Opera Co.

Blanch Hudson, mezzo, now in Berlin, Germany.

Bertha Miller-Piper, lyric soprano, toured several seasons under the Redpath management.

Mrs. Dr. Hill, contralto, Omaha, Neb.

Irma Chill, soprano, Silverton, Colo.

Lewis Taylor, tenor, formerly with Croxton Quartet.

Some of the present artist students who are holding good positions are:

Alice Geer Furgeson, soprano soloist of the First Church of Christ, Scientist, Gary, Ind., who is winning many laurels as a concert singer. A splendid future is predicted.

Mr. A. H. Jones, tenor, formerly and for five years with the Lyric Glee Club, is succeeding in the concert and oratorio field.

Esther Anderson, dramatic soprano, is singing in the Immanuel Lutheran Church of Chicago.

B. F. Lewis, basso, was soloist for several years of Trinity Episcopal Church, Chicago; is now cantor of Jewish Temple, Gary, Ind.

Elmer Halberg, tenor, soloist in Saron Lutheran Church of Chicago.

Dr. A. B. Oren, tenor, soloist in Christ Episcopal Church.

Elmer Schneider, tenor, sings in quartet in a large church in Valparaiso, Ind.

Mrs. R. C. Nicholson, contralto, concert and oratorio.

Sylvia Wahlstrom, mezzo, organist and choir director of Saron Lutheran Church, Chicago.

Clara Edmunds Hemmingway, concert and oratorio contralto.

Florence Newton, soprano, who recently started on a twenty-seven weeks' concert tour to western coast.

Flora Garrio, mezzo, formerly with the "Ye Colonial Septet."

Ionia Kront, soprano, is in the professional concert field.

Ina Legan, soprano, concert.

Among the younger but successful students are:

Francis Tinnis, Louise Worthen, Charlotte Hahn Green, Lida B. White, Scottie Green-Leist, Rea Heyman, Mr. C. A. Kinder, Lina Levine, Irene Blix, Ina Lindholm, Ruth O'Hara, Mayne Swart, Mary McNees, Lansing I. Beebe, Buena Colliers, H. Phelps.

Some interesting recitals are to be announced later.

M. L. W.

JULIE MANIERRE

Some newspaper comment on the work of the young Chicago soprano reads as follows:

Miss Julie Manierre, the well known soprano, and Oscar Seagle, presented a high class program at the Gold Room of the Congress Hotel. The numbers were many and varied, and Miss Manierre accom-



JULIE MANIERRE

plished a most successful public appearance. Miss Manierre has a light, high soprano of lyric quality, well schooled and produced, and she sings with excellent regard for tone values and clearness of enunciation. She has a most pleasing stage appearance and should make a success of her chosen work.—The Musical Leader.

Her diction is equally clear in French, German or Italian, and the simplicity and naturalness with which everything was accomplished, was one of the great charms of Miss Manierre's work. Another is, one sees and feels the power in reserve. She at no time is straining after an effect.—Music News.

Miss Manierre has a voice of bell-like purity, her high notes being especially good.—The Argus (Rock Island, Ill.)

Miss Manierre gave the first solo number, "Zef-fereffe," which showed to advantage her voice of wide range and flexibility, and she was forced to give an encore, singing "The Cuckoo," by Lehman.—Daily Union (Rock Island).

Miss Julie Manierre, who sang the first soprano parts yesterday in the St. Cecilia Quartet of Chicago, at the complimentary concert given by the Rock Island Musical Club, has a high, clear voice.—Daily Times (Davenport, Ia.)

Miss Julie Manierre, one of Chicago's sopranos, whose beautiful voice and charming personality is winning for her much deserved success, appeared before The Dorothy Meadows Drama Circle, Red Room, La Salle Hotel, Friday afternoon, in a group of three songs. Miss Manierre sang well indeed. Her voice is unusually clear, well poised, and has splendid carrying power. Her softest tones were plainly audible in the extreme rear of the room, while in the forte passages her voice rang out full and free. Miss Manierre immediately impresses one with her evident sincerity of purpose in all that she does.—G. H. K., Music News. (Advertisement.)

Gamble—The Gamble Hinged Music Company has issued a song which has at once come into great popularity—"Some Day, Some Time," by Palmer John Clark.

A NEW CLUB

One of the most interesting events of the New Year is the organizing of the new club of artists—musicians, painters and sculptors. This will be called the Chicago Artists' Association, and will hold its initial program Tuesday afternoon at 3:30 in the Florentine Room at the Congress Hotel. In New York this idea has been very successful and beneficial and has brought about a mutual bond between the artists that is broadening and helpful to the community at large, and of special interest to everyone who has the welfare of educational advancement at heart. This association will be open to men and women—to artists, and to a student membership that will take the form of a junior club, and which will reap the benefits of the concerts and exhibitions to be given. It is planned to entertain visiting artists also, and to establish a meeting of everyone prominent in their respective lines.

The officers of the Chicago Artists' Association are: President, Mrs. J. E. Thorndike; first vice president and chairman of the program committee, Mrs. L. E. Yager; recording secretary, Mrs. W. E. Babler; corresponding secretary, Mrs. Mable Corlow-Smith; treasurer, Mrs. S. W. Meadows. Miss Georgia Kober will have the chairmanship of the junior club, and the board of directors include Mrs. Louis Didier, Mrs. Alexander Rietz, Miss Tina Mae Haines, Mrs. Luella Chilson-Ohrman, Miss Georgia Kober and Mme. Sturkow-Ryder. At the opening program Mr. Karleton Hackett will give a short talk, and there will be a reception at which the officers of the association will be hostesses. Among the guests of honor will be: Mme. Olitzka, Mr. William Wegener, Mr. David Dunbar, Mr. Edgar Nelson, Mrs. J. R. Custer, Mrs. Geo. B. Carpenter, Mr. Gordon Campbell and Mr. Charles Clark.

The first program will be given by Charles Clark, the well-known baritone, and perhaps the most popular singer in the profession; Mme. Sturkow-Ryder, a Chicago pianist, and Mme. Jessie de Vore, a young violinist from New York who has only recently taken up her residence here.

The program is as follows:

Songs—
Aufenhalt { Schubert
Der Doppelgaenger
Erkonig
Mr. Charles Clark

Violin and Piano—
Andante-Allegro
Adagio-Allegro
Mmes. de Vore and Sturkow-Ryder

Songs—
Promesse de l'enjoine denin Arensky
Mr. Charles Clark

Piano—
Devil's Dance Rebikoff
The Lark Glinka-Balakirew
Polichinelle Rachmaninoff
Mme. Sturkow-Ryder

Songs—
A Fool's Soliloquy Campbell-Tipton
Love's Feast Sturkow-Ryder
(Words by Mrs. G. B. Carpenter)
The Eagle Carl Bush
Mr. Charles Clark
Gordon Campbell at the Piano

— # # # —
Owens—The Haydn Choral Society will sing "The Creation" at Park Avenue Methodist Episcopal Church on January 11 and at Austin Methodist Episcopal Church on the 22d. H. W. Owens will direct and Haydn Owens will accompany at the piano.

WANT ADVERTISEMENTS

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Milwaukee**COMPOSER, CONDUCTOR and Teacher of Singing
Pupil of Edgar Kellman Kelley and Alexander Heinemann, Berlin
Res. 867 Shepard Av**DORIS PFEIFFER**VIOLINIST MEZZO-SOPRANO
PILS ACCEPTED Charles Otter**"THE MESSIAH" IN AUSTIN**

Miss Ida Belle Freeman is certainly very popular with all the music-loving residents of Austin and just as certainly she has taught that community to love "The Messiah" and to attend the annual performance of the work in ever increasing numbers.

Owing to a stupid ruling of the Austin churches it is not allowable to charge any admission for events held in them nor to reserve any seats—the result of this, added to the very genuine appreciation of "The Messiah" performances, was—on last Tuesday evening, to crowd the First Presbyterian church to suffocation and to compel late comers to stand throughout the performance.

Of the aforesaid latecomers, this writer was, unfortunately one. Even under these distressing circumstances it is possible to testify to great pleasure in hearing the performance and Miss Freeman may be very sure indeed that her work was of a splendid grade and that the magnificent audience liked it extremely well.

So long has Miss Freeman taught and directed the young singers of the Handel Society in Austin that they have passed the amateur stage in many respects and they sing "The Messiah" with distinct virtuosity and an abundance of style.

Miss Freeman directs with great vigor and she holds her forces to exact values with a hand of iron,—all of which, coupled with the fact of much native talent in the chorus, results in much delightful singing.

"Unto Us a Child Is Born" and "Glory to God" were sung with splendid vim and power while "Behold the Lamb," "Surely He Hath Borne Our Griefs" and others of the more introspective numbers were wholly effective in the quiet intensity with which they were delivered. All this was very much aided by Mr. Palmer Christian, who, at the very inadequate organ of the church wrought harmonic and rhythmic wonders with the chorus, and who, in his background for the soloists combined all possible color with so strict a musicianship as to be always helpful as well as highly ornamental.

The soloists were chosen with great effectiveness, Mable Corlew-Smith, a soprano whose broad style and very lovely voice cover many moods and phases of the vocal art most admirably was at her best in "I Know that My Redeemer Liveth" which she sang with great breadth and freedom, but also it would be difficult to imagine greater purity of tone or more correct devotional feeling that she used in "Come unto Him," while her reading of "Rejoice Greatly" was virtuosic and brilliant.

Miss Lucy Hartmann very quickly disclosed her entire fitness for "The Messiah" contralto solos and her beautiful voice lent itself to each number with almost equal charm, though, if choice were to be made, it would fall upon "He Shall Feed His Flock" perhaps, as this number was especially refined and musical. "He Was Despised" carried much sincerity as well as beauty and "Oh, Thou That Tellest" was given with exhilarating swing.

Mr. M. J. Brines, tenor, was heard for the first time by this writer in "The Messiah" solos and he at once proved his very great fitness for the task. His voice is naturally of great suavity though indeed it has unusual dramatic power for a tenor

also and it is backed up by a skill and intelligence which enable him to give extraordinary refinement to all that he sings.

The two recitatives in the second part of the oratorio were sung in such way as to prove a decided object lesson to every young musician present, "Surely He Hath Borne Our Griefs" was of excellent quality, while "But Thou Did'st Not Leave" rose to positive exaltation of thought and of musical beauty.

Mr. Brines has proven himself a fine artist in many lines and he is now also, thoroughly proven—an unusually effective "Messiah" artist.

Mr. Frank Dunford, basso, gave his numbers in a way to prove that he feels their deep significance both of text and musical composition and his splendid voice completely dominated the big auditorium and all the surrounding rooms which were thrown open to the overflow audience.

"He Is Like a Refiner's Fire" was brilliant and at the same time it was intense while "The People That Walked in Darkness" was a piece of solid singing not often excelled. It had breadth and depth as well as style and virtuosity.

Unfortunately it was not possible to remain for his "Why Do the Nations," which, undoubtedly, he sang with distinction, and also—for the same reason—Mr. Brines' "Thou Shalt Break Them" was not heard nor the "Hallelujah," which, however, the chorus has been heard to give many times and which is always an inspiration.

Mrs. Lillian Grant-Haeffner helped to brighten the chorus numbers with her piano accompaniments. C. E. W.

MUSIC TO COME

Friday, January 8

Orchestra Hall, 2:15. Symphony Orchestra.

Saturday, January 9

Orchestra Hall, 8:15; Symphony Orchestra.

Kimball Hall, 3:30; American Conservatory concert.

Sunday, January 10

Orchestra Hall, 3:30; Schumann-Heink. Turner Hall, 3:00; Ballmann Orchestra. Fullerton Hall, 8:00; Opera lecture, "Samson and Delilah."

Sinai Temple, 8:00; orchestra concert, Permelia Newby Gale, soloist.

Monday, January 11

Park Ave. Methodist Episcopal Church—"The Creation."

Thursday, January 14

Orchestra Hall, 2:30; Chicago Wood Wind Quartet.

Friday, January 15

Orchestra Hall, 2:15; Symphony Orchestra.

Saturday, January 16

Orchestra Hall, 8:15; Symphony Orchestra.

Sunday, January 17

Illinois Theater, 3:30—New York Symphony Orchestra. Auditorium, 3:30; Fritz Kreisler, violin recital.

Monday, January 18

Auditorium, 8:15; opening of the Gilbert & Sullivan opera season.



Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

MRS. CELESTE D. HECKSCHER THE LEADING SPIRIT OF THE OPERATIC SOCIETY OF PHILADELPHIA

It seems fitting that the interests of the Philadelphia Operatic Society should be largely in the hands of a talented and gifted woman like our eminent American composer, Celeste D. Heckscher, because she brings an ardent enthusiasm for the unfolding of native talent, and the upbuilding of a musical structure, reared upon the foundations of knowledge, appropriateness and supremely above all, (that element almost invariably lacking in the ventures of the American woman): Thoroughness, and practical common sense.

This organization, since the election of Mrs. Heckscher to the important office of president, has been freed from debt, proving that the charming, blonde composer is a good business woman, as well as an idealist in the realms of poetry and music.

The society on the 21st of January will give an operatic performance in the Metropolitan Opera House of Philadelphia, and all the seats are practically sold for the performance. Society is vastly interested in the function, and will be in abundant evidence in boxes and parterre.

Dear to Mrs. Heckscher's heart, and the hearts of those associated with her in this praiseworthy undertaking, is the hope that from this root may spring municipal opera for Philadelphia. Opera in its grand form which may boast an entire ensemble—soloists, choristers, dancers and orchestra, including only citizens of America, whether by birth or adoption. It is a consummation devoutly to be hoped for; meaning the elevation of the American vocalist and musician to the status they should long before this have enjoyed.

The inference is plain that Mrs. Heckscher has an abounding confidence in the American artist to "make good," and that she is devoting her strength and energy to the realization of her ideas, and her ideals.

Mrs. Heckscher speaks of the society as "a great civic musical philanthropy." It will indeed be that and more, for upon the educational side its value will be of inestimable benefit; especially if the progenitors of the scheme refuse to limit themselves in the scope of its usefulness; widening the field of its endeavor and opportunity.

It is to be hoped that Mrs. Heckscher's opera, "The Flight of Time," almost near completion, will be among the first of the societies' offerings. We may be reasonably sure that as a novelty, if for no other reason, it will draw a large and curious audience. We may also rest assured that upon the side of its musical desirability it will not fail to convince its hearers that in its creator America has found a composer worthy to rank with the elect of all times.

Mrs. Heckscher gave a reception in her Walnut street residence to the members of

the Philadelphia Operatic Society, and many of her friends and acquaintances—prominent society people of the City of Brotherly Love—on December 7. It was a social event as may easily be guessed, and it strengthened the interest which representative Philadelphians feel in this interesting organization.

"The Slav," a symphonic tone poem by Celeste D. Heckscher, is just being finished by its composer, and may probably be heard in New York as well as Philadelphia.

Mrs. Celeste D. Heckscher's delightful song, the "Norse Maiden's Lament," was sung on the 23rd of December by Mme. Marie Narelle with great success. Mme. Narelle will also sing this song in her Newark recital on the 7th of January and in her New York recital on the 13th of January.

At a recent appearance in concert, Miss Ruth Sexton, the talented artiste-pupil of Gustave L. Becker, played two of Mrs. Heckscher's compositions for piano.

Miss Kathleen Narelle, the very young and charming pianist who had a great success last year in London, with Sir Henry Woods and his orchestra, has added several of Mrs. Heckscher's dainty gems for the piano to her repertory and will play them during her forthcoming concert tour.

Miss Mary Clute of Gloversville will sing several of Mrs. Heckscher's charming songs during her present season of concert and recital work.

Mme. Marie Sundelius will add Mrs. Heckscher's song "The Norse Maiden's Lament," to her repertory.

Miss Eva Mylott, the Australian contralto, has expressed her great admiration for Mrs. Heckscher's song, "The Norse Maiden's Lament," and will sing it in the near future.

A Chat with Miss Constance Purdy and Miss Mabel Hammond

Personality-individuality count—that is, when you find them, and they are almost as difficult of discovery as that rare pot of gold, hidden among the roots of the rainbow, where it tiptoes over the horizon, and whose quest has been the quest of the grail.

Personality unlike beauty is in the mind of the beholder, and personality is the sine qua non of existence to the connoisseur of the things of the soul, which is the spirit. Holding the one supreme delight of life writ large: mutuality of comprehension. For comprehension enfolds charity, and charity thinketh no evil. Charity, in its nobler sense, sees with catholicity of purpose, if not always with catholicity or the all-aroundness of wisdom. And wisdom in all its catholicity has not been perfectly personified since Moses, who stands in philosophy as the symbol or ideal of wisdom.

Now from Moses to the Misses Purdy and Hammond seems a leap of the gigantic, yet it was of Moses the philosopher I thought after I left the eyrie overlooking the Hudson—torrentially stampeding almost on its wintry journey—the cosy, artistic (word of feeble, fiddle-faddle inadequacy), alluring home these two charming women have literally built round them; for walls and floors and ceilings are so much underpinning for personal expression in draperies and furniture; and only that.

So then I silently soliloquized as I wended my way homeward after a visit with two gentlewomen of unique and fascinating genre, Moses is not entirely extinguished. Michelangelo has immortalized himself in the wonderful lawgiver of Israel, but that was back in the Middle Ages and impossible even of a ghostly recrudescence. And in the twentieth century our statuary is indefinable as personality (we are too much intoxicated with little prettinesses)

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unless our sculpture takes on the color and the form of life and our living statues breathe and think the nobler, better, more exhilarating atmosphere; which is the exception and never the rule, as one feels after drinking tea and discussing something better than the musical glasses—with apologies to George Eliot—with Miss Mabel Hammond and Miss Constance Purdy.

Gentlewomen is a lovely word when you find its definition personified. When you feel at your ease with members of your own sex, full of that sense of humor the leaven which leaveneth the whole; who do not dwell in a small cubicle with the social register forever upon their knees—the reports—in the daily and Sunday papers of the names of the properly certificated lady-patroness-committees, their Bible.

It is a great relief to know that you will not be expected to join in the great chorale of praises of the social-elect; nor be expected to bend the knee at the glorious shrine of dollars, for in a large measure the dollar-worship constitutes the lives of four-fifths of the women of society as at present constituted.

We hardly mentioned the subject of music—procrastinating perhaps subconsciously to some other moment. We discussed things that are vital to the lives of the community. The civic side—the less generously—discussed theme of how much we may try to do for our neighbor whom we are expected to love as ourselves.

Miss Purdy and Miss Hammond will be visiting the Middle West shortly and they will make a number of joint appearances, which should be of absorbing interest to the music lovers of Chicago, its environs and its neighboring towns and cities.

No, these two charming young women are cosmopolitan to the core, and full of enthusiasm for the ideals of a modern, up to date, cultured existence. They take an intense interest in those movements which make for a broader conception of ethics, including the wider, saner significance of the term universal brotherhood.

They realize the meaning of concentration; a condition or state of mind foreign to millions of women, and are exempt from the standing reproach of men that women are incapable of generalization.

Miss Purdy, for example, has conquered the difficulties of the Russian language, and made that and kindred Slavic tongues the media through which she delivers her message. This devotion to less known foreign tongues singles her out from among all American women vocalists. And her study of these languages has been so thorough that she feels entirely at home in employing them as vehicles of expression—the spoken tongue.

Miss Hammond, too, is a single-minded devotee of the more profound and remote in philosophy as well as language, and her cosmopolitanism tinctures the interpretations she offers at the piano.

The atmosphere of their apartment with its quaint and curious and singularly appeal-

ing furnishings, distinctive forms in settles, chairs, tables or the many ornaments, makes one feel that these two exceptional women have been canopied over by the starry heavens of many climes and customs, and have responded to the stimuli of many geographical-ethnological influences.

Concentration and personality. There is no problem, for these twain are one. At least one feels that much of the personal charm of Constance Purdy and Mabel Hammond proceeds from their possession of the power and will to concentrate.

§ § §

Mme. Cecile M. Behrens to Be Hostess

Mme. Cecile M. Behrens, the well-known New York pianist and teacher, will be the hostess at the Dansant in her fine apartment in the Wesley on the fashionable west side of town, January 6.

The dancing will be preceded by a musicale. Mme. Behrens will play, as will also her advanced pupils, several of whom are favorably known to our local public.

Mr. Geo. Keimherr, tenor, and Mr. Harry Morgenheim, baritone, will contribute solos.

There will also be exhibition dancing by Alfred Browning Munich and Mollie Mathers of Castle House.

A reception and general dancing will follow, with a buffet supper later. This is the first of a series to be given during the season.

§ § §

Thuel Burnham Scores Heavily

"Thuel Burnham is a revelation," is what one woman writes me after hearing him play. His audiences wherever he has appeared have practically gone mad over his remarkable performances, his magnetic personality and his habitual and winning modesty.

And you know Burnham is free from self-consciousness—a rare omission in the make up of so handsome and attractive a man—and his playing reveals this as it reveals his thrilling, electrical virility—the kind of electrical energy whose outflow makes a glow about his listeners—provides them with that psycho-physical, shivery pulsation which causes the spinal column to tingle pleasantly.

It's a rare gift indeed but he has it, and he has all the air of one unconscious of this delightfully-dangerous, subtly-thrilling quality. It is a most un-American idiosyncrasy—most American men are born without it, and for that matter many musicians go through the world without the ghost of a semblance of this true *je ne sais quoi*.

Possessing it, and possessing too the pianistic-artistic equipment of a master of his art and its forces and resources, it follows that Burnham sways his audiences at will. Magnetizes them; holds their souls and senses captive.

Debonair, witty if he wills, and when he wills; in the golden hey-day of a glowing youth; Bonnie in the true meaning of that characteristic Scotch epithet of fascination and endearment, why should not this young artist conquer?

It was Byron was it not, or perhaps Shelley, poets both of pain and passion, who once sang of a woman: "She walks in beauty as the night." Well that quite visualizes Thuel Burnham for the reader with an imagination. He too walks in beauty as the night, though he has the brightness often of the sun; the care-free laughing spirit of a soft June morning. But he is a dreamer of dreams, and the night too has caught him in her snare.

They are clamoring for him in New York—the women who sit at his feet fascinated when he exercises everything but the spirit of his own evocations.

His pianistic conquests will soon fill a book long as the catalog of Don Juan's amorous triumphs, and he will be lionized from coast to coast.

Here are just a few of the dates or cities which will enjoy his fine, ripe art: Birmingham, Ala.; Houston and San Antonio, Tex.; Chicago, 10th of January; Cedar Rapids, the 11th; Davenport, the 12th; Chicago, again the 13th, and New York, soloist of the Rubinstein Club, on the 16th; with many more to follow.

Mr. Burnham writes me that he is much pleased with the enthusiasm his appearances have created everywhere.

One Southern paper writes: "The artist, for artist he surely is of an unusual type, was very dynamic in his delivery of the Schubert-Liszt 'Erl King,' and quite electrified his audience with his forceful interpretation."

Another says: "His best work, however, was in the Chopin group, and the spirit of the master was beautifully revealed in the three familiar numbers, Nocturne, Op. 37; Valse, Op. 64, No. 2; Polonaise, Op. 53, the Nocturne being played with consummate skill. There were times during the Polonaise when one thought the giant Paderewski himself was at the instrument."

§ § §

The Biltmore Morning Musicales

A series of seven Friday morning musicales will be given in the ball room of the Hotel Biltmore, corner Madison avenue and 43d street, during the winter and spring of 1915, on the following dates: January 29, February 26, March 26, February 12, March 12, April 9, April 23.

Geraldine Farrar, Luca Botta and Pablo Casals are the soloists of the first concert.

Artists for future musicales are: Frances Alda, Pasquale Amato, Lucrezia Bori, Emmy Destinn, Rosina Galli, Leopold Godowsky, Wm. Hinshaw, Frieda Hempel, Fritz Kreisler, John MacCormack, Alice Nielsen, Andreas de Seguro, Louis Siegel, Marie Narelle and others.

These concerts will be managed by Mr. R. E. Johnston.

—§§§—

Zeisler—Mrs. Fannie Bloomfield Zeisler was the soloist at the Beethoven concert given by the Minneapolis Symphony Orchestra under the direction of Emil Oberhoffer on January 5, playing the "Emperor" Concerto.

CARL FLESCH

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Editor
LESTER S. BUTLER

THE COURTESY OF CREDIT

There is nearly always a special gratification to a writer when he, or she, sees something from his pen in a different publication than the one where it first appeared. The pleasure is considerably enhanced if credit is given by the quoting editor, and equally diminished when this editorial courtesy is omitted.

An instance in point was discovered in the December, 1914, issue of the New England Conservatory Magazine-Review, a most interesting and informative edition, where on page 79 the "Another Orchestra in Worcester," and "Music Schools in Session Again," are exact reproductions of these articles, which first appeared in Music News of September 25, page 17, as a part of the Worcester news letter of the present writer, whose pride would have been gratified had Music News received credit for its news.

L. S. B.

h h h

French Operettas in Jordan Hall

February 2, 3, 4, and a matinee are to be given to the performances of the little French oprettas, "La Laitiere de Trianon" ("The Milkmaid of Trianon"), music by J. B. Weckerlin, first given at Rossini's, December, 1858, and since sung in French in New York by Miss Maggie Teyte and Edmond Clement; and the musical comedy, "Pierrot Qui Pleure et Pierrot Qui Rit," translated freely, "Pierrot Weeps and Laughs," both to be staged in Jordan Hall the foregoing dates by Miss Amy Lowell, who has Englished the Rostand libretto of the best last work, and the one by d'Onquaire for these productions. The last work has never been performed in Paris, but an English version has been used by New England Conservatory pupils.

The music is by Jean Hubert, and the role of Colombine will be taken by Miss Teyte; John Campbell and George Mitchell will sing the music of the Pierrots.

Miss Teyte and Mr. Campbell will present the principal roles of "The Milkmaid of Trianon."

Arthur Shepherd will conduct an orchestra of thirty-five, and Livingstone Platt will design the scenery and costumes for these occasions. The proceeds are going to the Municipal League.

L. S. B.

WORCESTER, MASS.

The second concert of the Ellis Course was given December 15, in Mechanics' hall by the Boston Symphony Orchestra, Dr. Karl Muck, conducting, and Harold Bauer. The program was the Mozart Symphony in C major, with Fugue finale, "Jupiter;" Beethoven's "Egmont" overture, Op. 84; and the "Tannhauser" overture, Wagner, by the orchestra, and the G minor Concerto, No. 4, for pianoforte and orchestra, Op. 44, Saint-Saens, contributed by Mr. Bauer.

The audience, as usual at these affairs, was a large one and it went home delighted with the evening's music. Rarely has the "Jupiter" been produced with such splendid effect. Its beauties, and they are many,

were projected upon the screen of the mind, and emotions, with such vividness that they remain a most pleasurable memory.

The third concert of this course will be January 19, when Elizabeth van Endert will appear.

h h h

Concerts of the Steinert Course

The second concert of the Steinert course took place in Mechanics' Hall, December 11, with Miss Alice Nielsen, soprano; Rudolph Ganz, pianist, and William Reddick, accompanist, the program givers.

Among the composers presented by Miss Nielsen were Liszt, Rachmaninoff, Brahms, Bleichman, Ganz, Massenet, Puccini, La-Forge, Seiler-Wagner, Carpenter, and Campbell-Tipton.

Mr. Ganz played the Sonata in F minor, Op. 57, Beethoven; a group by Chopin, and numbers by Debussy, Liszt, and himself.

The encores to Miss Nielsen were fre-

quent and prolonged. The feature of Mr. Ganz's playing was its strenuousness.

The third concert of this course occurred in Mechanics' Hall Wednesday night, December 30, and Evelyn Scotney (Mrs. Howard White), coloratura soprano; Mme. Jeska Swartz, contralto; Umberto Sorrentino, tenor; Howard White, bass, and Herbert Seiler, accompanist, were the artists.

The program consisted of solos for each singer, duets and Christmas carols, (a) "A Legend," Tschaikowsky; (b) "Silent Night," Haydn; (c) "Ring Out, Wild Bells," Gounod, by the quartet.

The audience was very enthusiastic and by its applause recognition secured additions to the program until the numbers given exceeded a score; too many for one sitting, which lasted from 8:15 until 10:15, making it necessary for patrons from out of town to leave before the concert ended.

The most pleasing moments to the writer were during the duets, and the quartet, and

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it might have added to others pleasure had more ensemble numbers been presented.

The accompaniments were most artistically effective, and were really in a class by themselves.

The fourth and last concert of the Steinert series will be Wednesday night, January 27, and Mme. Julia Culp, soprano; Albert Spalding, American violinist, with Coenraad N. Bos, accompanist, for both, are the program givers.

The prices for seats are but one to two dollars, notwithstanding the reputation of the artists engaged.

h h h

"Messiah" Given by the Worcester Oratorio Society

Three hundred voices, an orchestra selected from the Boston Symphony, soloists from New York, Boston, and Worcester, Mme. Anita Rio, soprano; Florence Jepperson, contralto; Charles Harrison, tenor; Frederick Martin, basso; Charles H. Grout, organist; Mrs. J. Vernon Butler, pianist, and J. Vernon Butler, conductor, represented the Worcester Oratorio Society in the fifteenth annual production of "The Messiah," in Mechanics' Hall, Monday night, December 28, before a capacity house.

The writer, owing to the courtesy of tickets being omitted by the management, was not present, but report speaks most favorably of the chorus singing, the work of the greater number of the soloists, and discouragingly of some features of the orchestral tempos.

The officers of the Oratorio society are: President, Chester T. Porter; vice president, S. W. Wiley; secretary, J. Harvey Curtis, and treasurer, W. Virgil Spaulding. The directors are Dr. Stanley Hall, F. P. Knowles, Alfred Thomas, M. J. Whittall, J. Vernon Butler, A. H. Stone and W. Gray Harris.

h h h

The Worcester Symphony Heard

A special public rehearsal of the Worcester Symphony Orchestra was held December 27 in Alhambra Hall, and the following program was given, with Mrs. John F. Fay and Mrs. Mary Reardon O'Connor, assisting soloists. Daniel Silvester was the conductor.

The report in The Telegram the next morning speaks highly of the program givers.

Overture—Semiramide Rossini
a Cradle Song (for strings) Bach
b Humoresque Dvorak
Scherzo (from 7th Symphony) Schubert
Cornet Solo—The Lost Chord Sullivan
Mr. F. W. Chaffin
Angelus from Scenes Pittoresques (with Chimes) Massenet
Broken Hearted Sparrow (from Suite) Bendix
March of the Nations Lenzberg

h h h

The Only One in the United States

Worcester claims the only musical kindergarten in the United States, and it was organized by Miss Inez F. Penniman, daughter of Dr. and Mrs. George P. Penniman of this city.

This musical kindergarten aims to give thorough musical instruction in piano playing, rhythm, musical history, harmony, scales, in fact carrying the children through the fourth grade of a musical education.

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— # # # —

NEW ALBANY, IND.

The MacDowell Club is an organization of New Albany musicians who have banded themselves together for the purpose of studying the best in vocal compositions and whose incentive is the pure love of music and the attaining of the highest artistic ideals. The club gave an invitation concert to their friends on January 1. This organization is under the efficient direction of Mr. Earl Hedden, who always directs his chorus with authority and a becoming dignity. Mr. Hedden is also one of the best cellists around the falls cities. Miss Harriet H. Crozier, the club accompanist, was equal to all the demands made on her.

JOHN PETERSON.

— # # # —

Symphony Orchestra—The Theodore Thomas Memorial concert given at Orchestra Hall last week was devoted exclusively to works of Beethoven. Harold Bauer was the soloist.

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WICHITA, KANS.

Following the lull of the state convention, music here begins to perk up a bit. "The Messiah" was sung at the Forum by the Wichita Chorus and assisted by the Wichita Symphony Orchestra. Mrs. Jetta Campbell-Stanley, soprano; Elsie Randall, contralto; Dean Moon, tenor, and Harry Evans, bass, were the soloists. Lucius Ades directed. The Forum was packed, meaning about 6,000 people. It was given free.

Mme. Alda and company this month and also later Harold Bauer will be heard here.

The next concert of the Wichita Symphony Orchestra is scheduled for January 17, with Louise Llewellyn as soloist. The last month program brought Andrea Sarto before the Wichita public for the first time, and he made a fine success.

The Wichita Musicians' Club meets Thursday of this week and the song cycle, "In a Persian Garden," by Cadman, will be given by Miss Florence Cubbon, soprano, and Dean Moon, tenor. Florence Young-Brokaw will give the Grieg Concerto (last movement) with second piano accompaniment.

Apparently last year's venture in grand opera was too much for the Wichitans, as this season's visit last month of the San Carlo Opera Company indicated a bad lull in the general interest of the public. The performances, three in number, were up to the standard set and reported from other cities, but the audiences numbered on the average of 300 to 450 only. The large Forum seats 5,000, so the comparison was not cheering. "Lucia," "Rigoletto" and "Carmen" were given.

The Power-Meyer Conservatory has been justly proud of a new equipment of pianos, Mr. Power having this month installed seven grands in the studios. Regular student programs are given. These programs are held each fortnight and the last one was given exclusively by pupils of Ralph Brokaw, violinist.

Appropriate of the season, Christmas carols were sung over the city on many of the principal residence streets.

At the municipal Christmas tree, a well-trained children's chorus gave Christmas carols.

The Municipal Band, a newly organized adjunct and a much needed one here, assisted. It is expected that this will be a finally permanent organization. Edgar Carver, of Friends University, directs. They were conspicuous in having also presented the music for the big charity ball at the Forum, held for the Belgian Relief Fund, and so far have been quite conspicuous. Their work is good inasmuch as the band is made up of the regular local professional musicians.

Harris—The First Presbyterian Church of Rogers Park is subject for sincere congratulation inasmuch as it has secured the services of Milton R. Harris as chorus conductor, his work there to begin on February 1. Mr. Harris leaves California Avenue Congregational Church, where he has been engaged for the past six years and where his work has been very successful.

Heizer—Mrs. Frederick Heizer, en route to her Sioux City home after attending the M. T. N. A. meeting at Pittsburgh, was a Music News visitor last week.

STREATOR, ILL.

New Year's Day was auspiciously celebrated in social events of all sorts, but none more successful than the unique All Day Musicale and Art Exhibit at the Burkholder Studios. From 10:30 in the morning until 5:30, the studios were thronged with interested guests. The musical programs were given by Raymond Burkholder, Miss Ida Chamberlin and Mrs. W. C. Paisley and their pupils in violin, voice, piano and composition, respectively.

Lack of space forbids that the interesting programs should be printed in detail or the pupils given individual comment.

Beginning with the little students, the programs were arranged in careful manner, closing with recitals which included the teachers and their advanced students.

Mr. Burkholder's work with his violin students is so well known here each of his students' recitals marks another milestone in their progress. The selections by members of the ensemble classes were especially well rendered and added pleasing variety to the programs.

Miss Chamberlain, who has been teaching here only about three months, proved her ability as a teacher of voice and piano; several of her students were from her Ottawa classes and were received with appreciation. Her splendid accompaniments are as enjoyable as any other of her accomplishments. The choral numbers given by her students, assisted by a few local singers, were excellent as to blending of voices, and artistic values.—Streator Independent-Times.

Proctor—Warren Proctor, tenor, will give a recital in Osage, Ia., January 21, and in Riceville, Ia., January 22.

LOUISVILLE, KY.

One of the delightful events in Louisville musical circles during the holidays was the organ recital given by Miss Elsa Grahn at the Fourth Avenue Baptist Church. Miss Grahn, who is a pupil of Prof. Henry W. Goodwin, was assisted by Miss Ilva Ropke, a contralto whose vocal work has won her many friends.

Miss Grahn's program was difficult, the numbers ranging through a wide variety of style and form and making a heavy demand on technic. The artist, however, was quite equal to the most exacting tests. Perhaps the best work done by Miss Grahn at the recital was observed in "Sonata in D Minor," by Mendelssohn; "Legend," by Federlein, and "Fiat Lux," by Dubois, which was her closing selection.

The accompaniments to the solos of Miss Ropke were beautifully executed and proclaimed Miss Grahn an advanced musician, as all artists all agreed that accompanists with a faculty for encouraging the very best in singers are very rare indeed.

Granville M. E. Church—Song service at the Granville Avenue Methodist Church included the anthems "Nazareth," by Gounod; "Recessional," by De Koven; "At Rest," by Wesley, and "Praise the Lord, O Jerusalem," by Maunder. Mr. Francis A. Mackay directs this choir and Miss Ruth Eppling is pianist.

Eppling—Miss H. Ruth Eppling, pianist and teacher, played the "Military Polonaise" by Chopin at a recent reception of the Chicago Woman's Musical Club. She will play nine of the Chopin "Preludes" for the Arion Club next Sunday.

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Holden's "Unaccompanied Sacred Music for Quartet or Chorus of Mixed Voices" (New York, W. A. Pond & Company) is a collection of thirty-one easy and useful anthems, nicely printed from engraved plates and bound in boards. There are some extracts or arrangements from the works of Mendelssohn, Rubinstein, Sullivan, Barnby and even Wagner (a not very Wagnerian example this), but the greater proportion of the pieces are by the editor, A. J. Holden. It is the preponderance of these practical if innocuous compositions that gives the collection the qualities mentioned first. Sullivan is represented by his "O Gladsome Light" and the other famous composers by suitable adaptations.

H. J. W.

Songs from Thompson

Some new and fine songs from the C. W. Thompson Company are as follows: "Through All the Year," "Sweet on Thy Slumbering Ear," "Hear Me Call" and "While Stars Are Gleaming," by Charles A. Chase; "If You Were a Rose," by Maida Plinney; "The Bells of Heaven," by Charles B. Blount; "I Prithee, Send My Heart Back," by Sir Henry Suckling; "The Water Song," "How I Love Thee" and "My Song," by Florence Parr Gere.

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Grieg—"Six Lyric Pieces for Pianoforte," 75 cents.

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Kroeger—"Whole-Tone Scales and Arpeggios," 60 cents.

Sartorio—"Twelve Melodious Studies in Velocity," \$1.

"Redemption Hymn," a motet for mixed voices, by J. C. D. Parker.

h h h

A New Cantata

J. Fischer & Brother of New York have issued "The Bo's'n's Bride," a nautical cantata by Maude Elizabeth Inch and W. Rhys-Herbert, and the interest for the work is already a great one. In performance it requires seven soloists and a chorus. It is in two acts, one "A Wharf," and two "Deck of the U. S. S. Barnacle."

h h h

Boosey & Company

The following songs have been sent out by the Boosey Company: "Mavis" (Craxton), "Lead Thou Me On" (Yates), "When as a Lad" (Josephine McGill), "The Angels' Ladder" (Coverly), "The Hills of Donegal" (Sanderson), "My Garden" (Seiler), "Golden Dawn" (Wood), "At Benediction" (Wilkes), "Little Playmates" (Tuckford).

h h h

A New Song by Bingham

A new and charming little song by Helena Bingham is "My Baby," which is written in the form of "A story to be told to music" and is dedicated to Mrs. W. A. Evans.

Pianoforte Works by Beutel

The Clayton F. Summy Company has just issued a fine list of piano works by Carl Beutel which will prove very useful both in the teaching room and on the concert stage. These are of great variety, and each one is full of individuality and charm. The list comprises "Novelette," "Capriccio," "Etude" and "La Coquette."

h h h

C. W. Thompson & Company

"Five Songs by Harold Poole Huntress," published in an attractive booklet form by the C. W. Thompson Company of Boston, constitutes a well written cycle, valuable for concert purposes.

h h h

Breitkopf & Hartel

This company sends out the "Overture for a Religious Festival," by W. D. Armstrong, arranged as a pianoforte solo.

h h h

Boston Music Company

"Six Christmas Songs," by Peter Cornelius; high or low voice.

h h h

Pilot Point—At Pilot Point, Texas, Miss Jessie A. Johnson presented her pupils in a fine studio recital on last Saturday afternoon. At the close of the program there were several talks on the importance of musical study, as follows: "What the Woman's Clubs Can Do to Raise the Standard of Music," Mrs. Wright; "Benefits to Be Obtained from the Study of Dramatic Art," Mrs. Evans, and "The Public Schools' Part in Encouraging the Study of Music in the Community," Professor Willis.

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Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, JANUARY 15, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

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Music News

Vol. 7.

Chicago, January 15, 1915

No. 3



Editorial

PASSING COMMENT

Ronald Webster, in his off-hand remarks in the Chicago Tribune, occasionally comes perilously near the truth—as for instance when he referred to the tone of Mme. Sembrich as being “thin and puffy.”

□ □ □

Musical America printed last week a long article about the repertoire at the Metropolitan Opera House and in this defended Gatti-Casazza in his attitude that “The Jewels of the Madonna” was really too puerile as to music to deserve a place on the “great” Metropolitan stage. This is very funny in view of the many operas that are given there—many of which are not within hailing distance of “The Jewels” in its musical aspects. The Puccini work is undoubtedly one of startlingly immoral or unmoral characteristics in so far as the story goes, but its music is surely equal and often vastly superior to many favorite works of the Metropolitan repertoire.

□ □ □

Why should dancing, even when brought to great heights of technical proficiency, be classed along with music as an art? This question is one that has obtruded a great deal recently and Music News believes that the time will come when music journals at least, will no longer continue to rank the work of Pavlova and other dancers with that of musicians. The work of the dancers, at best, depends absolutely upon its associated music and Music News has no hesitation in saying that the use of Chopin or any other classic composer for such exploitation appears like plain sacrilege.

□ □ □

Harold Bauer, with characteristic effrontery, has allowed an “interview” in the “Triad,” an Australian journal, in which he decries the “even scale” and says that most technical practice at the piano is superfluous.

It is such talk as this from such men as Hofmann and Bauer that misleads many young pianists and prevents artistic development. Mr. Bauer himself has a perfectly smooth and even scale and he knows full well that he was not born thus. Fishes are born with scales but not human beings, and it takes many, many weary hours to acquire them.

And it is just as absolutely true that no

In
Remembrance
of
Emil Liebling
who died on
January 20th, 1914

one will ever become a good pianist without the equipment of even scales and every other technical thing upon which real pianoforte playing is based. It is cruelly wrong for any great artist to lead youngsters astray with such palaver as that printed in the “Triad.”

□ □ □

Several of the local newspapers in reviewing the Sembrich recital of a week ago stated that the artist did not sing “as usual” the “Maiden’s Wish” of Chopin to her own pianoforte accompaniment. This shows the danger in trying to review a concert without staying to its end—for, as a matter of

fact Mme. Sembrich did sing the song, just as usual, at the close of her regular program.

□ □ □

There is still much indignation among Chicago musicians because of the very foolish letter of Mr. Henderson of New York in the Chicago Tribune anent the Century Opera Company, which he would have us to believe an absolute superfluity on the face of the earth.

Chicago musicians arrogate to themselves the right to neglect anything they choose—and they certainly chose to neglect the Century Company performances—but, Chicago musicians are too outspoken and honest themselves to allow such an article as that of Mr. Henderson go unchallenged and on all sides there have been expressions of disapproval of his words.

□ □ □

To those people who are still wondering about the non-success of the Century Opera Co. in Chicago and who by any chance failed to read “The Elderly Person” in Music News of last week, we recommend a recurrence to that issue. It is sure to be illuminating.

□ □ □

Unofficially, Music News was informed some time since that Mr. Stock prepares his Symphony programs “many weeks ahead” and that therefore it was unreasonable to expect him, in the Fall programs, to include any American compositions for, quoth our informant, “his programs were absolutely fixed long before any talk of this being a good year to favor Americans came up.” This sounds very pretty but, one notices that immediately after the announcement of the death of Goldmark, Mr. Stock finds it possible, and particularly appropriate, to include one of his works on the very next program. But then Goldmark was an Austrian and that makes all the difference in the world.

□ □ □

Music News has been so free in stating its opinion of Schoenberg that it would be ungenerous indeed not to open its columns to those who differ in opinion. The letter

HECKSCHER

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of Mr. Sowerby, which follows, is thoroughly entertaining and will be enjoyed by all our readers to the full, it may convert some.

Chicago, January 6, 1915, 6432 Harvard avenue.
My Dear Mr. Watt: It was with unusual interest that I read your review of the concert given under the auspices of the American Society of Musicians, December 22. I am sure each of the composers represented appreciates your impartial comment on the works given at that concert. I particularly wish to thank you for the attention bestowed upon my "Eight Little Pieces" for piano and violoncello. However, both because of the fact that there seems to have been a somewhat general misunderstanding of the idea underlying these pieces, and because you were the only one who reviewed this concert who gave an estimate of the pieces based upon any sort of fact, I take the liberty of addressing a few lines concerning the composition to you.

You have said in all sincerity that the works were to be regarded as either an imitation of Herr Schoenberg or a burlesque upon his style of composition. They are neither. One would surely hold his art at a low level to descend to any sort of burlesquing, and could have little respect for it or for himself to be satisfied by mere imitation. Before this concert was begun Mr. Henry P. Eames said a few words about my pieces to the audience which were intended to make clear their raison d'être, but as music reviewers are habitually tardy at the concerts, these remarks were not heard by them. What Mr. Eames said was, that the 'cello pieces were built, as to the 'cello part, to fit the technic of Mr. Eric DeLamar, a close friend of mine, who formerly played this instrument and, be it known, played it in rather amateurish fashion, to be mild. So the pieces are the result of a purely personal relationship and whether they be humorous, ironic or satirical in vein, their essence could be thoroughly understood only by Mr. DeLamar and myself.

The essential feature of Schoenberg's style of musical composition is that he has thrown over the accepted standards of melody, harmony and form. Now there is not a single chord of harmonic progression in my 'cello pieces which does not admit of an easy explanation according to rules laid down by the sane theorists of the day, and as to the construction—the pieces are in either binary, ternary or variation form, and one of the pieces, as you surely noticed, is a strict fugue. As to melody, the first and fifth pieces present an unbroken chain of pure melody in the 'cello part. (Melody is too often mistaken for a tune that can be grasped and whistled by the man in the street.) Finally, I place little value in color effects and such effects as exist in my pieces are purely the result of harmonic progression or contrapuntal development of thematic material. These pieces are the result of an artistic conviction.

So really there is no similarity of any kind in these particular pieces to those of Schoenberg except that he calls a certain notorious set of orchestral pieces "Five Little Pieces," as the writer of these 'cello pieces took it upon himself to call them "Eight Little Pieces." This likeness is quite evidently so superficial as not to be worthy of mention.

Of course, I have studied carefully the Schoenberg scores, for I believe no one is competent to express an opinion concerning such things who has not done so. But so have I studied those of d'Indy, Reger and others, and surely, if I felt it compatible with artistic standards to "imitate," there would be none better to copy than d'Indy, assuredly the greatest living composer. I freely admit that the influence of d'Indy has taken greater hold of me than that of any other of living masters.

Your editorial, "Why Not an Older Model," also interested me, as I felt that it was written with particular reference to my good friend Van Grove and myself. Why need we try to write in the style of Mozart or Schubert, when we consider that they wrote in an age and under circumstances far different from those under which each individual of the present time is laboring? Mozart, Schubert and the elegant Chopin wrote for their own time. Bach and Beethoven wrote for all time. And why should we desire to copy Chopin's sentimental and fastidious manner when there exists the chaste, warm, lucid and noble art of Cesar Franck? Naturally, the serious minded composer must attempt to assimilate what has been done in ages past in his branch of art. What then can be gained by attempting to write in the style of any particular composer? When we really know Bach and Beethoven, we "know all things" musically. But to learn to know them is the work of a lifetime.

The composer's duty, therefore, lies clear before

him—not to copy, not to imitate, but with this atavistic knowledge to progress, to create something individual, through which we may, perhaps, rise higher in our chosen art. D'Indy points out the way in his "Cours de la Composition Musicale." One can derive infinitely more from a study of this work than from the writing of scores of sickly nocturnes reminiscent of Chopin. (Scriabin, for one, started out to do this, but eventually was led into something better.)

Thanking you for your kind attention to me in the past, and with every good wish for Music News for the coming year, I remain,

Cordially and sincerely yours,

LEO SOWERBY.

h h h

This comment was sent to Music News by a former correspondent of the paper, now located in Denver:

An Impression of Schoenberg

Four of us had met in a studio to listen to a bit of Schoenberg: the Vivacious Lady, the Kindly Gentlemen, the Pianist, and I.

Schoenberg's music has not been heard publicly in Denver, and, not to any extent, privately. In fact, the book, Drei Klavierstücke, in his studio was the first copy of any of his compositions I had seen. We had discussed the impressions various orchestras through the country have created when this unusual music has been presented. Here was our opportunity to see what we might discern. We listened to the first number from the book.

One felt in a strange mood; at a loss to know what to say; ready criticism was not at hand. Finally, I voiced the feeling that there was an effect of higher mathematics being demonstrated; even upon a tenth dimension. The Vivacious Lady suddenly threw up her hands; she must speak.

In her intimate way, "You know, I have a good appetite; enjoy thoroughly what is placed before me. But there are times when I feel I must have chop suey; nothing else will satisfy me. And do you know I feel that way now, listening to Schoenberg has given me the same sensation as that unsatisfied longing for chop suey!"

Admirers (?) scoffers of this new phase of music, what think ye?

— — —

A LETTER

The Music News, Chicago, Illinois.

Gentlemen: The Lake Forest Glee Club has selected Mr. M. J. Brines of Chicago as director of the organization for the coming season. Mr. Brines, as you may know, was leader of the Trinity College Glee Club for three years. He has also held various solo positions in the East as well as in Chicago. While in the East he was a member of the Mendelssohn Glee Club.

The securing of Mr. Brines as director of the Lake Forest College Glee Club was through an advertisement inserted in your publication some several weeks ago and from some twenty or more responses which it brought the selection was made. If you care to make mention of our selection through the columns of your valuable publication, I would gladly have you do so.

Your very truly,

J. CLARKE BABCOCK,

Manager.

January 10, 1915.

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Portland Enthusiastic Over Christine Miller

CHRISTINE MILLER AROUSED MUCH ENTHUSIASM—Quite different, and, if anything making stronger appeal than any previous concert in the organ series, notable as they have been, was that which took place last evening in the City Hall by Will C. Macfarlane, the municipal organist, assisted by Miss Christine Miller, American contralto. With the lights all shaded in scarlet, and Miss Miller in vivid rose as well—the eye, like the ear, reveled in color, the Christmas hue, too, so that the program could not have been more perfectly in harmony with the season. As for Miss Miller, she proved a joy indeed. Rarely charming is she in face and figure, and she looked a spirit of fire and flame as she sang with beautifully vibrant tone the wonderful Tchaikowsky aria, "Adieu, Forets," giving to its touching pathos the very accents of love and despair. Her contralto is of luscious quality, 'cello-like in its lowest notes, beautifully full and free and sweet throughout its wide range, and managed always with an art and finesse that brought forth only the most enthusiastic plaudits. She is dramatic and forceful, or at will, insouciant and blithely gay, while there is felt an intellectual mastery that allows no caprice or abandon to overstep the straight and narrow way of vocal art. Whatever she did was invested with charm. There was the delightful group at her first appearance, made up of the splendid Brahms selections done with such understanding and intent, the romantic Strauss number, and the Reger song, different, to be sure, but possessing infinite appeal. After this came the exquisite aria, and finally the beguiling English group, beginning with Homer's stirring "How's My Boy?" which was followed by that vocal gem, "Bendemeer's Stream," with the Carpenter melody, oddly attractive, and the two songs of Mr. Macfarlane, closing the list. These, "Petals I'd Press" and "Ye Hills o' the Hiellands," the latter dedicated to Miss Miller, were alluring in content and charmingly done. Encores were demanded after all the groups and in responding so graciously, Miss Miller still further emphasized her unusual appeal, by announcing what she was to sing, thereby bringing her audience still nearer to her in their satisfaction and pleasure.—The Press, December 18, 1914.

HEAR ARTIST OF UNUSUAL MERIT. City Hall audience delighted with Christine Miller, assisting Macfarlane in fine program—"We have heard an artist tonight," said a connoisseur in music, alluding to the Christine Miller concert, which was arranged for the sixth event in the Municipal Organ Course. This contralto singer, who assisted Mr. Macfarlane in a most interesting program, is recognized as an artist of unusual musicianship by those who keep in touch with the latest happenings in music circles, but to the general public, perhaps, Miss Miller is not so well known. At any rate, in all-round ability her equals are rare and her superiors seldom met. The young artist came on the stage, a beauty in her rose gown with its gold garniture, and a gold band confining her dark hair, which was piled high on her head in a piquant fashion. She was very graceful and charming and made a most favorable impression both in her vocal exhibitions and in her personal attractiveness. Her voice is a rich, color-

ful contralto, which she seems able to control at will, expressing all shades of feeling. The program was a varied one, interpreted with rare musical intelligence and artistry. Her technique is sure and all her work is a pleasure. In the German group, she gave evidence of the unusual quality of her art and rendered the numbers by Brahms, Strauss and Reger with the varied interpretive style which the writings demanded. *Feldensamkeit* was delivered with beautiful voice quality and pure sustained tones, while "Der Schmied" was given in spirited style. Miss Miller's chief effort was the "Jeanne d'Arc" aria (Tchaikowsky), arranged for her second appearance, and in this she was very impressive, delivering the work grandly and dramatically with truly splendid tones. The aria has a superb climax which was worked up with certainty and moving effect, the organ accompaniment being a valued feature. The audience was very appreciative and Miss Miller gave for an encore a dark song which was delivered with humorous, taking, ducky style, emphasizing her contrasting gifts. In the last group of songs by Homer, Carpenter and Macfarlane, with a lovely old Irish melody, this artist still further added to the charming impression already made, and nothing finer certainly has been heard than her tragic depiction of Homer's "How's My Boy?" the sentiment of the piece being brought home to the audience in the thrilling minor cadences of the despairing mother's cry. "Bendemeer's Stream" (Old Irish) was very sweet and beautiful in the warmth of sympathetic appeal and the dialect numbers and the two admirable compositions by Mr. Macfarlane completed a program of rare vocal merit. Miss Miller gave a second encore after the last group.—Evening Express & Advertiser, December 18, 1914.

Mr. Macfarlane was assisted by Miss Christine Miller, contralto, whom the music commission of this city has been trying to engage for a concert here for some time. Miss Miller is charming both to hear and to see. She ranks among the greatest of contraltos, and her voice is excellent in sweetness and richness, expresses deep sympathy, and is produced with such ease and accuracy as to render it true and pure. Miss Miller was heard in a group of German songs by Brahms, Strauss and Reger. *Feldensamkeit* was sung in a manner well expressing solitude and loneliness, while the following composition, also by Brahms, "Der Schmied," brought out the great contrast between the two, this one being a light-hearted and gay little melody. Both of the following songs were as interesting as the first two, and after the group Miss Miller received enthusiastic applause. The aria by Tchaikowsky, "Jeanne d'Arc's Farewell," was wonderfully and beautifully sung by Miss Miller. This displayed to good advantage her breadth of style, and her splendid power of interpretation. The last group of five songs were delightful, showing the loveliness of her voice and at the same time her marvelous clearness of enunciation. Miss Miller's last selection was written by Mr. Macfarlane and dedicated to Miss Miller. "Ye Hills o' the Hiellands" is a lovely melody and charmingly rendered, thus completing a program of great merit and enjoyment.—Eastern Argus, December 18, 1914.

Management HAENSEL & JONES, Aeolian Hall, New York

MUSICALE AT MR. AND MRS. GEO. L. TENNEY'S RESIDENCE

Mr. and Mrs. George L. Tenney opened their hospitable door on Wednesday last and gave a group of friends a glimpse of their beautiful home, their fine children and their own sincerity and unaffected cordiality. Among the guests was the reviewer, pretty well fagged with the round of public events that use up the enthusiasm and cause the wheels of vitality to drag, at times. They gave him an easy chair in a corner and such a good time that when 12 o'clock came he didn't want to go home at all, at all. Perhaps he wouldn't have gone then but for some more of the good will that abides around River Forest, in the way of another guest with a motor car, who proceeded to give him a lift city-ward.

At such a time and in such a place, the bars of restraint for performer and listener are let down and music in its most thoroughly enjoyable form takes its place as one of most blessed influences in life. The program, as Mr. Tenney jocosely explained, was prepared by Miss Ruth Simmons, who sat at the piano all evening and played sympathetic, well-made and musically accompaniments as they were set before her, doing any number of things with cleverness and aplomb, and in an entirely matter-of-fact way. Mr. Frederick Preston Search, the eminent 'cello player, was a guest in the Tenney home and with Mrs. Permelia N. Gale contributed the most of the music. He was heard in a number of varied offerings, running from movements from the

Schumann concerto to some of the smaller things he has written for himself. He draws a beautiful tone, is earnestly intelligent in all that he does, has warmth and tenderness as well as facility and breadth at his command, and a winning personality to second these gifts, natural and acquired. He played again and again and Mrs. Gale sang as often as she was asked, each supplementing their offerings with that delightful generosity that can only prevail on such occasions. Mrs. Gale used the "Desert" songs of Gertrude Ross, among her selections, and made them the graphic tone pictures the composer intended. They ring very true, save the final one, which becomes trite in its climactic moment. All the imagery is dropped and the obvious accented. One of Mrs. Gale's chief charms is her refinement, if one can use that much abused word to imply education, culture, breeding, literary quality and the like.

To fill her sheaf of hospitality to good measure, Mrs. Tenney sang the big "Agnus Dei" of Bizet, and Mr. Search did the obligato, together making of the song something vibrant, artistic and rich with fervor and religious exaltation.

ALBERT COTSWORTH.

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Roney—Henry B. Roney, 558 Wellington avenue, announces the fact that Master Milton Campbell, a fine young contralto soloist, who makes a specialty of Scotch songs in costume, may be engaged for recitals and concerts. Master Campbell has a splendid repertoire and fine commendatory notices.

BUSH CONSERVATORY NOTES

Violet Bourne, the wonderful child pianist, and pupil of Madame Julie Rive-King of Bush Conservatory, scored such tremendous success in her recital which was given on December 11, that another recital has been arranged for, to be given some time during the month of February. This wonderful child has all the virtuosity of a matured artist and has been pronounced by many musicians as the greatest living talent among pianists.

Miss Grace Stewart Potter of Bush Conservatory made her first appearance in Chicago Sunday, January 3, at the Illinois Theater in piano recital. Miss Potter is a protegee of Mrs. Geo. M. Pullman, who some years ago discovered that Miss Potter is one of the most promising young artists. In her work she possesses the rare combination of bravura and detail combined with magnetic charm. Miss Potter's work is electrifying throughout and in her climaxes shows dash and colossal virtuosity. She held the interest of an unusually large audience during the entire program, who were very spontaneous and enthusiastic in their applause.

There will be a sonata evening, Friday, January 15, at the Bush Conservatory Recital Hall. The program will consist of sonatas for violin and piano played by Mr. Guy Herbert Woodard and some of the students of his ensemble class.

The School of Expression of the Bush Conservatory, which is under the direction of Mac Julia Riley, will give a studio recital in the Bush Lyceum, Saturday afternoon, January 16, at 3 p. m.

The Artist and His Art

KATHARINE S. BROWN

VI.—STAGE TECHNIC

All men live by Truth and stand in need of expression. In love, in art, in avarice, in study to utter our painful secret. The man is only half himself; the other half is his expression.—Ralph Waldo Emerson.

All of the different possible attitudes of the artist toward his audience which were cited in the preceding article are equally false except the first one. They are so because they are the direct resultants in every case of self-consciousness. This is manifested variously in different artists according to individual weakness, but the prime cause of all is the same. Except for the one instance, all are derivatives of self-interest sum-totaled in self-consciousness. We have in the instances referred to, our choice of over-assured self-complacency and self-satisfaction on the one hand, and over-sensitive self-depreciation on the other. Both states of mind are abnormal and intolerable in an artist since he comes to an audience only to present his work, not himself: and his work as an entity in itself therefore reflects dignity and worth upon the artist exactly in proportion as the work has these qualities.

The artist should gratefully and frankly accept it at face value—no more and no less—i. e., not thinking it better work than it is because he did it nor poorer than it is because he did it. In other words, the artist can by no means set the valuation upon his work: the work incontestably stamps the value of the artist.

For this reason and because there are many sincere and proficient artists who are self-conscious before an audience, the need of stage technic becomes obvious:—the need of a technic that deals wholly with the special subject of handling an audience. The artist's confidence in his ability to sing or play and to hold his audience once he gains it by means of that ability is conceded; but it is not sufficient to warrant his assuming a position of authority before an audience. Only his knowledge of the art of authority over an audience justifies him. He should remain in the studio as has been previously stated, where he doesn't need such a technic.

It is a comparatively simple matter to obliterate self-consciousness in artist and audience (for the audience is affected by it whenever the artist is!) through the vehicle eventually. But that is not the time when unity should be effected nor the proper means of doing it. The artist should induce in the audience the mood for the vehicle, not induce the audience into unity with him through the vehicle, thus sacrificing both to the paramount necessity of the unifying process. That at best is crude, obvious and very inadequate. It defeats its own ends. It continuously demands more and more of sacrifice of the artist's art itself to make up for his incapacity in managing the occasion. Instead of handling it, it handles him.

Stage technic is that equipment over and above and, in a way, independent of his art itself, which provides the artist with the ability to discern instantly the nature and mood of his audience; to comprehend sympathetically its immediate need; to disarm the audience of its momentary and individual feelings and to subtly persuade it away from itself toward the general feeling of the thing he is about to present. The technic of the stage or platform is a study and an equipment whereby an artist before any audience, an executant of any art may comport himself with finality, authority and gracious supremacy. His specific "conduct" upon any given occasion should be spontaneous and the only possible right conduct for that occasion. The next occasion may require entirely different conduct, or the same. His so-called "stage deportment" is necessitated, not contrived. It is the report of the spirit of the occasion that must control the entire program to follow. It is the ability to create atmosphere, receptivity, sympathy and appreciation, not through his work but for it. It should prepare the way before the work—long before it. It scales the heights of universality and compels through its very warmth and graciousness the acceptance by the audience of the artist's invitation:—"Come, let us reason together, enjoy, together, behold, together!" It scorns reliance upon personality, trick or mannerism, or upon any weaker thing than a complete faith in the "holiness of beauty," as Lanier has paraphrased it. Therefore it

trespasses not upon holy ground—upon the beauty of the vehicle as a means of gaining unity with the audience. It frankly announces conviction and feeling, discloses the sure touch and the discerning eye. It is the enunciation in conduct of the science of interpretation carried to the highest power for the public artist—the interpretation of an audience that he may be enabled to interpret to it. Such Hermeneutics is stage technic. "All else is idle weeds for her wearing." Stage technic, as is all other technic, is purely intellectual. Inspiration is purely spiritual emotion. The public artist is great in proportion as he has great vision and expresses it greatly. To the public artist his stage technic becomes a solid platform below which he cannot sink. As in the technic of his art so in the special technic of presentation he may rise above it countless times. He can never fall below it.

An audience is a mass. It is not, however, and cannot be regarded as an individual. The artist should never doubt that all the diverse and various individual minds and moods which constitute his audience at the instant he appears before it can be made "of one mind," unified and focused to the subject only by the artist himself, not by the subject. Therefore to await the opportunity to gain his audience through his subject instead of at the instant he appears before them is a grave and often a fatal mistake. It gives the audience which is in construction if not in nature, merely a more or less cultured and well-dressed mob, ample opportunity to manifest the mob spirit and tyrannize over the artist—and it grasps the opportunity without fail. Unless the artist skillfully and subtly masters the audience instantly and then prepares it to receive from him before he gives it anything he is in danger of never getting the audience at all, and he is certain never to gain their complete confidence. He will only receive at most their uproarious and ephemeral approval while the spell of the subject is upon them.

And uproarious approval means little. It is after all an embittered outburst carried to the other extreme. It is in constant readiness to travel its superficial course back to malevolence. Pure joy is written in a major key and is never violent.

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The Elderly Person

There was no temporizing with the Parson. It was plain to be seen that he was stirred up. Yea, more, that he was exasperated, indignant, hot, and dangerously near what might be called "fighting mad." All his good, generous six foot of figure expressed his condition. The Elderly Person esteems him as a good physical object to look upon, with his splendid breadth and development, and unconsciously squares his own shoulders when in company with the Parson, in an endeavor to size up with the standard so suggested. If an honest man is the noblest work of God, a well built one is a good partner. The Elderly Person loves to look up to one, and to accept the challenge the other man can't help exhal-ing. There is another friend with whom comradeship is a delight, and when he towers above his boyhood chum, the Elderly Person laughingly speaks of "the long and short of it." But he can't look down upon the smaller man in any other way than physically. That's nature's way of evening up things. She puts the big brain into the little man, and the fleshy man has to take a back seat in his presence. Sometimes, too,—but that's another lead, and the Parson is bursting with vehemence, and must be listened to, for he is stalwart of mind as well as of body.

"Say, you," he spluttered, "I am so cross with your old paper that I can't see straight. I'm simply boiling mad, and I'll give you something to think about before I get through—"

"I can see all that," said the Elderly Person, calmly, "and I beg to say that that is no way to come back from a lovely vacation, where you've had all your expenses paid by a little roll of bills from an appreciative parish, and when there has been provided a good substitute in your pulpit, to soothe people while you were away. I am ashamed of you. What kind of a spirit is that wherein to show gladness that you are allowed to come back and offer your platitudes, when they've been having better stuff all summer? You ought to be glad that they didn't fire you and engage your substitute."

"Very suave of you to say such lubricating things," retorted the Parson, "but you can't make me any more furious than I am, no matter how many covert red rags you wave. But with the blundering luck of the simple, you have hit on my real grievance. No, I have not been fired. And I am not jealous of the substitute's success, and I am glad he filled the church better than I can."

"Well, then, calm yourself and let off your hot air," said the Elderly Person, benignly.

"It's this," said the Parson. "I read an editorial in your paper about the musical dog days, when there is not much doing except what has to be done. And in the course of his rather aimless remarks, the writer said that, along with what he called 'hot weather music,' in the churches, there

was usually a country parson glad to earn an honest penny in his city brother's pulpit, after he had turned the sermon barrel upside down and rummaged through it for what he felt would fire off well."

The Elderly Person felt uncomfortable, but said nothing.

"Now the truth of the matter," went on the Parson, "is, that your editor made a glib remark, and as usual, didn't know what he was talking about. There aren't any country parsons, and there aren't any sermon barrels, and we don't turn them upside down. Before I went away on my vacation, a friend came around with his automobile and we lifted my precious chest of securities into it and went to a safety vault and locked the chest up where it would be safe from mishap. In that chest is my stock in trade, my set of tools, all sharpened and ready for use when I need them. I resent the flippant comment, and the intimation that those sermons, and the work that I've put upon them, are to be spoken of slightly. My life's blood has gone into them. Apart from my reverence for my calling, and the hope that in some way I may stir men and women to better living and better thinking, and children toward pure and honest ideals, is the endeavor to make what I say have a literary quality. If I do this, it generally has some reason for being, for if I apply literary standards to myself I am obliged to be searching as to every phrase, every statement, every period. I have to try to give everything proportion and make it well rounded. I have to be sure that every reference I make is correct, every fact beyond dispute, every statistic accurate. I have to weigh and discard, balance and estimate, and be absolutely sure of myself. Fellows like your editor speak lightly of us parsons, and intimate that people en-

sure our sermons, or else don't listen to them. Don't you ever allow yourself to believe it! People hear all the sermons while they do not seem to be listening. Just let me make a dubious statement, or forget my points, or mispronounce a word or misquote a text, or get tangled in a quotation and there will be someone to notice each flaw and let me know of it, too. I knew an organist, once, who made it his business to compare notes with his wife, who sat in the audience, as to the pronunciation of the parson, because they knew him to be a close student. And only once did they find him in error. He would pronounce enthusiasm, enthusaism. Wasn't he a standing guidepost to them? Barrels of sermons, indeed! Worn out platitudes, forsooth! There are no old sermons, even though they have been used before."

The Elderly Person looked at the Parson furtively, to see if the time was ripe for something that had to come. The vials of wrath were decreasing, but there was still an abundance, so he said nothing.

"And this country parson idea," pursued the Parson. "What a vapidty! Isn't every mother's son of us a country parson, transplanted to town? And does our transplanting make us over, in itself? Does the fact that we have no time at all to work out our thoughts, and finish our sermons as we did when we had less strain and more restful conditions, give us any advantage over the dear fellows who have leisure to see and know their people personally, to have touch with the delightful social life that obtains in smaller communities, to absorb the experiences which come into their lives and make them richer men because of their nearness to the sort of living which the Creator intended should surround all his creations? These men who live where existence can be sweet, where meanness, and hard struggle, and intense poverty cannot be dominant—they are the choice men. We compliment them when we call them to the city."

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As a rule there is a foraging committee sent out to scour the country parishes, and they generally find what they want. The man who is fresh and bright and fine spirited and beloved by his people—that's the man they are looking for, and they gather him in. Usually he regards it as a 'call to larger opportunity,' and comes to town—to have his soul flooded with the ugly things he cannot prevent. Many a time he must long for the peace of his other charge. But we poor belabored parsons are a loyal set, and we find in the new responsibilities, new chances to do the same old tasks in a new way. But some of us turn down the city call. We see just as large a field in the smaller place, where we can personally mean more than we can hope to in town. Here it is a great organization, with large, far-reaching plans for growth, influence, extension, federation. It is a glorious stimulant to a healthy soul. Don't misunderstand me. We can do things on a larger scale and touch more lives and by co-operation do larger things, and that is inspiring and one loves to do them, because he loves to feel its developing influence upon himself. But it is wearing, it is all exhausting, it is too often unending and we have to ask ourselves at times what is the permanent result. If we did not have about us strong and energetic hands we couldn't stand up to it.

"And whose are the strong hands? Nearly always those belonging to men and women from country parishes, brought to the city by life's exactions, but preserving the sturdy courage and healthy faith inoculated by some good strong soul who gave to them the personal aid which taught them to use their lives aright. We can't do that in town. If it was not for the freshening infusions from the country we would wear out. These results of the country parsons' labors are the vigor to our life stream, and give us new sap to draw on. Men who do these things are the big men, more than we town men who go staggering under the big loads. And so when I can get one of them to fill my pulpit in the vacation period, I know I am giving my people, who cannot get away, as choice a taste of the sweet freshness of the country's best as though they could go to it themselves. And these are the men your top-lofty editor speaks slightly of! Dear fellows, they are the cream of the world."

There was a smile on the Parson's face. Clearly the wrath was wearing out its strength. But it took on renewed fire as he continued: "And the sermon barrel. That's such an old, old form of speech, that it might come under the caption of your slangy 'wheeze.' It implies that sermons are kept in a storehouse and used over and over again. And that it is the height of clerical deficiency to use what is called an old sermon. There aren't any old sermons save as everything is old. We work over old ideas. So does your precious editor. So do you. So does everybody. And the sermons we preserve are ones which represent work along certain lines in condensed form. We save them and use them for reference and service again when they are needed. It comes in very poor taste for any paper to make sport of such preservation of brain labor. Every paper or magazine boasts of an unbroken file of its publication. I've been in your old office and seen the bound volumes of your vaunted editor's lucubrations. I've seen editorials 'republished by

request,' or republished because they are opportune. Why not sermons re-preached because they are opportune? . . . It is always this way when people try to belittle another man's work. They think of a clever thing to say and say it and make themselves ridiculous. Or they fall into another man's blunder along the same lines and are trapped. Your precious editor didn't know what he was writing about—"

"Hold! Enough!" exclaimed the Elderly Person. "I can't stand this any longer. I wrote that editorial! The editor had a sick spell and when he reached the condition where he said he didn't care who wrote the first page of his paper, his family knew that he needed a doctor. That autoeratic put him to bed and afterwards sent him away. But he retained his faculties fully enough to ask that I do the best I could with that part of his work. Evidently I missed fire,—but don't blame him, I'll take all the blame—although I don't see that the crime was so heinous, and I only said what is generally accepted as a truth."

The Parson's face was a study. At last he said, crushingly:

"He must have been very ill, indeed. And you, Mistress Meddlesome Mattie, you got hold of the matches and set yourself on fire. You were the Sorcerer's Apprentice of Dukas that we hear about at the orchestra concerts, who mixed the ingredients the wrong way, and I am your nemesis. You make me think of Saint-Sacns' tone poem about Phaeton, only that that unfortunate god had his youth and inexperience as extenuation. You may remember how he borrowed his father, Jove's, spirited horses to drive the chariot of the sun, and how he went to smash in short order. You are an old war horse and ought to know better—but you know the adage about old errors."

Then with gathered energy came the parting shot:

"The English have a general form of saying grace at table. They are apt to express the desire that they may be truly grateful for what they are about to receive. You didn't ask for what you have received, but you certainly got what was coming to you, full measure, pressed down and running over! May you be truly grateful."

The Elderly Person wilted.

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 Nov. 6— " ALBERT SPALDING
 " 20— " JOSEF HOFMANN
 Dec. 4— " HELEN STANLEY
 " 18— " RICHARD CZERWONKY
 Jan. 1— " JULIA CLAUSSEN
 " 15— " ALICE VERLET
 " 29— " JOSEF LHEVINNE
 Feb. 12— " CORNELIUS VAN VLIET
 Mch. 5— " ARTHUR SHATTUCK
 " 19— " FRITZ KREISLER
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Beethoven Cycle Six Concerts

Minneapolis Auditorium, Afternoons at 4:00

- Nov. 24—Soloist FLORENCE HINKLE
 Dec. 7— " MARION GREEN
 Jan. 5— " FANNY BLOOMFIELD ZEISLER
 " 19— " MAUD POWELL
 Mch. 16— " LEONARD BORWICK
 " 31— " NINTH SYMPHONY

Twenty-one Sunday Pop Concerts

Minneapolis Auditorium, Afternoons at 3:30

- Oct. 25—Soloist IRENE JONANI
 Nov. 1— " PAULO GRUPPE
 " 8— " SARAH SUTTEL
 " 15— " FRANCES INGRAM
 " 22— " GEORGE KLASS
 " 29— " EDNA GUNNAR PETERSON
 Dec. 6— " ANDREA SARTO

Six Young People's Concerts

No Soloist

Minneapolis Auditorium, Afternoons at 3:45

- Friday, Oct. 30
 Friday, Nov. 13
 Friday, " 27
 Friday, Jan. 8
 Friday, " 22
 Friday, Mch. 12

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- Nov. 5—Soloist—MILDRED POTTER
 " 19— " JOSEF HOFMANN
 Dec. 3— " HELEN STANLEY
 " 31— " JULIA CLAUSSEN
 Jan. 14— " ALICE VERLET
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 Mch. 11— " RUDOLPH GANZ
 " 25— " RICHARD CZERWONKY

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PRESS COMMENTS

"Emil Oberhoffer and the Minneapolis Symphony Orchestra are looked upon with great favor by the Chicago public. Their annual visits always attract great audiences and elicit vast enthusiasm. The reasons for their popularity are easily stated; Mr. Oberhoffer is a magnetic personality who does great things in that division of symphonic literature which may be called 'subjective,' and he has a fine orchestra that grows better from year to year."—Chicago Tribune, February 23, 1914.

"The orchestra from the Northwest is a welcome guest each season. Since its first concert here it has grown steadily in the public's favor. It set its standards at the start by a splendid performance of the 'Leonore No. 3' overture. The orchestra's playing was brilliant, its quickness of shading admirable and its tone generally of a hearty, healthy beauty. Mr. Oberhoffer is justified in his confidence in the ensemble, and the hand's clientele may rejoice that it has built so admirable an orchestra in little more than a decade."—Chicago Inter Ocean, February 23, 1914.

"Emil Oberhoffer is an exceedingly interesting personality, always the dominant force with his orchestra, which he has modeled to his interpretative will so that you have the distinct sense that they are expressing his artistic convictions, and he has something to say worth listening to. He dramatizes all that he plays, delighting in striking contrasts of dynamics and tone colors which sometimes surprise you, yet come naturally from the meaning of the music as viewed through the glass of his intense temperament. However, we may differ as to the expression of truth, Mr. Oberhoffer is a stimulating personality, who always gives you something to think about, and he has a very fine body of men. At times he still sacrifices quality of tone to intensity, but he has something to say, the courage to give expression to what he believes and with the dignity of conviction."—Chicago Post, February 23, 1914.

"Undoubtedly the Minneapolis Orchestra has come into its own and the older organizations should look well to their laurels lest they be wrested from them by these young, vigorous players, who have come out of the North, many of whom look to be around the early thirties. Fresh blood has been instilled into orchestral achievement and to the praise of

Cleveland, this body of musicians was early recognized through the broad vision of Mrs. Hughes."—Cleveland Leader, March 7, 1914.

"Comparisons are odious in music, as elsewhere, so none will be made, only to say that the performance of Emil Oberhoffer and his magnificent orchestra was a revelation even to those who have heard the most famous symphony orchestras in this and foreign lands, as not only was the orchestra work perfection, but the talents of the players were brought to the most effective realization through the appealing understanding of the director and the manner in which he worked the great orchestra to artistic climax after climax, never allowing even a single note to pass without giving it the full beauty intended by the composer. The director was one in fact as well as title, as he beckoned to each instrument when it was to stand forth in some delightful bit of solo work and even gave the accentuation of each note, thus producing musical beauties that have never before been heard in concert in this city."—Dayton Daily News, March 11, 1914.

"Seldom in this city has there been a more enthusiastic symphony audience or more popular outbursts of applause than marked the appearance for the third time in Buffalo of the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, at Elmwood Music Hall last evening. This comparatively new symphony orchestra has taken tremendous strides musically during the past five years, and is now to be reckoned with as one of the greatest of our American symphonic bodies. It is an organization which has good red blood in its veins, and is happily devoid of the lack-lustre efforts of weary routinists. Mr. Oberhoffer as a conductor, while adhering to classic traditions, gives to his readings a vitality which bespeaks the virile individuality of the man, who is at once a great musician and a great scholar."—Buffalo Courier, 1914.

"It is no exaggeration to say that this organization (the Minneapolis Symphony Orchestra) is the equal of any which has visited Rochester thus far. There were many things about it which put it in advance. The whole tone of the orchestra, while capable of immense climaxes, never went to the point of being anything but beautiful. Minneapolis must be congratulated on having such an organization."—Rochester (N. Y.) Herald, 1914.

Address Correspondence to Wendell Heighton, Manager

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CIVIC MUSIC

In order to correct an erroneous impression now obtaining among some musicians of the city as to which concerts are given under the auspices of the Civic Music Association and which are not, the directors of the Association make the following statement regarding their method of scheduling concerts.

First—Although some of the musicians refuse the remuneration, soloists are always offered a nominal sum or the use of a taxicab; choruses, their car fare; orchestras, the transportation of their instruments and fees for the union men.

Second—All arrangements with soloists or directors of quartets, choruses or orchestras are made by the superintendent at the office of the Civic Music Association, 539 Fine Arts Building.

Third—Some days before each concert the office sends to each soloist or to the directors of groups a written statement of such details as: the location of the park, car line, date and hour, financial agreement, stage arrangements and the name and address of the Civic Music representative who will attend the concert.

Fourth—Within a week following each concert, either the president or superintendent writes notes of acknowledgment to the musicians enclosing the treasurer's checks for the amounts agreed upon.

It is hoped that this statement will make it very clear that only the concerts arranged in the above manner are given under the auspices of the Civic Music Association.

Music in Chicago

DEWITT DURGIN LASH CONDUCTS MESSIAH PERFORMANCE

Much to be commended is Mr. Dewitt Durgin Lash for the excellent work his chorus is doing at the Buena Memorial Presbyterian Church, Broadway and Sheridan Road. He has succeeded in building up an organization which is not only a tribute to his ability as a director but a

as whole souled enthusiasm. While many of the popular and much used chorus numbers were not given, there were enough to lead one to believe that the usual list will be presented at the performance next year. Their first number, "And the Glory of the Lord," was given in an inspiring if somewhat sturdy manner, and "For Unto Us a Child Is Born" was sung with as much effectiveness as any body of singers could show after so few rehearsals. "Lift Up Your Heads" well deserved the applause which followed its conclusion, and the best work of the chorus came in their glorious rendition of the "Hallelujah Chorus." Much sublime expression was weaved into the singing of "Worthy Is the Lamb," which closed the evening's affairs. Mr. Lash conducted with sureness and vigor, showing at all times a complete command of the work at hand and definite ideas as to how Handel's great work should be presented.

Mr. Kimbell brought a real thrill with his excellent interpretation of the opening recitative, "Comfort Ye." His voice was never more vibrant and wholly at his command than in these beautiful phrases, and he presented "Every Valley" in unusually good style. "Thy Rebuke" and "Behold and See" were sung with a fine display of expression, both for the music and text, and in "But Thou Didst Not Leave His Soul in Hell" as well as "Thou Shalt Break Them," Mr. Kimbell's vocal and interpretative gifts were used with such dramatic intensity that he



ESTHER WALRATH LASH

great factor in the life of the above named church and one in which that neighborhood of the city may well feel proud and offer its unstinted support. That these latter suggestions are already well heeded was noted on Friday evening, January 5, when the little pointed church was packed to the doors by an audience which was unusually enthusiastic over the first production of "The Messiah" given by the chorus of sixty voices with Mr. Lash at the conductor's stand and the following soloists: Esther Walrath Lash, soprano; Mabel Corlew, contralto; Grant Kimbell, tenor, and Julian Worthington, bass.

The chorus, which by the way was one of the best dressed ever seen outside the loop, is especially well balanced, for once there were as many tenors as basses. Their singing showed the effects of a taxing drillmaster, a sincerity and unity of purpose as well



MABEL CORLEW

created a great burst of applause among his hearers.

Mrs. Lash made her debut as a "Messiah" soloist upon this occasion and made a most favorable impression. She has a stage presence much in her favor and proved to be a splendid musician, for she sang the difficult "Rejoice Greatly" in a style worthy a vet-



DEWITT DURGIN LASH

eran and sang with a very commendable flow of tone in "Come Unto Him." She was, perhaps, at her best in "I Know That My Redeemer Liveth," into which she brought much feeling and beauty of voice.

Miss Corlew also achieved a well-merited success upon this occasion. Her voice, which is ample for all requirements of the "Messiah" score, stood her in good stead at all the times she occupied the soloist's position. "O Thou That Tellest Good Tidings" was a tribute to her ability as an oratorio singer, as was "He Shall Feed His Flock."



GRANT KIMBELL

Her rich full contralto, however, was heard to best advantage in "He Was Despised," where she revealed fine tonal work and deep expression.

Mr. Worthington is to be especially commended for having his solos well committed. He delivered two of the bass arias during the evening with confidence and sincerity if not with any rare display of vocal art.

Four accompanists were used. Amy Kleinofen, organist, played the "Overture" and "Pastoral Symphony" in a satisfactory manner. She also accompanied the chorus, as did Janet Honess Taylor, pianist. Katharine Howard Ward, organist, was the accompanist for the soloists and all that could be desired came from the organ at those times. Margaret Hughes, pianist, also had much to do with every number, and the entire performance was much enhanced by her musicianly work. We hope to hear more from Mr. Lash and his chorus in the near future.

H. M. B.

The Nativity—This very effective cantata, a performance of which was reviewed in Music News last week, was first given at Jamestown, N. Y., by the Swedish Mission Church on Christmas, 1913. It is by David Nyvall, Jr., a young Chicago pianist, and has been published by the Engberg-Holmberg Publishing Company of Chicago.

Butler—Mr. and Mrs. Herbert Butler will give a joint recital Saturday afternoon, January 23, at Kimball Hall.

DE BERNYZ OPERA SOCIETY

The Bertrand de Bernyz Opera, Concert and Oratorio Society, organized to aid needy American talent, and to give public operatic and concert performances in English and foreign tongues, has engaged Mr. Pablo Giaquinto of Naples, Italy, as operatic coach, and Mr. Luigi E. De Francesco, formerly conductor for Hammerstein's "Firefly" Company, as conductor for operatic performances. At the last concert held on January 7 in Studio Hall, 58 West 72nd street, New York City, about twenty-five soloists of the organization sang ensemble several selections and their singing compared most favorably with the great artist Mr. Reynolds Whitney, basso, and Miss Frieda Davis, soprano, were the soloists, and both received great applause for their artistic singing.

— # # # —

Search—Frédéric Preston Search, the distinguished young American 'cellist was a Music News visitor last Saturday. On Monday he played at Evansville, Ind., and from that point will proceed to fill a large number of engagements in the West, accompanied by Robert Raymond Lippitt, pianist.

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St. Cecilia Lodge—At the St. Cecilia Lodge A. F. and A. M., at the installation of officers on January 5 a program of music was given by the Lodge Orchestra, which is composed of fifty prominent Chicago musicians.

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SOME SUNDAY MUSIC

The very much regretted illness of Mme. Schumann-Heink cut the Sunday afternoon concerts down to two and these were both numerously attended and enthusiastically endorsed.

h h h

At the Blackstone

Madam Beatrice Gjertsen sang an excellently arranged program at the Blackstone, including a group of English text songs by Ward Stephens, Woodman, Burleigh and Beach as well as German lieder by Franz, Schumann, Beethoven, Rubinstein, Brahms, Wolf, Hildach and Strauss, and also a group of Norwegian songs by Sinding and Grieg, the latter being particularly distinctive and effective. This writer heard only a group of German songs and the Norwegian works.

"Am Sontag Morgen" (Brahms) was delightfully characteristic, while the "Feldeinsamkeit" was suave to the very limit and a wonderful exposition of the power of the singer to deliver a beautiful pianissimo as well as a pronounced forte.

"Er Ist's" (Wolf) was a fine piece of climax building and "Der Lenz" (Hildach) was absolutely new in the unique and effective treatment accorded it.

Mme. Gjertsen is characterized by much intelligence and individuality, resembling closely Julia Claussen in those respects, and her voice is full of warmth and passion.

Excellent accompaniments were furnished by Isaac Van Grove.

h h h

At the Fine Arts Theater

Evidently "The Flonzaleys" are rapidly approaching "The Kneisels" in popularity, and the Fine Arts was almost completely filled to hear them play Quartets by Reger and Haydn, this being Op. 74 and 17, respectively, the keys being D minor and C major.

The contrast was vivid and thoroughly telling.

Reger was modern, thoroughly bizarre, very brilliant and immensely intellectual.

Haydn was just pure music—severely classic, but of elegant simplicity and thoroughly suave and charming.

The audience admired Reger thoroughly, applauded vigorously and sincerely. After this number (which extended over more than an hour of time) the critics all went away, and with them most of the dilettanti, but the lovers of the Old School remained in force and enjoyed Haydn as chamber music is seldom enjoyed, and applauded with rare spontaneity and cordiality.

The playing of this opus was thoroughly fine.

h h h

At Fullerton Hall

Miss Henriette Weber devoted her attention to "Samson and Delilah" at Fullerton Hall in the evening and besides the excellent assistance of Mr. Itte and the other players, had the artistic services of Mrs. Louise Harrison Slade and Mr. Marion Green, contralto and bass.

A contralto is an absolute necessity in a "Samson and Delilah" evening this need being met bravely by Mrs. Louise Harrison Slade, and it would seem also that a tenor would be the second requirement, but Miss Weber chose instead to have a basso and in Marion Green she found one who sang the part of the High Priest in two long scenes with Delilah excellently.

Besides appearing with much credit to herself in these scenes Mrs. Slade sang the two arias "O Love of Thy Might," and "My Heart at Thy Sweet Voice," and won an ovation from the audience.

Her voice is so beautiful and her artistic sense so well marked that she is invaluable in these "Evenings" and from week to week gains more and more both in popularity and the ease and assurance with which she fulfills her tasks.

Miss Weber gave a splendid little talk on Saint-Saens, characterizing him as the "man of many gifts and talents," and speaking in some detail of his individual virtuosity as well as of his compositions for orchestras, piano and solo voice as also in cantata, chorus, and opera.

Miss Weber is so fine in so many ways herself that one is apt to lose sight sometimes of the fact that she is a splendid pianist but on Sunday night this fact was made so evident that no one could fail to note it especially.

The "Dance of the Priestesses" was played so well by Miss Weber and her associates that it received the greatest applause of the evening and was of necessity repeated, while the "Ballet Music" of the last act was only a trifle less popular.

On next Sunday evening "Lohengrin" will be given, the soloists being Lucille Stevenson and Mrs. Fletcher Dobyns and on January 24 "Natoma" will claim attention with Marjorie Dodge Warner and Alfred Kanberg.

C. E. W.

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SONG AND BASEBALL AT THE MAJESTIC

Woven into the varied and excellent list of attractions at the Majestic Theater last week was much music and baseball.

After music, baseball comes in for a good share of thought and pleasure for this particular scribe. We were anxious to see how the two would mix when placed side by side, hence our visit to Chicago's leading vaudeville theater.

Maurice Burkhardt and Elmore White in an act named "Home Run Hitters in the Singers' League," gave us our first taste of the mixture and was not half bad.

Mike Donlin of the "New York Giants" and Marty McHale of the "New York Yankees," let it be said, brought out the real feast and test. They mixed the two in fine style and called the offering "Right off the Bat." Mike, however, did not sing, but Marty was there with a voice and list of good Irish melodies that was a real treat and wholly commendable from every viewpoint.

Sylvester Schaffer, headliner, and reputed to be the highest salaried artist in the world, closed the night's entertainment by presenting ten big acts in his own person among these was a violin solo which he delivered in as convincing a manner as he shot a pipe from a dog's mouth, painted a beautiful picture or rode a handsome and graceful gelding through a number of the latest dances.

H. M. B.

— # # # —

Hamlin Park—At Hamlin Park last Sunday afternoon, under the auspices of the Civic Music Association an excellent program was given by the Illinois Theater String Quartet and their director, Antonio Frosolono.

ORCHARD SCHOOL CONCERT

The Orchard School of Music and Expression accomplished the second of a series of three recitals by members of the faculty Tuesday evening, December 5 in the Recital Hall of the school, 1533 Hyde Park boulevard.

Those assisting in the program were Mrs. Grace Saltonstall, soprano; Mrs. Jes-



MRS. GRACE SALTONSTALL

sie De Vore, violinist; Mrs. Jennie Bowmar Ricketts, reader; Miss Zula Zeigler, pianist; Mrs. Charles Orchard, pianist.

Mrs. De Vore and Mrs. Orchard opened the program with the Brahms Sonata in A major. It was done in a thoroughly satisfying manner, for as a German musician present remarked, "they played in the true Brahms spirit." A charming group by Cui, Tor Aulin and Ambrosius was also well received.

The beautiful Victor Saar setting of the Browning Song Cycle was given by Mrs. Grace Saltonstall in an interesting and attractive manner. Mrs. Saltonstall possesses interpretative ability in an unusual degree. A later group of La Forge, MacDowell and Rummel demonstrated her versatility.

Mrs. Jennie Bowmar Ricketts, a charming woman as well as a fine reader, gave a splendid reading of Oscar Wild's "Happy Prince" and other numbers. She possesses the faculty of winning her audience and holding them. Miss Zula Zeigler, substituting for Miss Thomas, who was unable to be present, played the Debussy Nocturne and "Fledermaus Waltz" by Strauss-Schuett with much tonal beauty, clarity and artistic finish.

Miss Zeigler is so attractive in manner and appearance, and withal such a fine pianist, that she will undoubtedly become a favorite in Chicago. In fact, it would

be hard to find five more earnest and attractive women than those who gave the program.

Mrs. Orchard and her teachers stand for the best; they are giving of their best. That the people of Kenwood and Hyde Park have been quick to respond can be seen by the very fine and intelligent audience attending these recitals. The third of the series will be given Tuesday evening, March 2, by Mrs. Jessie Nichols Baldwin, soprano. Miss Jessie De Vore, violinist; Miss Olene Wallis, pianist, and Miss Zula Zeigler, pianist, and Mr. Walter Brauer, cellist.

N. D. P.

THE SYMPHONY ORCHESTRA

The programs of last week included the Brahms "Symphony No. 3" and numbers by Mendelssohn and Stephan, besides the Lalo "Concerto" for 'cello, which was played by Pablo Casals, an artist almost unknown in Chicago, who, at this time, made a good impression.

In view of the recent death of Carl Goldmark, and in honor of his memory, the orchestra played a movement from his



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"Rustic Wedding" symphony, in addition to the announced pieces.

The following note was included in the programs:

CARL GOLDMARK
BORN 1830
DIED 1915

The passing of Carl Goldmark has removed from the world a figure conspicuous in its musical life for many years.

He was best known to Chicago concert goers by his symphonies, "The Rustic Wedding," Op. 26, and the No. 2, Op. 25, and overtures, "Sakuntala," "In Spring," "Sappho" and "In Italy."

The program for this week reads as follows, the pianoforte "Concerto" to be played by Arthur Shattuck, a young American:

Concerto, F major.....Bach
Overture—Prince Hal.....David Stanley Smith
Concerto for Pianoforte.....Boyle
Intermission
Symphonic poem—The Sirens.....Gliere
Variations, Op. 36.....Elgar

Fischel—Mr. Max T. Fischel announces violin recital by his artist pupils, Gertrude Consuelo Bates and Alfred Goldman, in February. Exact dates to be announced later.

Grow—Miss Ethel Grow, the Chicago contralto, who is spending this season in London, is now located at 27 Kildare Terrace, Bayswater, W.

AMERICAN CONSERVATORY

The American Conservatory opened its post-holiday series of concerts at Kimball Hall last Saturday and drew the usual capacity audience to hear some advanced piano pupils of Allen Spencer and some vocal pupils of Edward Clarke.

Of those heard, Mrs. Kahle, in spite of a very bad position at the piano, played the Corelli-Godowsky "Pastorale" with much tonal beauty, bringing out specifically its "Angelus" characteristic. Miss Ginsberg offered a Chopin "Prelude" and a Moszkowski "Tarantelle," and Miss Masley a Chopin "Nocturne."

Mr. Roberts made the melody line in the "Pigoletto" paraphrase very distinct and appealing and was altogether of fine quality excepting that he needs to make the cadenzas in the Liszt piece more virtuosic, while Mr. Jessen showed himself very near the professional class of pianist in his suave playing of a Chopin "Nocturne" and the masterful way in which he built up the climaxes in the Wagner-Liszt "Liebestod," from "Tristan and Isolde."

Miss Marjorie Greenleaf sang "The Little Silver Ring," by Chaminade, with very sweet quality and "I Don't Ceare," by Carpenter, with much intelligence. She is thoroughly effective in her style and appearance.

Mr. William Breach sang some German lieder with great skill and displayed a thoroughly pleasing voice and a generally good concert style, though he should be told that a man soloist always lets his woman accompanist precede him in leaving the stage.

Others who played were Miss Riley, Miss Hubbard, Miss Doig, Miss Schuyler, Miss Ambrosius, Miss Schapre and Miss Gabler, while Pearl Heleyne Mayne also sang a group.

The program of next Saturday afternoon will be given by advanced pupils of Frank Van Dusen, voice pupils of John T. Read, and violin pupils of Ramon Girvin, and reads as follows:

Papillons.....Schumann
Miss Margaret Hughes
Air de Salome (Herodiade).....Massenet
Miss Florence Jernberg
Etudes—Op. 10, No. 3 and No. 12.....Chopin
Mr. Grant Nolan
Aria.....Tanaglia
Mazurka.....Volpe
Mr. Charles Swalm
Swallow Song.....Del Acqua
Mrs. May Healy Brennan
Butterfly.....Grieg
To Spring.....Grieg
Miss Mildred Barnes
Romance.....Svendsen
Perpetuum Mobile.....Ries
Mr. Arthur McCracken
A Rose Rhyme.....Salter
The Cry of Rachel.....Salter
Miss Margaret Madden
Etude de Concert.....MacDowell
Hungarian Rhapsodie No. 11.....Liszt
Miss Idorna Newmark
Miss Charlotte Allen, Accompanist

Hillebrand—Kathryn Hillebrand, soprano, will give a song recital Wednesday, January 20, 1915, at 8:15 p. m., in the Auditorium Recital Hall. Assisted by Bianca von Weber Finney, violinist; Richard Schroeter, flutist of Chicago Symphony Orchestra, and Arthur Fram, pianist and accompanist.



Grant Kimbell

TENOR

Excerpts of Recent Press Comment.

"St. Francis," Chicago North Shore Music Festival 1914

Edith Chapman Gould of New York, and Mary Ann Kaufman and Grant Kimbell of Chicago, all did beautiful work.—Glenn Dillard Gunn, Chicago Tribune.

"Messiah" with St. Paul Symphony Orchestra

Mr. Grant Kimbell, tenor, was very satisfying in his work, rising to the full expectation of the audience. He has a very sympathetic voice which he has the power to use most effectively in oratorio.—Evening Kansan Journal, Newton, Kas.

"Messiah" in Chicago

Mr. Grant Kimbell has a voice and musical style which suits the "Messiah" to a nicety. His voice is smooth, warm and full, his musicianship undoubtedly fine and his interpretative style absolutely suited to oratorio requirements. The recitatives were sung with fine vocal beauty and an intelligence which made them unusually effective and "Thou Shalt Break Them" was filled with a brilliance of technic which showed Mr. Kimbell the possessor of varied color and always appropriate style.—Music News, Chicago, Ill.

"Stabat Mater" (Rossini)

Grant Kimbell displayed one of the finest tenor voices ever heard here. His tones are mellow, clear and singularly sympathetic and his work is highly artistic. His solos were greatly enjoyed.—Rockford Republic.

"Swan & Skylark" (Goring-Thomas)

Mr. Kimbell's work was par excellence. His voice is a beautiful tenor of splendid range. Mr. Kimbell has temperament and displayed many novel effects in the work. His shading, accent and handling of tempos revealed the thought and study expended in mastering these intricacies.—Record-Herald, Indianola, Ia.

Recital

Grant Kimbell, tenor exhibited a most beautiful quality of voice, well schooled and capable of most delicate shading. He reaches splendid climaxes and the upper tones are very beautiful and well rounded. His aria was given with a verve and finely shaded nuance that captivated the audience, South Bend, Ind.

"Rose Maiden"

If laurels had been awarded they would have gone to Mr. Grant Kimbell, a tenor whose voice is of that rarely beautiful quality seldom heard. Mr. Kimbell has achieved much for so young a man and his artistic work, combined with his unusual voice, brings him in constant demand as soloist.—The Tribune, Gary, Ind.

"Rebekah" (Barnby)

Mr. Kimbell is the possessor of a beautiful voice which has an appealing, sympathetic quality; the kind of a voice which one instinctively likes.—Wisconsin State Journal, Madison.

"In a Persian Garden" (Lehmann)

Mr. Kimbell has a strong, clear voice which he controls exceedingly well. He is one of the best tenors we have ever had here.—Baldwin Press, Baldwin, Kas.

Recital

Mr. Kimbell seemed to be a prime favorite with the audience. He is possessed of a beautiful tenor voice and sings with much dramatic power. His work was thoroughly enjoyed.—Tribune, Marysville, Ohio.

"Morning of the Year" (Cadman)

Mr. Kimbell was at his best which means there are few better. His solo and quartet work was of the finest and his voice especially pleasing in the higher register. Mr. Kimbell is an artist in every sense of the word.—Beloit Daily News, Beloit, Wis.

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PALMER CHRISTIAN AND CORA LIBBERTON IN RECITAL

William Faulkes' "Concert Prelude and Fugue," might not only be selected as typical of the English ideal of organ music, but just as readily as an identification of English traits of character. The prelude has a gentle firmness underneath its smiling, even melodiousness, a firmness that is conscious of itself and ready to speak out if disturbed, but as wholly admirable as are



CORA LIBBERTON

the well tilled fields and neat villages of the landscape. It speaks of rural quietness and content. The Fugue is succinct, compact, with a squarely definite, almost dictatorial theme, and with sufficient elaboration to make liberal use of its possibilities without exhausting them, and thereby leaving an impression of reserve strength. In the whole work there seems no superfluous phrase in the steady ever-moving measures, no halt or hesitation, and a prompt conclusion when what was important had been said. It sounded as ruddy-faced, clean-limbed, clear-eyed, robust and sturdy as a dweller of the "right little, tight little isle." And Mr. Christian played it in the same way, with no end of red-blooded vigor and manliness, and a sounding authority which gave no hint of limitation of technic to grapple with any difficulties presented. He played a number of other things, but no one gave a fuller exemplification of his admirable qualities—the blending of the fine grain of spirit with thorough manliness and strength.

W. C. MacFarlane has given organ literature something rarely serviceable in his "Evening Bells" and "Cradle Song." For the bells' refrain he has made use of, either consciously or unconsciously, the "Ding, Dong" from "St. Michael's Tower." On an organ with modern resources it is effective to the last degree. Mr. Christian played it with numberless niceties of touch and taste, not forgetting a sense of the value of the pause. He played the Kreiser "Caprice" with exhilarating brilliancy and made a great deal out of the De Lamarier "Suite" and the other items on his program.

Mrs. Cora Libberton contributed two

songs, Mrs. Beach's "Exaltation" and Mrs. Salter's "Serenity." She has one of those lovely voices which we classify as "child-like," because of the purity, clarity and sweetness of their character. They need no forcing to make them carry, for they do this more readily than voices of more ample volume, and they hold their own in concerted work as well as in solo effort. Added to these natural gifts Mrs. Libberton has the added charms of personality and temperament, and an evident sincerity which lent itself well to her delivery of the Franz-like phrases, of the Salter song. The "Exaltation" was not quite so satisfactory, and the comment might be hazarded that she was over-zealous in her interpretative desire, and missed the abandon needed. The shortcoming, however, may be in the song. She will know whether I am right or not.

All these enjoyments and many others were found on Sunday afternoon at Kenwood Evangelical Church on the occasion of Mr. Palmer Christian's regular monthly recital, before an audience of good size and quality.

ALBERT COTSWORTH.

PERMELIA NEWBY GALE

Sunday evening, January 10, the Sinai Orchestra had for its soloist Permelia Newby Gale, contralto. The excellent programme given by the orchestra at Sinai Temple are drawing splendid audiences. The program for the orchestra comprised numbers by Wallace, Delibes, Titi, Gillet, Strauss and Liszt.

Mrs. Gale's splendid voice and charming personality won her many new friends and admirers for her excellent singing. She gave a masterful rendition of the aria from "Don Carlos" that won her much applause. She gave as an encore a "Lullaby" that was given in a very pleasing manner. Her next group was a group of songs by Gertrude Ross, "Sunset in the Desert," "Night in the Desert," "Dawn in the Desert," giving them with a fine regard of the varying moods. "A Secret," added for an encore, was very artistically done.

The Ballet Suite No. 1, "La Source," Delibes, was given as a splendid reading by the orchestra, as was the Strauss waltz, "Roses from the South." The Strauss number was especially well done.

Messrs. Quensel and Frank gave a splendid account of themselves in the flute and horn duet. The Liszt Rhapsody No. 2 was given, but the reading was marred by the hustle for wraps. The management would do well to use their influence in this matter before it becomes a habit.

H. W. P.

AMATEUR MUSICAL CLUB

The next program of the Amateur Musical Club will be given by Katharine Goodson, pianist, Monday, January 18. The program follows:

Aria	Pergolesi
Gigue in B Flat	Bach
Capriccio	Scarlatti
Sonata in A Flat, Op. 110	Beethoven
Fantasie in F Minor, Op. 49	
Three Etudes	
Mazurka in A Minor, Op. 17, No. 4	
Scherzo in B Flat Minor, Op. 31	
	Chopin
Suite Moderne, Op. 15, Prelude	Arthur Whiting
Chansonnette	
Danse	
Sans Souci, Op. 25, No. 2	Henry Holden Huss
Marzwind, Op. 46, No. 10	MacDowell
Clair de Lune	Debussy
Rhapsodie No. 2	Liszt

CHICAGO WOMAN'S MUSICAL CLUB

In spite of wars and rumors of wars the fourth monthly concert of the Chicago Woman's Musical Club was given last Thursday afternoon at the Francis I. room of the Congress Hotel to an audience which overflowed the place to such an extent that nearly as many people were in the outskirts or turned away entirely as were actually in hearing of the remarkably good program offered.

The program was given by Alice Ione Cramer, soprano, and Mrs. Marie Yahr, contralto, members of the club, assisted by Jessie Isabel Christian, soprano, and Thomas Valentine Purcell, violinist, the latter soloist with the Schubert Symphony Club.

Miss Christian would be singing with the Paris Grand Opera this season but for the war, and Music News readers will recall a very interesting article printed about her European success in one of our August issues.

She is a woman of fine presence and style and her attitude toward her art is on the highest plane, for her technic has been cultivated to a degree which makes it impeccable, and her intelligence in interpretation is notable.

Few singers can do the feat demanded of a coloratura soprano so skillfully and still fewer have a breath control which enables them to shade their work so definitely and so effectively.

The "Caro Nome" (Rigoletto) was sung with great purity of intonation and crystal clarity as regards quality. The trill in the

Bond's "Little Pink Rose" was made unusually appealing, and the Grieg "Solvejg's Song," was given a reading which could not often be duplicated for purity of vocal art.

Mr. Purcell is a young violinist with very distinct personal and musical graces. His appearance is fine and his tone is exhilarating.

The "Faust Fantasie" (Wieniawski), was played in a way to prove splendid technical equipment and with a taste which brought out its brilliant beauty.

The Bazzini "Adagio" was thoroughly suave in tonal quality and in the excellence of phrasing and coloring, while the Sarasate

programmed youth performed a similar service for Miss Christian.

Miss Cramer has a limpid quality of tone and entire control over a voice of range and power.

She was in fine form and has never been heard to better advantage.

"Il est doux" (Massenet), opened the program with a fine display of musicianship and in the "Dreams" of Chaminade, "Way Down South" (Homer), and "Serenade" by Strauss, she added very much to her pres-



THOMAS VALENTINE PURCELL.



JESSIE ISABEL CHRISTIAN



MARIE YAHR.

tige and to the musical charm of the afternoon. So well liked was her work that two encores were necessary, the first being "The Chimes" by Lola Carrier Worrell of Denver, and the second that splendidly impressive little bit, "The Wind," by Spross.

Mrs. Marie Yahr has a truly impressive voice and style and her success on Thursday was a notable one.

Her voice is very full and resonant and yet is also under admirable control so that all shades and degree of expression are possible to her, while her interpretation is at all times thoroughly good.

The "Che faro" from Gluck's "Eurydice" was sung with much solidity but a constant warmth of feeling, Daniel Protheroe's "Sometime" proved thoroughly attractive in her reading, "D'unc Prison" (Hahn) was effective, and Gertrude Ross' "Dawn in the Desert" was built up to a fine climax. Good accompaniments were played for her by Marie G. Easterly, while Mrs. Edythe Pruyn Hall proved her good taste and fine musicianship "at the piano" for Miss Cramer.

C. E. W.

"Zigeunerweisen" was a genuine piece of virtuosity.

The various movements were well differentiated and the entire number was rounded out into true musical significance.

Mrs. Lovie Zenck Purcell played good accompaniments for Mr. Purcell and an un-

Smidt—Mrs. Mable Corlew-Smith has the following important dates for January: January 5, "Messiah," Austin; January 8, Willard Woman's Club; January 21, Concert at Wheaton; January 27, "The Golden Legend," Clinton, Ia.; January 28, Orchestra Concert, Second Congregational Church, Oak Park.

concluding phrase was beautifully negotiated.

"Porquoi" from "Lakme" showed fine breath control and suave phrasing.

Rogers' fine little song, "The Star," was sung with great significance; Carrie Jacobs-

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A SUNDAY AFTERNOON MUSICALE

Dr. Frederick Clark's studio at 83 Auditorium building was the scene of a delightful hour of music and social chat on Sunday afternoon, January 10, when a goodly number of musicians and literary people gathered to hear the short but very enjoyable program. Dr. Clark's studio is an especially attractive one and easily makes up into a very satisfactory concert and reception room. Mrs. Coolie, a pupil of Mr. Clark, sang a group of songs in a manner which was indeed a credit to herself and teacher. She possesses a brilliant soprano voice, uses it with considerable intelligence and displays much interpretative ability. An interesting talk and the delivery of a number of fine readings by Mr. Newell was an enjoyable part of the hour.

Dr. Clark, who is making a speciality of character songs in costume, such as the leading arias from the "Elijah," Indian songs, pirate songs and negro songs, delighted his hearers with a group of numbers composed of "Songs My Mother Taught Me," Dvorak: "Uncle Rome," Homer, and "Vision Fugitive," Massenet. He is possessed with the ability to place himself as well as his audience very much at ease, a rare gift in itself, but combine that with his excellent vocal art and keen taste as to the proper thought necessary to make his songs different, interesting and enjoyable, and you find one of the most satisfactory singers heard recently.

We will have more from this studio along the same lines, as Dr. Clark announces a Sunday afternoon musicale each month from now on to which his many friends and admirers are invited to attend. H. M. B.

Cramer—Alice Ione Cramer, soprano, who made such successful appearances before the Nike Club Monday afternoon, January 4, in "The Persian Garden," and the same evening at the Epiphany organ recital, and at the Chicago Woman's Club, Congress Hotel, on January 7, will sing two groups at a concert in conjunction with Elena Moneak, violinist, and Grace Desmond, pianist, at Sherman Park, January 20.

Sgambati—Giovanni Sgambati, composer, died in Rome during December.

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JOHN DOANE AT ST. PAUL'S
EPISCOPAL

The current dinner of the Organists' Guild was given at St. Paul's, Mr. John Allen Richardson playing host in most engaging style. He certainly persuaded his church ladies to serve a dinner that made some of the usual ones take a seat way back. And his rector, Rev. Herman Page, gave a short address so packed with good material that every thinking player had food for reflection and application. The truth is being forced home to all organists that the clergy have some views about music's mission in the church service that it will be well to heed as well as to profit by. Music as well as everything else offered in church, in these days, must have the thought of service back of it, if it is to be acceptable.

After the dinner the gathering adjourned to the church, soon followed by the procession of the men and boys who make up Mr. Richardson's choir. And they were singing the processional unaccompanied, and doing it with impeccable pitch and some beautiful cadences of power and warmth. Afterward Mr. John Doane gave a recital, which included the customary variety and contrast, as well as a novelty in the shape of a "Fantasia" for two performers by George W. Andrews, in which Mr. Doane was joined by Stanley A. Martin. The number was effective and interesting and perhaps would be more brilliant upon a larger instrument. It just seemed to fall short in its high moment.

The choice moments for the reviewer were in the Rheinberger Theme and Variations. The subject in itself is simple and human in its honesty, and the working out has been accomplished so naturally that the variations seem to be a spontaneous bubbling out. Mr. Doane did them all with unusual nicety of thought, registration and sentiment, and nothing which came after robbed the offering of its primal place. The Sibelius "Romanze" is built on fine lines, strong, vigorous and original in material and development, and offering excellent opportunity for brilliant endeavors for the player, which were fully realized by Mr. Doane.

The choir contributed two anthems, with Mr. Richardson, alert and authoritative, at the organ. Miles Foster's "There Were Shepherds" is just as attractive as everything else the capable Englishman has done, and the introduction of the old carol for a finale was a happy thought. The choir did it beautifully as well as the undying harmonies of Tours' "Sing O Heavens." May its shadow never grow less. There were a succession of new and striking contrasts in the presentations, the use of lovely pianissimo effects being not least of the merits. Mr. Arthur Merz sang the baritone solo excellently in the Foster and Mr. William Clifford did the familiar "Blessed Is He" in the Tours with the nicest sort of inflection and tone against the accompanying voices which are its background.

ALBERT COTSWORTH.

Craven—Carl E. Craven is to be congratulated upon his offer for the position of tenor soloist with the all-American Concert Company, to be put on the road as one of the C. W. Best Artists series next season. However, Mr. Craven finds that his large class of pupils as well as his church and recital engagements will not allow him to leave the city for such an extensive tour.

PROTHEROE'S CANTATA, "THE
STORY OF BETHLEHEM," AT
THE LAKE VIEW PRES-
BYTERIAN CHURCH

Wednesday evening, January 6 a benefit concert was given by the choir at the Lake View Presbyterian Church. Mr. Ernest D. Dewey is the conductor of the choir at this church, and Miss Stella Roden organist. The soloists were Miss Helen Edith Peterson, contralto; Mrs. Harriet H. Seyl, soprano; Mr. Ernest Peacock, tenor; Fred W. Frank, basso.

Mr. Protheroe has expressed himself well in "The Story of Bethlehem." The story has been followed with great care but the treatment musically is very original and grateful to soloists and chorus.

The Prologue, sung by chorus, trio and tenor, was given with a spirit that was very effective. Mr. Dewey has built up a very fine chorus that gave proof on this occasion of their sincerity of purpose. The most effective of the chorus numbers were "We Bow to Thee," "O Come All Ye Faithful," and the closing number, "Sing and Rejoice."

Mrs. Seyl gave a good account of herself in the various numbers. Her most effective singing was done in "The Angel of the Lord," and "And There Were Shepherds." Her voice is of good range and quality, the lower tones were especially pleasing.

Miss Peterson's contralto voice is gaining her much praise from press and public, strengthening the already good impression and winning many new friends and admirers by her splendid singing. Her rendition of the solo numbers left nothing to be desired for one who loves fine singing. "The Shepherds Came with Haste," and "A Christmas Lullaby" were especially well done. Mr. Ernest's splendid tenor voice was heard to a fine advantage and it is safe to say it will gain a fine place for himself in music circles. He did some especially good work in "The Star" and "And Being Warned of God."

Mr. Frank's fine baritone voice was heard with much pleasure in the bass part, "Love is His Throne," found him at his best.

Miss Roden proved herself to be a very capable organist and musician by her splendid reading of the organ score. She gave a splendid rendition of the intermezzo that was very much enjoyed. The quartet did some excellent singing throughout the evening. They were at their best in "He Slumbers Not," which was redemanded.

H. W. P.

FIRST PRESBYTERIAN

The choir at the First Presbyterian Church gave a splendid account of itself in numbers by Matthews and Noble. Mrs. Brocken's fine contralto voice was heard to an excellent advantage in "He Shall Feed His Flock." She gave it with fine style and spirit that speaks well for her ability as an oratorio and church singer. Mr. F. S. Moore furnished good accompaniment.

The other members of the quartet are Mr. Downer, Mr. Merz and Mrs. Fritch.

Weber—Miss Henriette Weber gave her Lecture on "The Origin of Music" at the Chicago College Club on last Saturday morning.



LOUIS KREIDLER

LAKE VIEW MUSICAL SOCIETY ENJOYS FINE CONCERT

Once each year the Lake View Musical Society brings in one or more artists of concert fame to perform for the pleasure of its six hundred or more members. This season Mr. Louis Kreidler, baritone, and Beatrice Harrison, cellist, was chosen to perform that function. The concert took place on Monday afternoon, January 11, at Martine's Hall and a capacity house greeted the two splendid soloists. It would indeed be hard to believe that Miss Harrison or Mr. Kreidler ever faced a more appreciative and we might say fashionable audience. That the society is either made up with musicians or those very much interested in music, goes without saying, but that this women's organization is becoming a stronger factor each year in the development of musical affairs in Chicago, is proven by the announcement made on Monday afternoon, that its own members will give a public performance of one of the leading operetta's in the near future at the Wilson Avenue Theater, other plans equally as progressive are soon to be realized. These facts and points led one to notice more than usual the wide-awake enthusiasm shown by every one present for the excellently rendered numbers at this particular concert.

Mr. Kreidler, perhaps known to every one present through his operatic work in and about the city, was given a hearty round of applause upon his appearance on the platform and he chose for the opening number, "An Jenem Tag" from "Hans Heiling" by Marschner, an aria, by the way, which deserves many more hearings than it now receives. Mr. Kreidler is always in good voice apparently and seemed especial-

ly so on this occasion. The "Hans Heiling" aria abounded with rich tonal work, as well as abundant dramatic fire, and the "Morning Hymn," by Henschel; "Der Jager" and "Zur Johannisnacht," both by Grieg, which formed the group for Mr. Kreidler's second appearance, found in him a splendid interpreter and thus arose to a high point among the more enjoyable moments of the afternoon. An encore was wedged into the program at this point, owing to the baritone's extra fine singing.

"Requiem," Homer; "The Night Has a Thousand Eyes," Ada Heisel Powers; "The Eagle," Busch, and the "Toreador Song" from "Carmen" made up the group with which Mr. Kreidler closed the program. The Powers number proved to be an especially good setting of those much used verses, but it took the ever-popular "Toreador Song" to find the singer at his best and the audience reached its highest point of enthusiasm upon its conclusion. Of course, another encore was demanded and granted. Mr. Kreidler was fortunate in having at the piano throughout his songs Miss Henriette Weber, who furnished accompaniments wholly satisfactory to the last detail.

Miss Harrison, who won hosts of admirers in Chicago last season through her symphony and her recital appearances, was successful in every way during the afternoon. Her two groups were played with all the grace and finish necessary to create much applause and praise. To this she gave all anyone can give, bows and encores.

H. M. B.

Bohemian Arts Club—The Bohemian Art Club will give a Musical Soiree at Fullerton Hall at the Art Institute Friday evening, January 15.

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RUDI STEPHAN

Of Mr. Stephan, whose "Music for Orchestra" was played by the Chicago Symphony Orchestra last week, Mr. Felix Borowski wrote as follows in the Chicago Herald:

"Mr. Stephan is an unknown quantity in the music of the world; it is not altogether improbable that he will cease to be so in the future. The message that he gave to humanity in his 'Music for Orchestra' is not as the message of other men who are busy, or who have been busy turning out overtures and symphonies from their brains. It is a peculiarly fascinating music which the conductor of the Chicago Symphony Orchestra imported from Germany for the edification of his patrons. The style of it is filled with a curious and desolating sadness. It suggests in several places the ghost of Mr. Schonberg wandering naked and only partially ashamed. There is strange and cheerie harmony contained within the pages of the score and there are not less strange orchestral colors which, as it were, shudder into sound.

"The program book could offer but a limited amount of information concerning the personality of Rudi Stephan. It stated, however, that that composer has been born in Worms—an explanation which, after his sepulchral inspirations had been heard, appeared to be quite plausible. That there should be no joyful notes in 'Music for Orchestra' is, of course, nothing to its detriment. There is much Weltschmerz in the hearts of men at present and Mr. Stephan wrote some remarkably interesting art while he was sojourning in the vale of tears. The orchestra accomplished a perfect interpretation of a composition which Mr. Stock would be well advised to repeat in order that his patrons may the better appreciate and understand it."

MYRTLE FRIEL SINGS BEFORE
MEN'S LEAGUE

On Wednesday evening, January 6, at the regular weekly meeting of the Men's League of the Chicago Sunday Evening Club held at the City Club, Myrtle Friel, soprano, appeared as the soloist of the evening.

Miss Friel sang a group of songs made up with "Little Grey Home in the West," Lohr; "My Shadow" (Stevenson), Hadley; and "Lil' Boy," Kathrine Stockwell Hazzard, which proved to be delightful and enjoyable gems through the presentations accorded them by the soprano. She possesses very praiseworthy ability as an interpreter of the simpler and charming child songs, but her audience of Wednesday night enjoyed the heavier Lohr song best. An encore was demanded and Miss Friel granted the request in a gracious manner.

Miss Bernice Austin, a very capable accompanist, was at the piano throughout the singing of Miss Friel, giving at all times the best of support.

St. Peter's—At the Festival Service at St. Peters next Sunday night the following music will be given: "Magnificat" and "Nunc Dimittis" by Stanford; "Blest Be Thou," Matthews; "Brightest and Best," Hanscom; "Scherzo" from "Sonata" by Herbert E. Hyde; "The Magi Kings," Dubois; "Caprice," John G. Healey; "Stunde der Freude," Bossi.

NORTHWESTERN UNIVERSITY

The Northwestern University School of Music in Evanston presents Christine Miller, contralto, in their Music Hall Thursday evening, January 21.

The program follows:

Come, My Beloved (from "Atalanta").....Handel
Where the Bee Sucks.....Dr. Arne
Be Ye in Love with April-tide?.....Ward-Stephens
Separation.....Ward-Stephens
Liebeslied.....Schumann
Marienwurmchen.....Schumann
Mit Deinen Blauen Augen.....Strauss
Sie Wissen's Nicht.....Strauss
Hans and Grethe.....Mahler
Adieu, Forests (from "Jeanne d'Arc").....Tchaikowsky
From Wigwam and Tepee.....Charles Wakefield Cadman

The Place of Breaking Light
Ho, Ye Warriors, on the Warpath
The Thunder-birds Come from the Cedars
When the Kye Come Hame.....George B. Nevin
Morning Song.....Horatio Parker
Lullaby of an Infant Chief.....Grant-Schaefer
The Mother's Visits.....Alfred G. Wathall
Wind Song.....James H. Rogers
The Star.....James H. Rogers

AMERICAN GUILD OF ORGANISTS
AT ST. JAMES' CHURCH

Sunday afternoon, January 17, at 4 o'clock the Illinois Chapter of the American Guild of Organists will hold a public service at St. James' Church, Cass and Huron streets. The soloists chosen for this occasion are Mr. Harrison M. Wild, who will play Stebbin's "In Summer," and Rossetter G. Cole's "Rhapsody." Mrs. Sarah Wildman Osborn will render the Allegro Appassionata from Guilman's Fifth Sonata, and Mr. Herbert E. Hyde will play "Cradle Song," by Grieg and Bonnet's "Caprice Heroique."

The Guild will have the assistance of the full vested choir of St. James' under the direction of the choirmaster, John W. Norton, who will play the service numbers. Mendelssohn's "Hear My Prayer" is among the important choral numbers to be rendered—Master Earl E. Abramson the soprano soloist.

Munro—Mr. George W. Munro announces that his class of vocal pupils at his Athenaeum Building Studio has never been so large or interesting as at the present time. Many public recitals and concerts will be given later.

Ballmann Concert—Sunday, January 17, at North Side Turner Hall. Martin Ballmann's orchestra will give their eleventh concert. The following soloists will appear: Mrs. Emilia Leonvalli, soprano; Mr. Ernest Torti, baritone.

Calkins—Elton Calkins, tenor, has appeared as soloist in the following churches recently: Woodlawn Park Methodist Episcopal, Kenwood Evangelical, First Presbyterian and the past two Sundays at the Warren Avenue Congregational Church.

Johnson—Jennie F. W. Johnson, contralto, will give a recital at the Rogers Park Woman's Club Tuesday, January 19.

Pyre—Walton Pyre will give a reading at the Deborah Club Thursday afternoon, January 14.

MUSIC TO COME

Friday, January 15

Orchestra Hall, 2:15—Symphony Orchestra.
Little Theater, 8:30—Fuller Sisters.

Saturday, January 16

Orchestra Hall, 8:15—Symphony Orchestra.

Sunday, January 17

Illinois Theater, 3:30—New York Symphony Orchestra.
Auditorium, 3:30—Fritz Kreisler, violin recital.
Fullerton Hall, 8:00—Lecture Recital, "Lohengrin."

Monday, January 18

Auditorium, 8:15—Opening of the Gilbert & Sullivan opera season.
Little Theater, 8:30—Fuller Sisters.

Tuesday, January 19

Auditorium, 8:00—Gilbert & Sullivan Opera Company.

Wednesday, January 20

Auditorium, 2:00—Gilbert & Sullivan Opera Company.
Auditorium, 8:00—Gilbert & Sullivan Opera Company.

Thursday, January 21

Music Hall, Evanston—Christine Miller Song Recital.
Foyer Orchestra Hall, 3:00—Chicago String Quartet.
Auditorium, 8:00—Gilbert & Sullivan Opera.

Friday, January 22

Orchestra Hall, 2:15—Symphony Orchestra.
Auditorium, 8:00—Gilbert & Sullivan Opera.
Austin M. E. Church—"The Creation."

Saturday, January 23

Kimball Hall, 2:00—Chicago Piano College Concert.
Kimball Hall, 3:30—American Conservatory Concert.
Orchestra Hall, 8:15—Symphony Orchestra.
Auditorium, 8:00—Gilbert & Sullivan Opera.

Sunday, January 24

Illinois Theater, 3:30—Gerhardt-Zimbalist.
Fullerton Hall, 8:00—Lecture Recital, "Natoma."

MAC BURNEY SERIES OF SONG
RECITALS

Season at Hamilton Park Field House, Seventy-second street and Normal boulevard. Program No. 8. Monday evening, January 18. Esther Muenstermann, contralto; John Doane, accompanist.
Program:

Ich Liebe Dich.....Grieg
Waldeinsamkeit.....Reger
Lehn Deine Wange.....Jensen
Sappische Ode.....Brahms
Ungeduld.....Schubert
Thy Beaming Eyes.....MacDowell
The Vow.....Eric Meyer-Helmund
The Song My Heart Is Singing.....MacDermid
Only a Rose.....Downing
Sing to Me, Sing.....Homer
Oh, Love, Thine Aid (Samson and Delilah).....Saint-Saens
The Danza.....Chadwick
The Cry of Rachel.....Salter
Gae to Sleep.....Fisher
The Year's at the Spring.....Beach



VIRGINIA AND DOROTHY RICE

VIOLA COLE PRESENTS PUPILS AT LITTLE THEATER

The Chicago Little Theater ceased to be "little" as far as the audience was concerned on Monday evening, January 11, when Viola Cole presented two of her many talented piano pupils, the Misses Virginia and Dorothy Rice in a splendid program, assisted by Miss Gertrude Cole, soprano, with Miss Ada Cole at the piano.

One of the largest audiences the Little Theater has ever held was in attendance and apparently enjoyed to the full the fine display of pianistic ability put forth by these two children. When it became known that the Rice girls have had only two years instruction, their playing is all the more remarkable. They not only have received very commendable piano training, but have been taught correct and gracious stage deportment as well, the latter attainment seeming to please the audience almost as much as the actual playing.

The girls opened the program with a Moszkowski "Spanish Dance," arranged for two pianos, and their playing of it as to rhythm, musical thought and tone work was equal to that of persons twice their age.

Miss Virginia Rice, with Miss Cole at the second piano, played a "Sonata" in C major by Mozart-Greig, with sufficient grace and finish to make it a real artistic point in the program. At this point in the evening's activities Miss Gertrude Cole sang "The Spirit Flower," by Campbell-Tipton, with good voice, enjoyable interpretation and distinct enunciation. At her next appearance the soprano offered Mary Turner Salter's "Love's Epitome." The three numbers which make up this cycle were given with good style and finish.

Little Dorothy pleased the audience immensely by her playing of "The Happy Farmer" and "The Hunting Song," both by Schumann. The "Flying Leaves," by Koelling, and "Sleigh Bells," by Rogers—Viola Cole—both had to be repeated. "Chasing Butterflies," by Dennee, closed this group.

Miss Virginia played as solo numbers a group of five Grieg compositions and "Le Papillon," by Dennee, in a manner denoting splendid training and much original thought for the work at hand.

Miss Dorothy closed the program with "At the Spring," by Josseff, and the "Berceuse," from "Jocelyn," by Godard. Both numbers were arranged for two pianos. The former arrangement was by Miss Cole, who was at the second piano. These young girls will surely be heard from if they continue along the present road. H. M. B.

"THE CREATION" AT PARK AVENUE M. E. CHURCH

Mr. H. W. Owens, with his Haydn Choral Society, presented the Haydn "Creation" at Park Avenue Methodist Church on Monday evening to a very large audience and unlimited enthusiasm.

Many fine choral performances have been registered to the credit of these forces, but never before has so splendidly finished a performance been given by them.

The Haydn Society has a really remarkable number of good singers and the finish of their ensemble has been equalled very seldom by any choral bodies here.

"The Creation" is a cheerful, musical work, beautifully adapted to the needs of just such a society, and it was done at this time in a way to prove excellent musical equipment and a sincere feeling for the poetical and religious aspects of the work.

"Awake the Harp" was sung with fascinating freedom and gaiety. "The Heavens Are Telling" was well poised and was built up to an unusually telling climax.

All the other numbers were done with equal success and Mr. Owens may well feel proud of his work and the society may be assured that it has lost nothing of its old-time effectiveness, but on the contrary seemed on Monday to have taken a decided step forward.

Miss Augusta Collson sang the beautiful soprano solos and did them with much credit to herself and her teacher, Mr.

Owens. Her voice is of sweet quality and her musicianship is good. "With Verdure Clad" was her best number, though all were done well.

Mr. H. E. Haines sang the tenor solos, displaying a good voice and good musical knowledge, but falling short of the excellence of enunciation of both the soprano and bass. "In Native Worth" was sung with much appreciation of its musical values.

Mr. Archer Ballentine has a really remarkable bass voice, and when it is filled out more completely will be an unusual singer, for he has much intelligence and correct style.

All his numbers were well done, and the ensembles in which he appeared proved his further musicianship.

Mr. Haydn Owens at the piano gave some really remarkable orchestral color to the accompaniments and was of continual and very great assistance throughout.

Mr. Harris R. Vail assisted very materially at the organ. C. E. W.

"THE MORNING OF THE YEAR"

The Willard Avenue Woman's Club had as a special musical feature on Friday, January 8, a quartet, Mabel Corlew Smidt, soprano; Lucy J. Hartman, contralto; George L. Tenney, tenor, and Collins Brock, bass. Ethel Geistweit Benedict presided at the piano. The quartet sang Cadman's cycle, "Morning of the Year."

The singers mentioned are all well known in Chicago, and their fine solo work on this occasion was rewarded with great appreciation.

Possibly the most noteworthy feature of the event was the ensemble afforded by this splendid combination. Seldom will one hear such a desirable blending of voices.

There was that equal balance of parts, sincerity and unanimity of purpose, which the audience was not slow to recognize.

In fact, the work was so pleasing and satisfactory that several of the quartets had to be repeated.

Mrs. Benedict proved to be an excellent accompanist, though the instrument used was entirely inadequate.

The members of the Millard Avenue Woman's Club have every reason for congratulating themselves upon the success of the afternoon's musical program.

Radanovits—Another triumph for the Radanovits studios was this week realized when Warren Proctor, tenor, secured the position of soloist in First Church of Christ, Scientist, Chicago. Mr. Proctor's splendid voice is a fine example of Mr. Radanovits' method of teaching. Gertrude C. Proctor, soprano, was special soloist at Unity Temple, Oak Park, Sunday morning, January 10.

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MUSICALE AND THE DANSANT AT THE RESIDENCE OF MME. BEHRENS

An elaborate reception; a musicale of importance; an exhibition of professional dancing; an interlude of general dancing followed by a Catered Buffet supper, supplied an entertainment of varied delights on the afternoon and evening of January 4, in the handsome apartment of Mme. Cecile M. Behrens on West Eighty-first street.

The hostess attired in an exquisite gown of white silk erepe caught up with buds and foliage, and shimmering silver lace, received her numerous guests in the Music Room and Library. New York, as well as out of town was in generous representation—an aristocratic contingent with a decided leaning toward culture and the acquisition of a profounder insight into things musical.

Artist-pupils and society buds with an earnest appreciation of the art of piano playing made up part of the program, which was as follows:

"Humoreske," Dvorak, and "Novellette," by MacDowell, opened the program, and were exceedingly well performed by Miss Anna Doscher. Miss Mildred Karl showed a nice perception of values in her interpretation of the Bach "Fugue," and the "Deutsche Tanze" No. 111 (Beethoven-Seiss).

Mr. Jean Pasquet (winner of the William Mason Scholarship), gave an extraordinary account of himself in the matter of authority, intelligent judgment and sentiment in

a Chopin Etude, and Weber's "Rondo Brilliant." His improvement goes on by leaps and bounds, and he well deserves his teacher's pride in his serious appreciation of her exceptional pedagogic talents.

Miss Clara Schmitt, an artist-pupil of Mme. Behrens, who has won golden opinions wherever she has been heard, here or abroad, was in superb vein, and interpreted her numbers with the élan, repose and wide experience (she is a young creature for such weighty accomplishments), of a Virtuoso.

Her group was as follows:

Introduction Carnival Schumann
Rhapsodie Louis V. Saa-
Rigoletto Paraphrase Verdi-Liszt

Mr. Arthur Mason, an out of town pupil of Mme. Behrens, and a relative of the late William Mason, Mme. Behrens' revered and beloved teacher, showed astonishing progress since last I heard him. His playing proves how seriously he regards his musical studies. In what is practically a pianistic Dialogue in Bruno Oscar Klein's "Secret d'Amour" Mr. Mason differentiated the voices with astonishing clarity, lifting the performance of the work to a high plane of artistry.

Mr. Mason also played the Schumann "Novellette" No. 1 with rare discretion and insight. Surely this interesting and handsome young man—fine, erect and upstanding—if he continues as he has begun, will go far in his art, which he takes with so much of seriousness and intelligence.

Perhaps the most striking evidence of the

talent and application of a pupil under a teacher of remarkable efficiency, initiative and artistic finish, was discoverable in the playing of Miss Estelle Clark, and the spontaneous applause following her efforts indicated the appreciation of the audience.

When last I heard Miss Clark play I was more than agreeably impressed by what promised to flower into a great talent, and my astonishment was almost unbounded at the strides she had made in her work. She discovered a feeling for nuance and shading; there was a clarity of technique; a refinement and discretion in pedaling (really an art in itself, and not always sufficiently considered by even the more distinguished representatives of professional pianism) and an admirable spontaneity and directness in pianistic utterance, as delightful as unexpected, whetting curiosity for the next exposition of this charming young woman's diverse and delightful talents as exemplified at the piano. She played "Crescendo" by Per Lassen, and Rachmaninoff's C minor prelude.

Mr. George Reimherr, tenor, and Mr. Harry Meysenheim, baritone, were heard each in groups of songs, and gave pleasure to the audience.

Mme. Behrens herself was heard in a group of three request solos. Her teacher, William Mason's "Spring Dawn," Liszt's "Grande Etude de Concert," and Liszt's "Rhapsodie" No. XIII.

Mme. Behrens as a teacher is her own best illustrator, and her renditions of her numbers place her easily among the prominent pianists of the United States. She has gained immensely in power, and a ripened and seductive suavity of musical address. Her performance of the Liszt numbers was spirited and virile, and of great breadth and energy. Energy informed by a security of technique leaving little to be desired. The "Spring Dawn" breathed a vernal poesy and afforded an instructive contrast with the bigness of the Lisztian masterpieces.

Space was cleared for the Exhibition Dances of two exponents of local renown of the Castle House, Mr. Alfred Browning Munich, and Miss Mollie Mathers, exponents of the Terpsichorean Art of Mr. and Mrs. Vernon Castle, of whom their teachers may feel very proud.

They danced with consummate grace and ease, and were roundly applauded.

This will be the initial of the Musicales of Mme. Behrens this season. Another will follow somewhat later in the season.

h h h

Ethel Leginska's Activities

Ethel Leginska, the young English pianist, one of the chief and most representative of the disciples of Leschetizky in the great world of music, who has resided in these United States too short a time to have had her superb gifts acclaimed outside of the Metropolis, contemplates extending the sphere of her activities to include a radius of states well outside of New York (New York which insists upon monopoliz-

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ing the charming girlish Leginska) within the next few months and Chicago will have the opportunity of sunning itself in the light of her genius, her graciousness and her radiant magnetism, before the end of January.

Happy Chicago! Itself a Metropolis whose acquaintanceship Miss Leginska is anxious to make, feeling assured that she will love itself, its customs, and its people, by a sort of intuition akin perhaps to clairvoyance.

Ethel Leginska has none of the airs but all of the graces of a charming, appealing, ingenuous young girlhood, mignonne, of candid, frank, yet arch and smiling countenance, the finished and perfect virtuosity of her comes with startling, surprising effect.

A Sylph—a Naiad of the woods and vales—is she. A sprite with a delightful, boyish-looking head, she will appear before her audience in the Chicago which has heard of her but not yet proven her, and demonstrate the matured mellowness of her artistry: its suave subtlety, technical clarity and finish, its poetry and polish in inverse ratio to the extreme youthfulness of her artless and winning personality.

Leginska's debut in Chicago will be effected on January 24 in the Fine Arts Theater, in a characteristic recital program.

Before that appearance she will fill a number of recitals in private, and among others the following public appearances:

January 14, Olean, N. Y., a Club Recital and a re-engagement; January 15, Dayton, Ohio, Soloist with the New York Symphony Orchestra, Walter Damrosch, conductor; January 21, recital, a re-engagement, in Andover, Mass.

After the Chicago Recital Miss Leginska proceeds to Birmingham, Pa., where she will appear in an important Recital.

On January 30 she will play with the Young People's Symphony, Walter Damrosch conductor, in Brooklyn, N. Y.

February 6 the young pianist plays with the same organization again and in Carnegie Hall, N. Y.

February 14 with the New York Symphony in Aeolian Hall.

February 20 in Oberlin, Ohio, with the orchestra.

February 16 in Rome, N. Y., again with the Symphony Orchestra.

April 17 she will be soloist with the Rubinstein Club at the Waldorf-Astoria in New York, and May 12, Paterson May Festival.

June 30, in Los Angeles, Calif.

Other appearances will be announced later.

h h h

Mme. Narelle Sings in New Jersey

On the afternoon of January 6 in the Bamberger Auditorium, Mme. Narelle was the star of a concert in which she shone to particular advantage as an interpreter of the intensely dramatic. Her two principal numbers being the aria, "Suicidio," from Ponchielli's "La Gioconda," in which she rose to surprising heights in her exposition of utter despair and spiritual anguish, re-

ceiving much applause for her noteworthy rendition of this taxing number. She also made a profound impression by her vocal declamation of Mrs. Salter's magnificent "Cry of Rachel," which she was obliged to repeat after the conclusion of the program proper, and by request.

Two groups of English songs, including Celeste D. Heckscher's "Norse Maiden's Lament" and "The Enchanted Forest" by Phillips were greatly enjoyed. Mme. Narelle also sang a group of Irish Songs, including Lohr's "For the Green," which hit the popular fancy, and made a demand for more imperative.

Miss Kathleen Narelle was the assisting pianiste and accompanist. Miss Narelle played the Brahms' "Rhapsodie in B minor" with telling effect. She disclosed an almost fiery abandon, and an excellent technique. Qualities which stood her in good stead in her second number "Zigeuner Novello" of Poldini also.

h h h

Germaine Schnitzer with New York Philharmonic

Germaine Schnitzer's appearance with the Philharmonic on the afternoon of January 8 must have been—indeed, was to my knowledge—a disappointment to the numerous admirers of this beautiful and engaging young pianiste, in that she was heard in conjunction with a 'cellist and violinist as co-soloist in a Concerto for Piano, Cello and Violin with orchestral accompaniment, the opus 56 Beethoven, instead of a Concerto of importance in construction, message, style and beauty in which her genius might have enjoyed its proper setting. As a novelty this composition of the deaf composer might well be laid upon the shelf, since in no part is it worthy of the serious consideration the world is constrained to render the majority of the works of Beethoven.

Whatever Miss Schnitzer does she cannot but do well, and she acquitted herself in a manner to justify the singular devotion and admiration she enjoys of the musical world generally; the Cognoscenti and the students of style, technique, grace, power, finish, and (in its fullest and finest sense) the authority of a great artist, superbly and delightfully and logically resourceful, assured and self-confident.

h h h

Radanovits—The splendid singing of Sandor S. Radanovits' pupil, Mrs. Lewis Mann, December 25, has caused much comment. Mrs. Mann has a coloratura soprano voice of much beauty; added to this is a pleasing stage presence and winning personality that makes her singing a great pleasure.

h h h

Craven—Carl E. Craven tenor, was the special soloist at the Second Presbyterian Church, Oak Park, January 3 and 10, at the evening services, as his position at the La Grange Presbyterian Church takes his time Sunday mornings, where he is director and tenor soloist.

MR. CARLILE F. TUCKER'S RECITAL

On Sunday afternoon, January 31, Mr. Carlile F. Tucker will give a song recital at the Blackstone Theater, assisted by Gilbert Shorter.

h h h

Ballmann—The Ballmann Orchestra gave the usual Sunday Concert at Turner Hall on January 10, with the assistance of the very pleasing soprano, Mrs. Else Harthan-Arendt, who was heard to advantage in "Dich Theure Halle" (Tannhaeuser), Wagner; Miss Nellie Wulfe, violinist, and Mr. Charles E. Calkins, zylophonist.

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LESTER S. BUTLER

AN ORGAN RECITAL UNDER THE AUSPICES OF THE AMERICAN GUILD OF ORGANISTS

On Sunday afternoon, January 3, at the Harvard Club on Commonwealth avenue, an organ recital was given by Mr. W. Lynwood Farnam, organist of Emmanuel Church. As evidence of the genuine appreciation this excellent organist enjoys among his confreres, it may be said that the hall was filled to overflowing, as has been the case whenever he appears. The program was of so unusual character it is given as a model for other organists to consider.

Finale (Sonata No. 10, in B).....Rheinberger
Larghetto (F Sharp Minor).....S. S. Wesley
Allegretto (A Major).....Merkel
Chaconne Karg-Elert
Fugue Trilogy Karg-Elert

§ § §

Lecture on Organ Consoles by E. E. Truette

Fair showing of the local members of the American Guild of Organists were in attendance upon a lecture given by E. E. Truette on organ consoles in the hall of the Harvard Musical Association Wednesday evening, January 6. By means of nearly one hundred lantern slides and descriptive text, the speaker traced the development of organ consoles from its mediaeval beginnings to the "largest" organ of the present moment. From a professional standpoint, the lecture was extremely interesting and enlightening. At the close, the usual bountiful lunch was served, and the members enjoyed an hour or more of friendly social meeting together.

S. H. L.

§ § §

A New Lyric Opera

Work at the New England Conservatory of Music was resumed Monday, January 4, after the Christmas holidays. Several new registrations took place for the remainder of the first session which ends February 3. Events of the first week of 1915 include lectures by Louis C. Elson on "Musical History," Monday afternoon, and "The Development of the Orchestra" Thursday afternoon, and a recital by pupils on Saturday afternoon.

A lyric opera entitled "Amoritis" has been written by Charles F. Denne of the New England Conservatory faculty, author of "The Defender." The libretto, by Edmund Cummins, of Worcester, is said to follow novel and amusing lines.

§ § §

The January Faelten Bulletin

During December there have been "playing tests," "test recitals," Thursday afternoon and evening, December 3, when 17 pupils, exclusive of eight in ensemble in the Ballet Suite by Otto Molling, took part; Thursday afternoon, December 19, when four pupils appeared; Friday night, December 11, presented four pupils and eight more in ensemble in the Fest-Overture by Lentner.

Thursday afternoon, December 17, five Grieg; the same evening there was an en-

semble in the Allegro from Op. 14, by Grieg; the same evening there was an ensemble of eight in a Russian Melody by Van Willem and a Spanish Dance by Kleinmichel; another ensemble of the same number of pupils gave a "Folk Song" by Moszkowski and "The Knights," by Volkman; eight pupils played a varied program Saturday afternoon, December 19, and Thursday afternoon, December 31, fourteen pupils closed the "test recitals" of the month.

Instructive "interpretation lessons" were given.

§ § §

Miss Gulick's Recital

Miss Anne Hathaway Gulick of Cambridge gave a recital in Huntington Chambers Hall, Thursday evening, scoring a pronounced success in the following program:

Concerto, No. 3, Op. 37.....Beethoven
Carl Faelten, Second Pianoforte; Tutti, Miss
Lucille Knudson, Miss Louise Wright,
Miss Ruth Fiske, Miss Florence Rice
Sonata, Op. 22.....Schumann
Concerto, No. 4, Op. 44.....Saint-Saens
Carl Faelten, Second Pianoforte; Tutti Wilhelm
Woll, Frank Guilfoyle, Charles Fearing,
Harold Koch

The sureness and masterliness of Miss Gulick's playing produced in the hearer a sensation of full satisfaction and serene enjoyment. She should be heard more frequently.

§ § §

An Interesting Bit of History

Stories of the pleasures of earlier days are always interesting and when these relate the doings of the minstrels which were so popular before the civil war (and even now Dockstader's minstrels draw crowded houses), they are still more attractive. The following from the Boston Sunday Herald, January 10, furnishes an interesting bit of history.

L. S. B.

BUCKLEY'S ETHIOPIAN MELODIES

It may be a little late to write you about old-time minstrels and songs. I may be able to give you some early history of them as I have a good copy of Buckley's Ethiopian Melodies, copyrighted in 1853 by Philip J. Cozens. A biographical sketch of the Buckleys (a well-preserved song book of 72 pages) containing about 1,000 words (I'll not push much of it to you) gives their history up to that time. It says the Buckleys consist of James Buckley, the father, and three sons, Richard, George Swaine and Frederick. Of course at all times they have been assisted by some of the best talent they could command. Their first appearance before the public took place in Boston in the year 1842, under the title of Congo Melodists, which name they retained until the year 1844. They claim to be the first to harmonize negro melodies.

In 1844 they used their legitimate name, the Buckley family, and gave concerts under that name in all the principal southern cities. They opened in New Orleans in December of that year. They and the public were so well pleased that they were induced to change their name to the "New Orleans Serenaders." They stayed there about a year and a half then sailed for Europe, arriving in Liverpool in 1846. They traveled over England two years. Then they came to New York after an absence of two years.

They were there in the Bowery Theater. They then performed 150 consecutive nights at the Society Library. They then went to Philadelphia, and opened at the Musical Fund Hall, where they performed for six weeks. They then went from there to New Orleans, then to Mexico, and arrived in San Fran-

cisco in 1852, arrived back in New York in June, 1853, where they intended to remain.

I have another old song book (64 pages), "The Little Brown Jug," printed in Montreal and Toronto, that contains "The Song of Songs," Air—"Cottage by the Sea."

Childhood's days now pass before me,
When this old hat was new;
We are coming, sister Mary,
Have you seen the boys in blue?
Let me kiss him for his mother,
Underneath the greenwood tree;
Come where my love lies dreaming,
In the cottage by the sea.

The above is the first verse. There are three more. I think I have the verses of the first "Song of All Songs" mentioned but haven't it at hand. I like it better than this. I think this the older one.

DAVID B. WOODBURY.

South Paris, Me., December 30.

The Buckleys under the name "The New Orleans Serenaders" were at the Bowery Theater in November, 1848.—Ed.

§ § §

David Bispham in Concert

Report speaks highly of the singing of David Bispham, who sang at a concert in Tremont Temple Thursday, January 7. He sang Henry F. Gilbert's "Pirate Song," "Danny Deever," Kipling's words, and other songs which the noted baritone long ago made famous. He also sang a duet with Myrna Sharlow, who gave much pleasure to the large audience by her operatic airs, and songs in English.

§ § §

A New Quartet Heard in Boston

Tuesday night, January 5, the first hearing in Boston was given a new quartet by the young Italian-Roman composer, V. Tommasini. The work consists of four movements, and contains modern harmony and unusual instrumental effects, and is written in true polyphonic style. The slow movement made the deepest impression at a first hearing, but the scherzo and trio had effective and melodic writing, and finale is, by comparison, brilliant, and the most correct in composition.

The work was produced by the Kneisel Quartet in Steinert Hall, and other works performed were the Brahms Sonata in E minor for 'cello and piano, Mr. Bauer and Willem Willeke the artists, and the "Forellen" quintet of Schubert, in which Ludwig Manoly, a double-bass player, assisted the quartet.

§ § §

An Important Work on the Symphony Program

The feature work of the Symphony Orchestra concert Friday afternoon and Saturday night, January 15 and 16, will be Brahms' Symphony in C minor. This was played under Dr. Muck in the fall of 1907, and at the closing spring concert of 1913.

A prelude and double fugue for string orchestra and an Adagio and Scherzo for wind instruments, two harps and tympani, by Oscar Fried, Berlin, the first two having been played here but once, in 1907-1908. Dr. Muck conducting, the last two being new to symphony patrons.

The Longy Club gave them in Chickering Hall some years ago, and Mr. Fiedler

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conducted Mozart's "The Magic Flute" overture will end the program.

A classical program was given in Sanders Theater, Cambridge, at the fourth concert by the orchestra Thursday night, January 14.

Anton Witek, concert master of the orchestra, played the Beethoven Concerto, and the "Egmont" overture, Haydn's "Surprise" Symphony and "Genoveva" overture by Schumann were the orchestra works.

q q q

Concerts to Come

Mrs. Frank King-Clark, a native of Lincoln, Neb., gives a song recital in the Toy Theater, January 17. Mrs. King-Clark was the wife of the vocal teacher, famous on two continents who died in Berlin a short time ago.

Harold Bauer gives a recital in Jordan Hall Saturday afternoon, January 23, at 3 o'clock. He will play works by Bach, Beethoven and Brahms.

Mrs. Fanny Bloomfield-Zeisler will be heard in Steinert Hall, Thursday afternoon, February 18.

The second concert of the Longy Club Wednesday night, January 20, in Jordan Hall, will present a quintet for oboe, clarinet, horn and bassoon; an adagio and scherzo for four flutes, by Wooters, and a little symphony by Gounod for wind instruments.

The first concert of the Cecilia Society now in its 39th season, will be given at Jordon Hall, January 21, Dr. Arthur Mees conductor, Mme. Marie Sundelius, soloist.

The second concert is March 18, when Henry Maitland, New York, baritone, sings.

Short works will be given by the society at each concert.

A VAN DUSEN PUPIL

Marme Larson, pupil of Frank Van Dusen, has just returned from St. Paul, and while there was guest of honor at a Twilight Musicales, given at the Ryan Hotel by Miss Anita De Witte Cook, composer. Miss Martha Cook, soprano, of Minneapolis, sang a group of songs composed by Mr. Larson. Felix Muetze, 'cellist, and a member of the Minneapolis Symphony Orchestra, assisted on the program. Some of the prominent guests were Governor Eberhart, who predicts a great future for the young composer. Mrs. George Van Slyck, a former opera star, who has sung with the famous Mme. Lina Cavalieri at the Com-

ique Theater in Paris, and Alma Peterson, prima donna with the Chicago Grand Opera Company, were also present.

WARREN PROCTOR TO GO TO FIRST CHRISTIAN SCIENCE CHURCH

Mr. Warren E. Proctor, tenor, has been engaged as soloist at the First Christian Science Church in Chicago.

Mr. Proctor has given splendid satis-



WARREN E. PROCTOR

faction at Unity Church in Oak Park, where he has sung for several years, and the good wishes of a large number of friends go with him to the new, and very important, position.

CHICAGO PIANO COLLEGE

Pupils of Miss Betsy Howland played the following program at Kimball Hall last Saturday afternoon:

*Rondino in G.....	Schultz
Shadow March.....	Marion Schreiber.....Cramm
Saltarelle Caprice.....	Mollie Green.....Lack
*The Riders.....	Catherine Braidwood.....Schultz
Serenade.....	Martha Haberman.....Niewiadomski
March Grotesque.....	Esther Shonfeld.....Friml
*Romance.....	Helen Ruttie.....Arensky
	Bertha Wulf

*With Miss Howland

Gale—Permelia Newby Gale gave a program at the North Shore Woman's Club last Tuesday.

The Collapse of the Tiffin Musicales

When it was found advisable at one of the earlier of the Tiffin Musicales, announced to take place at the Congress Hotel, to substitute a cheaper singer for the one advertised there were many people who were ready to predict that the Tiffin Musicales would never complete their course.

On last Monday morning a fair sized audience assembled to hear the announced artists, Mr. and Mrs. Ossip Gabrilowitsch (Clara Clemens) and Clara Williams, of Minneapolis, but there was great delay in opening the doors.

Finally the audience was admitted and after another long wait Mr. Talbot came to the stage and announced that the artists were all present but, because of a variety of reasons no concert would be given. It is understood that the Gabrilowitsches, acting on advice of their New York manager, flatly refused to appear.

Mr. Talbot disclaimed any responsibility for the occurrence, saying that the musicales had been turned over entirely to Miss Gertrude O'Hanlon, whom he said could not be found, though she was in evidence a few minutes later behind the scenes.

Even the small amount of money which was taken in at the door had also mysteriously "disappeared" and ticket buyers had to leave without a refund though they were promised that it would be made later.

These musicales were at one time numerously attended but the "Society Element," on which they have depended for support, has declined this year to buy tickets and there has not been any publicity given the affairs whatever. Therefore the rank and file of musicians and students scarcely knew that such a series of concerts was in progress, so that any possible income from this source was also out of the question.

Local artists were announced for a concert at Midway Gardens last Sunday afternoon, this also having been arranged by Miss O'Hanlon, but a very small audience came together and the affair had been so very evidently mismanaged throughout that it also was "called off" although the Chicago artists loyally desired to keep faith with the audience, and would have appeared had they not been prevented by Miss O'Hanlon.

FANNIE BLOOMFIELD ZEISLER

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The Birth of a New Club

Many clubs have been born in Chicago and some have grown to great size and significance and have lived to bless the community in various ways.

It is doubtful, however, if ever there was a club which sprang into existence so fully



JESSIE DEVORE

fledged as "The Chicago Artists' Association," which held its first meeting at the Florentine Room of the Congress Hotel on last Tuesday afternoon and which drew a tremendous audience which was also distinctly a "representative" one.

The guests of honor were many, includ-



THEODORA STURKOW-RYDER

ing Mrs. Harrison (wife of the Mayor), the Misses Fuller, members of the Century Opera Company, as well as other Opera Stars for the moment in Chicago, and many other musicians and society folk.

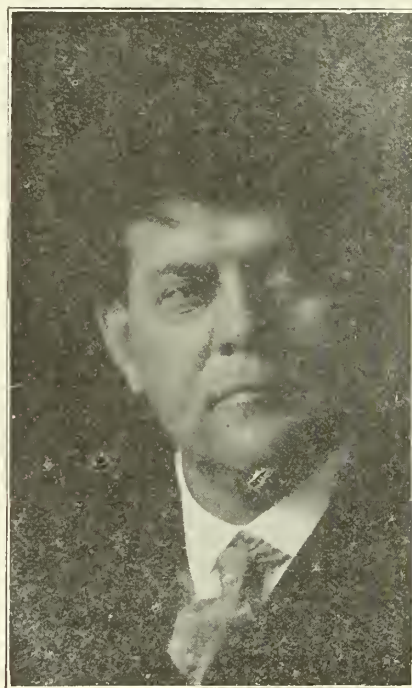
Of Chicago professionals scarcely any were absent though it must be confessed that far more women than men were present. The new club is for both men and women but it would seem at the start that

if the former are to come numerous into its fold the meetings will certainly have to be held in the evenings.

The president, Mrs. J. E. Thorndike, presided with grace and dignity; Mrs. Louis E. Yager, chairman of the program committee, discharged her duties graciously and all the other officers assisted largely in making the first meeting a social as well as a musical success.

Miss Georgia Kober told in a few well chosen sentences the object hoped to be gained by the Student Membership, and Mrs. J. R. Custer gave some illuminating remarks. Both of these speeches will be commented upon further at a later date in Music News.

Mrs. Campbell of the Monitor told of the Federated Clubs again and extended an in-



CHARLES W. CLARK

itation to the new club to join, this being done also in behalf of the Illinois Federation of Clubs by Mrs. Charles Zimmerman, its president.

Mrs. George B. Carpenter told of the Civic Association work and Mr. Karleton Hackett made some general remarks, which also will be discussed later.

The music program was fine and was given by Charles W. Clark, baritone; Mme. Sturkow-Ryder, pianist; Mme. Jessie DeVore, violinist, and Gordon Campbell, accompanist.

Mr. Clark was in superb form and sang his Schubert group as only he could have done it, with magnificent voice and an intelligence of interpretation truly inspired.

The "Promesse d'un joie divin" (Massenet) was as fine a piece of Aria singing as could be wished and brought such insistent applause that Mr. Clark added also the "Vision Fugitive" from "Herodiade."

For final group "The Fool's Soliloquy" (Campbell-Tipton) was done in the inimit-

able Clark style, and Carl Bush's fierce "Eagle" was again presented, with great dramatic power while a sensation of the afternoon lay in the singing of "Love's Feast," a splendid poem of Mrs. George B. Carpenter, which has been most sympathetically set to music by Mme. Sturkow-Ryder and was played by her with great style in accompaniment to a fine rendition of the vocal line by Mr. Clark.

Mr. Campbell played for all other numbers and was, of course, entirely perfect.

Mme. Sturkow-Ryder is a regular dynamo of repressed energy and vitality. She is daintiness personified in appearance and in the playing of the lighter works for piano, but when she chooses she can be exceedingly dramatic, and on Tuesday she electrified her audience.

The most pianistic of her numbers was the "Etude" of Arensky, the most striking was "The Devil's Dance" by Rebiroff and the most beautiful "The Lark" by Glinka-Balakirew.

Mme. Ryder appeared also jointly with Mme. Jessie DeVore in the Handel "Sonata" in A major for piano and violin, both artists acquitting themselves with distinction.

Mme. DeVore draws a clear, steady and very rich tone from the violin and she has a musical perception of the finest sort; added to this she is personally very attractive and her interpretative thought is excellent. The audience liked her very much.

C. E. W.

GABRILOWITSCH-MURPHY RECITAL IN EVANSTON

Ossip Gabrilowitsch will give his only recital in the vicinity of Chicago next Tuesday morning, January 19, at 10:30, in the Auditorium of the Evanston Woman's Club, under the direction of Rachel Busey Kinsolving. Lambert Murphy, tenor of the Metropolitan Opera Company, will be the associate artist, with Edgar Nelson as accompanist.

Sonata, Op. 31, No. 3.....Beethoven
Allegro
Scherzo
Menuetto
Presto

Mr. Gabrilowitsch

Voir Grisélidis from Prolog to Grisélidis.....Massenet
Avril pose ses pieds lents.....Paulin
Les Cygnes Noirs.....Paulin
Noel d'Irlande.....Holmes

Mr. Murphy

Symphonic Etudes.....Schumann

Mr. Gabrilowitsch

Aria from La Boheme.....Puccini

Mr. Murphy

Morning Hymn.....Henschel

I'll Sing Thee Songs of Araby.....Clay

Her Rose.....Coombs

Matinata.....Leoncavallo

Mr. Murphy

Nocturne, B Major.....Chopin

Mazurka, B Minor.....Chopin

Polonaise, A Flat Major.....Chopin

Mr. Gabrilowitsch

Bollman—The three young singers, Jean Babbitt, Elise Schnell, Georgia Ward and Olive Baker, mentioned in a letter from Clinton, Ia., last week, are all pupils of Maude Fenlon Bollman.

Recital—Wednesday evening, January 6, a song recital was given in the First M. E. Church at Kalamazoo, Mich., by Mr. and Mrs. Harper C. Maybee, assisted by H. Glen Henderson.

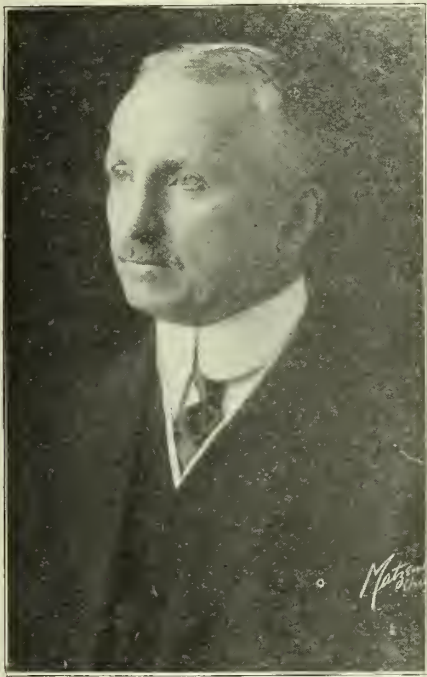


People & Events

WILLIAM BOEPLER

William Boepler is one of the leading musicians of Chicago as well as one of the most active and successful in the musical profession.

Mr. Boepler is director of the Wisconsin Conservatory of Music in Milwaukee, a school with sixty teachers and two thousand pupils; is conductor of the Milwaukee A Cappella Chorus, which comprises three hundred singers with excellent reputation



WILLIAM BOEPLER

all over the country; director of the Chicago Singverein, an organization of three hundred singers now in its fourth year and which has been splendidly established from the beginning; director of the Germania Club, the Turner Maennerchor and the Male Chorus of the First National Bank, all of Chicago.

Mr. Boepler's position as a conductor is fully indicated by the fact that in an article on Chicago conductors in the new Musicians' Directory, Mr. Glenn Dillard Gunn mentions only four; i. e., the late Theodore Thomas, Frederick Stock, Harrison Wild and William Boepler.

But Mr. Boepler is equally successful as a teacher, and very especially as a voice builder and vocal coach.

By his thoroughness and his intelligent method of voice placing and voice building he has gained much distinction as a vocal teacher, and these qualities have won for him many serious-minded and enthusiastic pupils, both in Milwaukee and in Chicago, where he has a large class in Kimball Hall. Among professionals he is regarded as an authority in coaching for concert, church and opera. Following are a few of the best known artists who have studied with him: Iva Bigelow Weaver, soprano; Elsa Bloedel, contralto; Beecher Burton, tenor; Hannah Butler, soprano; Helen Cafarelli, soprano;

Lotta Chatroop, soprano; Gustaf Holmquist, bass; Jessie Lynde Hopkins, contralto; Anna Langrich, soprano; Rene S. Lund, baritone; Alma von der Muehlen, soprano; Dorothea North, soprano; Marion Roddy, soprano; Alfred Shaw, tenor; Mary L. Young, contralto; Marie Sidenius Zendt, soprano; Katherine Clarke, contralto; Ora M. Fletcher, soprano; Adolf Gill, tenor; Cora Brinckley Lochner, soprano; Mable Corlew-Smith, soprano; Sarah Pruner, soprano; Louise Burton, soprano; Clara Pruessmann, contralto; Jane English, soprano; Letitia Gallaher, soprano, and many others.

In one particular branch of vocal art, that of the "German lied," Mr. Boepler by unanimous consent of the local profession excels to such a degree that he can truthfully be called Chicago's leading coach for German song.

MR. NEUMANN'S ANNOUNCEMENTS

Walter Damrosch and the New York Symphony Orchestra will give a Beethoven-Wagner program next Sunday afternoon, January 17, at the Illinois Theater under the direction of F. Wight Neumann. The program in its entirety is as follows:

PART I

Symphony No. 3 (Eroica).....Beethoven
Allegro con brio
Marcia funebre
Adagio funebre
Adagio assai
Scherzo and trio
Allegro vivace
Finale
Allegro molto

PART II

Prelude to Lohengrin.....Wagner
Dreams (study from Tristan).....Wagner
Mr. Alexander Saslavsky
Ride of the Valkyries.....Wagner
Prelude and Finale from Tristan and Isolde.....Wagner

Elena Gerhardt, soprano, and Efram Zimbalist, the Russian violin virtuoso, come to the Blackstone Theater for a joint recital, Sunday afternoon, January 24, under the direction of F. Wight Neumann.

Ossip Gabrilowitsch, the Russian pianist, will be the assisting artist at the second Kneisel Quartet concert, Sunday afternoon, January 31, at the Illinois Theater under the direction of F. Wight Neumann.

OPERA BY DEVRIES PUPILS

At the end of this month or in the first week of February, Herman Devries will give with his students the two first acts of Mozart's "Don Giovanni" and the first act of Leo Delibes' "Lakme." The cast of "Lakme" is as follows: Gerald, Huntington B. Henry; Frederic, Lemuel Kilby; Nilokantha, Florian Varkony; Hadji, Cameron Stewart; Lakme, Mrs. Thomas J. Prindiville; Mallika, Marie Yahr; Ellen, Dorothy Cannon; Rose, Filomena Carsone; Mrs. Benson, Margaret Gaffey.

The cast of "Don Giovanni":

Don Giovanni, Lemuel Kilby; Don Ottavio, Beecher Burton; Leporello, Florian Varkony; Masetto, Frederic T. Blum; The Commendatore, Raymond Gifford; Donna Anna, Hazel Eden Mudge; Donna Elvira, Ethel Magie; Zerlina, Mrs. George C. Huxon.

BUST PORTRAITS OF CECIL FANNING



"Le Chanteur (portrait bust of Cecil Fanning, the Singer-Poet of Ohio), by M. E. Cook," is the inscription on the pedestal of the bust of Cecil Fanning which will be placed in the Ohio Building at the Pan-American Exhibition. This is one of the twenty-six works of art which have been chosen to represent Ohio artists at the great California Fair, and in this really remarkable piece of work is the happy combination of Sculpture, Poetry and Music.

Mr. Fanning and Mr. Turpin have been very busy since Christmas, having given three presentations of their song-play, "Irish Love," and several song recitals. At both Chicago and Detroit "Irish Love" met with such marked success that return dates were immediately taken under consideration. Next week Messrs. Fanning and Turpin will be filling engagements in New York State.



GALESBURG, ILL.

The climax of the season was reached in the grand opera artist recital course, under the management of Anna Groff-Bryant, by Mme. Schumann-Heink, who was the third artist to appear in the series of six recitals.

A large and enthusiastic audience applauded the singer as she stepped out upon the platform to make her first appearance in the city of Galesburg, and from the start to the finish of the program Mme.



SCHUMANN-HEINK

Schumann-Heink was the recipient of applause after each number.

The large audience which gathered had come for miles to hear her, and represented every city surrounding classical Galesburg. A score and more people came from Burlington, Fort Madison and Fairfield, Ia., and several hundred came from Kewanee, Galena, Monmouth, Abingdon, Knoxville, Yathe City and many more of the smaller towns in the neighborhood. Many expressions of sympathy and deep regret over Mme. Schumann-Heink's illness have been received by Mme. Anna Groff-Bryant. The entire course has been received with the greatest enthusiasm and now that Mme. Schumann-Heink, the idol of the people, has been here, new interest has been awakened and no doubt each artist will be greeted with a large attendance.

The course was at first thought an impossible undertaking, because Galesburg never had such a course before. Many doubted that the course could be forthcoming. Much credit is given Mme. Groff-Bryant for the undertaking.

PENSIONS FOR THE ORCHESTRA
A LETTER

Mr. Stock's announcement at the Monday rehearsal, that the trustees are opposed to the idea of a pension fund within the ranks of the musicians, does not sound logical, for how can they be opposed to a scheme which has not yet been presented to them in set and definite terms? Very possibly certain of the trustees are opposed to this or that feature of the plan as they have heard it, and certain other trustees to another feature; but the plan, as a

whole, has not yet been decided upon by the men themselves.

A committee is now at work upon a plan, which will in a short time be submitted to the trustees. The mistaken idea seems prevalent that the trustees will be asked for financial help. Nothing could be farther from the truth. The utmost that will be asked of them is to be custodians of the income and disbursing agents of the outgo.

The sources of income will be membership fees, weekly dues, benefit concerts, and, if the public approves, unsolicited donation. The eleven years' experience of the pension fund of the Boston Symphony Orchestra shows how perfectly practical their scheme is, and our plan will be modeled upon theirs.

VETERAN.

NOEL FOREST CONDUCTS VOCAL
STUDY CLASS

Mr. J. Noel Forest, the vocal teacher of 82 Auditorium Building, has arranged to conduct a vocal study class at his studio every Tuesday and Friday evening at 7:30.



J. NOEL FOREST

at which time those entering the class will be given opportunity to sing before the remainder of the class and also reap the benefit of observing others perform, which is of great educational value.

The study of choral works suitable to the development of the class will also be studied and rehearsed and Mr. Forest announces a performance of some leading cantata in due time.

Mr. Forest, who is becoming well established in Chicago's teaching circles, believes there is considerable need for such a class and that the work will be open to all who wish to advance in their vocal study for a fee far below that asked for private lessons.

ILLINOIS COLLEGE OF MUSIC

The following students gave a very interesting program at the Illinois College of Music, 2831 Washington boulevard, last Friday evening. Anna Wedemeyer, Adeline Millar, Lucille Linneman, Beulah Bassett, Ethel and Sadie Rawitch, Beatrice Dorian, Wilfred Roberts, Franklin Paul, Bernice Heilman, Hilda Miller, Francis MacMaster, Gladys Welge. Every number was played from memory and with good expression.

Possibly among others the playing of Ethel Rawitch ought to be given special

mention. She is just 7 years of age and played from memory and with graceful technic, "Grandpa's Dance," Behr; the "Carnation March," Holst; the "Dance of the Clowns," by Eilenberg, and the "Cuckoo Clock," by Heins. She is preparing to give an entire program in the near future. Franklin Paul and Gladys Welge gave some excellent violin solos and Miss Ida M. Moore of the faculty gave a reading which was very much enjoyed. There will be another recital at the College this Friday evening.

Cosmopolitan—The Cosmopolitan School of Music and Dramatic Art announces a Junior Program for Saturday afternoon, January 16, in the recital hall of the school. Those taking part are from the class of Henry P. Eames, Miss Vivian Scott, Miss Sarah N. Jones, Miss Gladys Bracken, Miss Agnes Bodholdt, and Mr. LaBelle.

WISCONSIN COLLEGE OF MUSIC

December 7 the faculty of the Wisconsin College of Music of Milwaukee, Hans Bruening and Clarke Wooddell, directors, gave their first faculty concert at the Pabst Theater to a packed house. The concert was given for the benefit of the German-Austrian Widows' and Orphans' Fund and netted the snug sum of almost \$1,000.

The third faculty concert was given

EDWARD	WALKER
	Concert---Oratorio---Recital
	TENOR
	1325 E. 64th

Friday, the 7th of January, at the Pabst for the benefit of the Belgian Relief Fund, under the auspices of the Belgian Relief Committee.

Before an audience of 3,000, Sunday afternoon, November 29, Mrs. Anna Bruening made her initial bow, in a symphony orchestra concert. Aply supported by Herman Zeitz's symphony orchestra, of which Milwaukee is justly proud, the singer easily made her way into the hearts of the people. The attentive listeners were drawn from all ranks of life and included many of the best lovers of music in Milwaukee. Her solo, the "Ave Maria," by Bruch, was augmented by the artist's accompanying.

CHARLES W. CLARK

Although not one single date had been booked for Mr. Clark for this season, as he intended to sing in England and not to return to this country before next Fall, his services are eagerly sought by many of the leading clubs and societies.

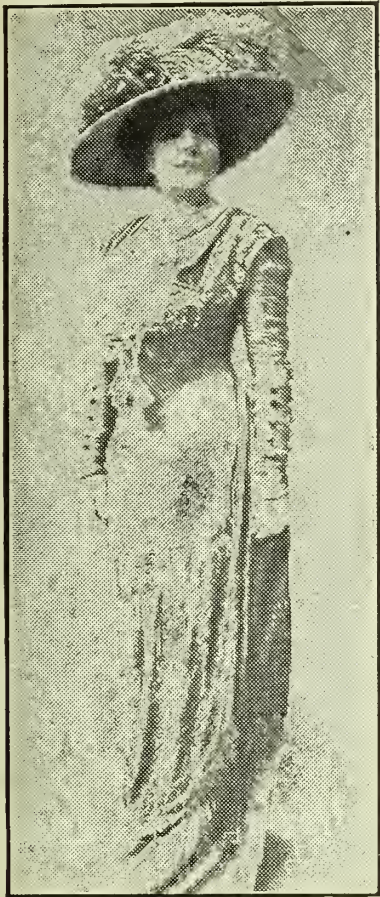
Among the dates booked for the near future are recitals with such important organizations as the famous Mendelssohn Club of Rockford, Ill.

In March, Mr. Clark will be heard by several of the most important Eastern colleges and universities, the course starting with a recital at Vassar. Prof. George C. Gow, the head of the music department at Vassar, an acknowledged authority on the art of singing and really great musician, is an ardent admirer of Mr. Clark, whose every recital in Paris he attended.

DEATH OF MME. GERVILLE-REACHE

Mme. Jeanne Gerville-Reache, contralto, died in New York last week.

Mme. Reache was a singer of fine attainments having been a leading contralto in



MME. GERVILLE-REACHE

the Chicago Grand Opera Company, and was also a woman of splendid intelligence and the finest sort of personality. The sympathy of a wide circle of friends goes to Dr. Rambaud, her husband, and also her personal representative and manager. Dr. Rambaud is director the Pasteur Institute in New York.

SINAI TEMPLE

The program for next Sunday evening follows:

Overture to Oberon.....Weber
Aria, "I Am Titania" from opera ("Mignon").....Thomas
(Mrs. Herbert Spiesberger, soprano)
Ballet Suite "Queen of Sheba".....Goldmark
Organ solo

(Arthur Dunham)

Valse, Caprice.....Sibelius
March of the Dwarfs.....Grieg
Tarentelle from Foreign Lands.....Moszkowski
Group of Songs
(Mrs. Herbert Spiesberger, soprano)
March of the Boyards.....Halvorsen

JENNIE JOHNSON IN RECITAL

Miss Jennie F. W. Johnson will give a song recital at the Fine Arts Theater on Tuesday evening, February 2. The program to consist of:

Three songs with piano and viola.
Five songs in English.
Four songs by Scheinpfug, with violin, piano and English horn.
Five songs by Chicago composers.

NEW BOOKS AND MUSIC

Some Famous Singers of the Nineteenth Century, by Francis Rogers. (New York: H. W. Gray & Co.) Price \$1.00.

The professional careers of fifteen of the most celebrated singers of the last century are sketched in a most interesting style in this convenient little volume. The incomparable basso, Lablache, the "perfect tenor," Rubini, Sontag, Lind, Malibran and the rest of the famous Garcia family, all live and move again in our imaginations. Several of the singers who were not actually connected with the Garcias by birth were associated with them as pupils of Manuel Garcia, so that—to quote the introductory sentence of the book—"The name of Garcia is written large in the history of song"; and it is doubtless through the influences of the illustrious head of the family and his natural and artistic descendants that the traditions of the golden age of Italian bel canto are transmitted even to this day.

The final chapter of the work makes some comparisons with latter-day singers and draws other conclusions for the edification of the student or general reader. A full-page portrait of each celebrity is given.

H. J. W.

PEARL SIDENIUS

Miss Pearl Sidenius is having a successful year as director of the Music Department of the Agricultural School at Jones-

CHICAGO, JAN. 15, 1915.

DEAR FRIENDS:—

I have just received 150 advance copies of my Oratorio, "From Easter to Pentecost," which I am able to offer at the reduced price of seventy-five cents a copy.

I shall be glad to send copies, post paid, on receipt of this amount, or will mail them for inspection.

Why not give this work a try-out during the Easter season?

Fraternally yours,

HUGO GOODWIN.

NEW ENGLAND CHURCH
Delaware Pl. and North Dearborn St.
CHICAGO, ILL.

burg, Ark. She also is giving some lectures that are meeting with great favor, as are her solo appearances.

The annual concert given by the Boys' Glee Club of the Agricultural College under the direction of Miss Pearl Sidenius, supervisor of music, was a most creditably rendered program, and would have reflected credit on glee clubs of much larger institutions. The program consisted of a varied collection of college songs together with some from the very best composers, and the manner in which all rendered their parts, showed they had been well drilled.

Besides the boys taking part, Miss Constance Graham, one of the piano pupils, rendered a selection that was well received and a reading by Miss Loraine Huggins was so well received that she responded to an encore. Each and every number rendered by the club was well received but the one that was more enjoyed than any perhaps was the quartette, "Eileen," rendered by Leonard Looney, Rowland Frazier, Burt Harb and Ralph Moon. The number was so well received that they responded to a hearty encore. The blending of the voices of the singers was especially good. Miss Sidenius rendered in a most pleasing manner "Sunlight Waltzes," by Harriet Ware, and so liberal was the applause given she responded with a pleasing encore.

"Julius Caesar, a mellow-drammer in one dram," was a well rendered farce and was greatly enjoyed by the crowd. Miss Mary Rogers was the accompanist and acquitted herself with much ease.

FIRST CONGREGATIONAL OF OAK PARK

The following is the program to be given next Sunday evening, January 16:

Organ Prelude—Suite; Prologue, March, Inter-mezzo.....Rogers

Mr. Kinsey

Anthem, Quartet—I Will Extol Thee (from "Elijah").....Costa

Anthem Chorus—The Sun Shall Be No More.....Woodward

Offertory solo—Cry Aloud, Spare Not.....Patten

Miss Edna Dunham

Sermon

Response—Even Me.....Warren

Organ Postlude—Postlude in E Flat.....Abernethy

WANT ADVERTISEMENTS

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CONSTANCE PURDY

Constance Purdy is singing a Russian program for the Schubert Club of St. Paul, January 13, and is to spend some weeks in the vicinity of St. Louis and Chicago. She has had a reasonably busy season so far, and from the inquiries now being made the future promises much. Exclusive of the purely private musicales, she has had so far a Russian lecture and recital before the Radcliffe Club of New York, a concert at the Plaza for the benefit of the French Ambulance Hospital, one in Brooklyn when she sang for the first time in Lithuanian,—and there are some really beautiful songs in this almost wholly unknown language. A Russian program at the Women's University Club, given for the Union Settlement Music School, and the appearance with the Russian Bayan Quartet at Columbia University were among her most successful appearances.

Last season Miss Purdy won much praise for her vivid interpretation of the Moussorgsky songs, so



CONSTANCE PURDY
In Russian Costume

much so that the Boston "Transcript" said they "were each a perfect work of art." Some day the so-called musical public will realize that it is more possible to make an entire program from the songs of Moussorgsky than from almost any other known composer, so great is their diversity in subject matter and in expressiveness. This year Miss Purdy is offering more of those delicious children's songs, which are even better for the grown-ups than the children. One earnest enthusiastic listener writes, "I have heard them so many times that I am sure no one else can possibly do them as Constance Purdy sings them, and," adds the writer, "she could make her fortune in vaudeville, she is so keen an actress."

Accompanying Miss Purdy on her tour is the accomplished and sympathetic pianist-accompanist, Mabel Hammond, whose work constitutes greatly to the success of the programs.

LOUIS KREIDLER

Mr. Louis Kreidler, whose successes with the Century Opera Company were pronounced and who has often been heard in Chicago with other companies, has decided to make this city his home and will accept pupils at his studio, 4051 Calumet avenue.

Mr. Kreidler will also fulfill concert engagements and has many bookings in that line. His recital before the Lake View Musical Society on last Monday afternoon was one of the most attractive music functions of this season and his success with the Harvester Choral Society a few days ago was also a fine one.

Mr. Kreidler is an artist of the best type and his addition to the music forces of Chicago is a notable one.

AUGUSTA ALBERTI MEEKER IN CHICAGO RECITAL

"In the Fine Arts Theater Mme Augusta Alberti, American Contralto, appeared in the Metropolitan Artists Series in recital. Mme. Alberti disclosed the possession of a voice of great native beauty of surprising range and adequate power. It is evident that she has studied well, for two arias from Saint-Saens' "Samson et Dalila" were delivered with that simplicity which most surely proves a thorough



AUGUSTA ALBERTI MEEKER

understanding of style.—Glenn Dillard Gunn in Chicago Tribune.

A voice of richness and power and she uses it well.—Felix Borowski in Chicago Record-Herald.

Augusta Alberti, contralto, interpreted a variety of modern songs, including two by Saint-Saens, an American group by Spross, Bond, Loge and Salter and a German group by Schubert, Hildach and Franz. Mme. Alberti displayed a powerful voice of good training in this list and particularly clear is her enunciation of the English text. She also made a very favorable impression with the two songs, "The Spring Aria" and "Oh, Love of Thy Might" by Saint-Saens.—Maurice Rosenfeld in Chicago Examiner.

Mrs. Meeker has been very successful in her concert and oratorio work. Below is a partial list of cantatas and oratorios she is prepared to sing: "Messiah," "St. Paul," "Elijah," "The Veil," "Stabat Mater," "Samson and Delilah," "Rose Maiden," "Judas Maccabeus."

ORCHARD SCHOOL OF MUSIC AND EXPRESSION

Walther Brauer, 'cellist of the Orchard School of Music and Expression, was the assisting artist with Miss Jessie Armager Power, Tuesday noon at the annual luncheon of the Art Department of the Arche Club given in the banquet hall of the Auditorium Hotel. Miss Power appeared as the Princess Scheherazade of the Arabian Nights Entertainment and told stories from the Thousand and One Nights and presented Oriental interpretative dances in costume, while Mr. Brauer interlarded the numbers with appropriate solo numbers, among which were the "Orientale" by Caesar Cui, "Kol Nidrei" by Max Bruch and "Spanish Dance" by Popper, with Mrs. Perry J. Power at the piano. Monday evening Miss Power and Mr. Brauer presented a program under the direction of John Allen Richardson, for the benefit of the choir encampment fund of St. Paul's Episcopal Church, Kenwood, at the residence of Mrs. Robert Burns Boak, 4744 Kimbark avenue.

CHRISTINE MILLER

Schedule of two weeks' western tour for Christine Miller:



CHRISTINE MILLER

January 12, Iowa City Ia.
January 13, Waterloo, Ia.
January 14, Cedar Falls, Ia.
January 15, Northfield, Minn.
January 17, Minneapolis, Minn.
January 18, Faribault, Minn.
January 19, Vinton, Ia.
January 21, Evanston, Ill.

LA SALLE, ILL.

Cave Thompson, Chicago's celebrated blind pianist, was heard in recital Wednesday evening at Fraternity Hall in Oglesby.

Mr. Thompson's performance was both difficult and brilliant, and from beginning to end displayed a technical proficiency that,

WARREN PROCTOR
CONCERT ORATORIO PUPILS
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considering his affliction, was very remarkable.

His rendition of the MacDowell Sonata, Chopin Scherzo and Liszt's most difficult Rhapsodia Hongroise No. 12 captivated his audience.

The recital was given under the auspices of the Oglesby Choral Club.—La Salle Daily Tribune.

FRITZ KREISLER

Sunday afternoon, January 17, Fritz Kreisler will give a violin recital in the Auditorium at 3:30 p. m. The program follows:

Concerto in C Major.....	Antonio Vivaldi
Allegro Maestoso.....	
Andante Lamentoso.....	
Allegro Giocoso.....	
Sonata in G Minor (The Devil's Trill).....	Tartini
Mr. Kreisler.....	
Agatha's Aria from Der Freischutz.....	Weber
Madame van Endert.....	
Chaconne (for violin alone).....	Bach
Romance in A Major.....	Schumann
Rondo in G Major.....	Mozart
Mr. Kreisler.....	
Autumn.....	Rogers
The Leaves of the Wind.....	Leoni
Standchen.....	R. Strauss
Wiegenlied.....	Humperdinck
Madame van Endert.....	
Indian Lament.....	Dvorak-Kreisler
Caprice Viennois.....	Kreisler
24th Caprice.....	Paganini
Mr. Kreisler.....	

NEW HAVEN, CONN

New Haven people have been enjoying some notable concerts since the winter season commenced. The first concert of the New Haven Symphony Orchestra was given on Tuesday afternoon November 3, followed by the second of the series December 2. The attendance at the concerts brings out the musicians and lovers of high-class music who are growing more and more discriminating in their judgment and taste for the classical numbers. The soloist at the first concert was Ethel Leginska, pianist, who distinguished herself by a fine interpretation of Beethoven's Concerto in G major, Op. 58. This concerto was written in the year 1805 and dedicated to the Archduke Rudolph of Austria.

The orchestra played Robert Schumann's Symphony in D minor No. 4 Op. 120. The dreamy motive of the introduction was most beautifully done, also the different phrases of the Ronanze. Professor Parker, who conducted, with his musicians so well under control, received the hearty applause which they so well merited.

The second Symphony concert had for soloist Mrs. Harriet Foster, soprano. The Symphony showed a fine working out of the different and difficult points in Beethoven's Ninth Symphony, especially as it was their first rendition of the work. Much praise was due to the fine conception of it by Professor Parker. Mrs. Foster sang a number of groups of songs in a pleasing and tasteful manner. They were written by Willis B. Alling, of New Haven. There was a novelty in form of a musical setting of "Le Nil," which had its first rendition in America. The piece was scored by Sir Henry Wood for his London Symphony Orchestra.

The Philharmonic Society of New York gave a musical treat to New Haven on December 15 and it may be called the best musical event of the season. It was under the able conductorship of Josef Stransky. The opening number on the program was Dvorak's symphony, "New World." This work so full of changes, for instance the motives with their dissonances and so often heard in the Scandinavian compositions, were decidedly effective. Beautiful nuances of color were also evident throughout, and Stransky gives great attention to the rhythmic value of a composition which the orchestra played with admirable skill. At the finish they were applauded to the echo. Following on the program was Debussy's "Afternoon of a Faun," a rhapsody in the pastore style. The score is full of changes of intervals, yet a lightness and delicate coloring was heard throughout. It was gratifying to the ear, if not by all the audience well understood.

Julia Culp, lieder singer, was the soloist. She sang a group of Brahms, the three songs of Ellen from Walter Scott's "Lady of the Lake" as set to music by Franz Schubert. The lady was well received and applauded.

The program was brought to a close with Smetana's Overture, "The Bartered Bride," a brilliant composition and a fitting ending of a splendid concert.

David Bispham gave one of his unique recital programs with Mr. Woodruff Rogers an able accompaniment.

At each number of the program Mr. Bispham gave a little description of the poem which he sang later. This feature pleased and interested the large and cultured audience present and met with hearty applause. The artist was in excellent voice and very graciously responded to the many encores he received. It was altogether a most artistic concert and one of the very best heard here of late.

MADAME TEALDI.

LOS ANGELES

With the holiday season, the local forces gave out some public performances of much musical and artistic values. The Long Beach Band and the La Monica's Band of Venice on successive nights at the Million Club and Examiner's Christmas Tree and free lunch fest. Thousands enjoyed the gifts and the treat, and also the splendid open air concerts. Madame Zani, Miss Virginia Foltz, Madame Virginia Goodsell gave solos, which demanded recalls and encores. Many hotels gave most attractive programs.

The C. Whitney Coombs cantata, "Christmas," was repeated by the Temple Choir Chorus of about 100 voices. Mr. J. B. Poulton, director, with a good solo equipment in Mr. Ralph R. Laughlin, tenor; Miss Smyser, soprano; Mr. George H. Bemiss, basso, and Miss Alice Lohr, contralto, who have an audience of 3,500, twice each Sunday to

hear their vocalism and interpretation singing. Mr. Ray Hastings supported with the fine organ of the Auditorium.

The Gamut Club at the monthly banquet last night gave a very cordial reception to Signor Constantino and the manager, Mr. M. Marchetti, who will open the opera season here on January 18, in the Clune Auditorium with a good array of solo talent, orchestra and chorus. "Aida" will be the introductory performance, and a season of two weeks is promised with some of six or eight operas to be given in English text.

Mr. John McCormack will have recovered from his cold to give his postponed concert recital Saturday afternoon this week.

The twenty-fifth annual Tournament of Roses, at Pasadena, seemed to surpass all former ones in charming floats and floral designs. The bands were a dozen or more. The procession was some four miles long, January 1, all but a summer day. The day was clear and warm, and the visitors 75,000 to 100,000 people. The Rosarians of Portland, Oregon, made an impressive showing in band and drill team. S. W. MOUNTZ.

446 West Fortieth Place.

MRS. DERDIGER'S PUPIL

Mrs. Agnes MacMeekin, advanced pupil of Ella Jane Derdiger, will sing for the Austin Woman's Club, Monday afternoon, January 11. Mrs. MacMeekin received her entire vocal instruction under the tutelage of Mrs. Derdiger. She is the possessor of a high dramatic soprano voice of three octaves which shows careful training. She sings with ease and musical expression.

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An event of unusual interest to local music lovers was the artistic joint recital given by Miss Alice Sloan, pianist, and Mr. Frank J. Hannon, baritone, in Miss Sloan's studio last Sunday afternoon. Miss Sloan has a large following and is equally successful as a piano or vocal teacher and surely she could not have a better testimonial to her success as a vocal teacher than her talented pupil, Mr. Hannon. Miss Sloan played all of her numbers with fine expression and a thorough understanding of her composers, and while all were interesting, to the mind of the writer she excelled in the Schumann "Impromptu" and the Debussy "Arabesque." Mr. Hannon was in very good voice and was given a most hearty reception by the large audience. His rendition of the thrilling "Prologue" from "Pagliacci" was as fine an exhibition of singing as has been heard in any vocal studio in this city—in fact Mr. Hannon's musical intelligence is such as to lift his singing out of the ranks of the amateur. His shorter songs were well sung, but it was the "Pagliacci" number that brought out to best advantage all the charming qualities of Mr. Hannon's really beautiful voice. Miss Sloan is to be complimented for the artistic and thoroughly enjoyable afternoon.

The compositions of Henry B. Vincent which made up the January recital program of Albert H. Dowling, Jr., organist at the First Unitarian Church, included "Tavanay" (Concert Minuet), "Orlaine" (Gavotte), "Love Song" from "The Garden of Kama," a "Romance" in D major, which is still in manuscript, "Love's Day" and the "Fanfare" from "The Prodigal Son."

Miss Lucy Hogan, pianist, assisted by Miss Winifred Wright, contralto, both students at the Erie Conservatory, gave a delightful recital in the Conservatory Auditorium on Wednesday evening, January 6.

The next symphony concert of the Erie Orchestra, which was announced for January 3, has been postponed until January 10, at which time a very popular program is to be played. While one can appreciate Mr. Kohler's desire to please the public, yet it seems a pity that the music lovers of the city will not have an opportunity of hearing some of the heavier numbers. Last year the orchestra played Beethoven's "Fifth," Schubert's "Unfinished," Dvorak's "New World," which were all very well done. It is to be hoped that the program following the January concert will include some work of the same calibre as those above listed.

Christine Miller, who will appear in recital here during February in connection with Mrs. McCoy's artists' series, announces that she will include on her program a number of songs by American composers, which will be welcome news to Erie music lovers who appreciate how sincerely and enthusiastically this talented contralto has labored in behalf of American music.

A. H. D. JR.

Weaver—Iva Bigelow Weaver has been filling many concert engagements in Michigan during the first part of January with a concert company composed of, in addition to herself, Mac Doelling, pianist, and Sig. Salvi, harpist. Mrs. Weaver has also been the soprano soloist at several "Messiah" performances.

SANTA BARBARA, CALIFORNIA

The Congregational Church was filled to its capacity on December 27 when Frederick Stevenson, the well known composer, brought together his mixed chorus of twenty picked voices for a twilight musical service. Mr. Stevenson has shown excellent judgment in the selection of the voices for this choir, and a rare ability in organizing them into a body of workers attentive to his every wish and under remarkable control. He has thus brought together a well balanced group of singers and eliminated to a large extent that element of roughness and ragged edges which occasionally presents itself in the best of choral organizations. The chorus was assisted by the Arlington Hotel trio, an excellent group of players devoted to the giving of chamber music, comprising Mrs. Cora Clerbois, violin; Stephen Thaxter, cello, and George Clerbois, piano; and by Reginald Martin at the organ.

Mr. Stevenson presented two of his own compositions, "Hear, O My People," and "Behold, Thou Shalt Call a Nation," also "Canticum de Noel," by Adolphe Adam, with solo by Mrs. Landers Hummel, and "Inflamatus," from "Stabat Mater," with Miss Audrey Turner as soloist. The organ piano and strings were heard alone in the "Hallelujah Chorus" from the Messiah, "Agnus Dei," by Bizet, and "Thanks Be to God," from "Elijah."

So delighted were the audience with the entire program that a repetition was demanded the following Sunday, when every available seat in the church was taken long before the opening number.

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Convention of the American Guild of Organists

Reported by J. HENRY FRANCIS

The first convention of the American Guild of Organists of the United States and Canada is in the past and the prospects for the next are now in consideration. Although talked of, last summer, it was only recently and very hurriedly arranged, the warden, Mr. J. Warren Andrews, being principally instrumental in bringing it about, and a good representative gathering resulted. The meetings were held in Havenmeyer Hall and the recitals in St. Paul's Chapel, Columbia University. The session was opened by an address of welcome by Provost William H. Carpenter of Columbia, to which a response was given by Warden Andrews. An organ recital by Mr. Charles Heinroth, city organist of Pittsburgh, Pa., followed.

PROGRAM

Overture to the "Occasional Oratorio".....

.....George Frederick Handel
Andante Maestoso, Allegro
Adagio
March

The Italian born, but naturalized Frenchman, Lulli, crystallized the early form of overture into a species of design, so obvious and so inclined to meet all requirements of the day in respect to operatic preludes, that it became a type accepted without hesitancy by all immediate composers, great and small. It consists of several movements; usually a grave introduction ushered in the main movement, a spirited allegro almost invariably in fugal style, to which might be added some of the dignified dances of the period. Handel, who was not an innovator in regard to form, naturally adopted the generally accepted operatic overture as a matter of course, suitable to the oratorio; more particularly since to him at first an oratorio was nothing but an opera with a biblical text, performed without scenery or action. Here we have one of the most interesting examples of all these early overtures. The "Overture to the Occasional Oratorio" musically considered presents some of the most marked traits of characteristic Handelian writing. In the general arrangement of movements, in contrast of key and mood, it approaches the sonata form and in fact may be regarded as a curious early example of embryo sonata. The "Occasional Oratorio" was written in celebration of the quelling of the Jacobite uprising in 1745.

Nocturne.....Dr. Giuseppe Ferrata

Dr. Chevalier Giuseppe Ferrata was for several years connected with the department of music at Beaver College. He now resides at New Orleans. He has won recognition outside the borders of our land, gaining an unusual distinction in securing the gold medal at the Exposition in Milan, 1906, and in 1907 carried off a prizes for compositions offered by the Art Society. Even a cursory glance at his compositions will convince that he belongs to the modern school of musical thought, that he is interested to find new harmonic and melodic piquancy and color.

Passacaglia.....Johann Sebastian Bach

This is considered by most critics the finest work composed by Bach for the organ. It was written during his incumbency of the position of "Hof-Organist" in Weimar, 1708-1717. A Passacaglia was originally an Italian or Spanish dance in triple time. But is now known principally as an early example of variation form. The difference between our modern variations and a Passacaglia consists in the fact that in the latter the theme is kept quite intact in contradistinction to its being capable of great elaboration and development in the variations. Also greater variety is secured in the latter by a freer choice of keys, in this way overcoming an undeniable monotony noticeable in most Passacaglias unless hidden by interesting registration. The present one by Bach is the finest example of the form and is without any of the above-mentioned objections. In conclusion he makes use of the theme, which is heard at the beginning of the composition in the pedals, in an elaborate and most masterly fugue.

Caprice, "The Brook".....Gaston Marie Dethier

This descriptive piece requires considerable pianistic technic. It is a merry movement and the picture is obvious; the brook runs and skips here, there and everywhere, now dashes swiftly, again glides smoothly, now gurgles softly—but always busy, playful and full of life. A composition of this style requires a perfect organ action; a generation ago such a movement would have been impossible of performance on the organ.

Dithyramb.....Basil Harwood

Just as Reubke's Sonata, "The Ninety-Fourth Psalm," is cited as the representative achievement in romantic German organ literature so, in like manner is the Dithyramb by Basil Harwood advanced as the most noteworthy attainment that has appeared in the English organ literature. And with good reason; it is individualistic and idiomatic as well. Nor can it be said that the composer leans upon anyone for expression, form or technical figuration. The subject is handled with directness, freedom and abandon as well as emotional ardor, as befits the title. A Dithyramb in ancient Greek literature was a passionately lyrical hymn sung by revellers, in honor of Dionysos or Bacchus. To it is traced the origin of the choral element in Greek poetry.

Theme and Variations in A Flat.....Louis Thiele

This is at once one of the most brilliant and most difficult compositions written for the organ. Writing showing a modern development on the

substructure of Bach. Thiele was an exceptional organist of greatest promise, but succumbed, all too young, to an epidemic of cholera which swept Europe in 1848. The third and sixth variations, while interesting, will be omitted as they are not essential but rather delay the presentation of organic growth of the theme.

Mr. Heinroth is well known to the profession, and it is enough to say that he fully sustained the enviable reputation he has made for himself. The chapel at Columbia is not the best place in the world for recital work, however, on account of the poor acoustics. The echo rolls out each tone again and again until confusion is rampant.

The rest of the morning was occupied by the discussion of "In what way can the Organists' Guild unite with the Ministry in enhancing the dignity and beauty of the non-liturgical service?"

Two papers were read.

"From the Viewpoint of an Organist," by A. Madeley Richardson, M. A., Mus. Doc., Oxon., F. R. C. O.

"From the Viewpoint of the Ministry," by Rev. Howard Duffield, D. D.

Discussion led by John Hyatt Brewer, F. A. G. O., but the matter was so thoroughly considered and so clearly put before them by the two first named that little was left to be said; it was all so decidedly in accord with the views of everyone present.

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The afternoon session opened with a paper by Professor Waldo S. Pratt of Hartford Theological Seminary, on "The Organist's Ideals. How far should they be sacrificed, if at all?" Discussion led by Louis Arthur Russell, A. G. O. Professor Pratt presented the subject in a masterly way, and, as may be imagined, a very great diversity of opinion was encountered.

At 4:30 the meeting adjourned for another organ recital, this time by William C. Hammond, A. G. O., of Mount Holyoke College.

PROGRAM

Passacaglia in B Flat Major, Frescobaldi
Pastorale in G Major, Composed about 1627
Andante (from a quintet) Mozart
Oriental Sketch, No. 3. Bird
Spring Song Hol brooke
Sonata in E Flat. Fink
Allegro
Andante
Introduction and Fugue
Scherzando, Op. 29, No. 3. Pierne
Piece Syphonique. Grieg

Mr. Hammond has a delightful personality and seemed to imbue the instrument with it. At all events the several numbers reflected the man and his love for it and them.

In the evening a Festival Service was held at St. Thomas' Church, with the splendid choir of that church, under the direction of T. Tertius Noble. By special request many of his compositions were used; and an address by the rector, Rev. Ernest M. Stires, D. D.

Processional Hymn 407. Noble
Psalms 148, 149, 150
Magnificat, Nunc Dimittis, in B Minor. Noble
Anthem, Pierce Was the Wild Billow. Noble

Fierce was the wild billow,
Dark was the night,
Oars labor'd heavily,
Foam glimmer'd white.
Trembled the mariners,
Peril was nigh;
Then saith the God of God,
"Peace! It is I!"

Ridge of the mountain wave,
Lower thy crest,
Wail of Euroclydon,
Be thou at rest;
Sorrow can never be,
Darkness must fly
When saith the Light of Light,
"Peace! It is I!"

Jesu, deliverer,
Come Thou to me,
Soothe Thou my voyaging
Over life's sea;
Thou, when the storm of Death
Roars sweeping by,
Whisper, O Truth of Truth,
"Peace! It is I!"

Hymn 49. Noble
Address, The Rector
Solemn Te Deum in B Minor. Noble
Benediction
Recessional Hymn 52. Plainsong
Concluding Voluntary, Fantasia in F Minor. Mozart

Dr. Stires spoke at some length of the kindly helpful relationship between the minister and the organist, paying glowing tributes especially to some of his own associates in the work and particularly to the present incumbent, Mr. Noble.

The service was beautifully rendered, the anthem being perhaps one of the finest heard in a long time. After a strong forceful organ introduction, the choir sang this very effective number, a capella in a manner to charm even the least musically inclined, to stir even the hardened soul to awakening.

The second day of the convention was

inaugurated by a brief social session, an organ recital by Samuel A. Baldwin, F. A. G. O., organist of the College of the City of New York, who gave us this splendid program of contrasts.

PROGRAM

Prelude in E Flat. J. S. Bach
(1685-1750)

The E flat Prelude is one of the four great preludes which can be assigned to the last and best period of Bach's life (Leipzig, 1723-50). In scope and grandeur it surpasses all the rest. It is a highly developed composition, based upon two themes, the first majestic, the second florid in character and treated fugally.

Choral-Prelude (Jesu, meine Zuversicht) J. S. Bach

This Choral-Prelude shows the great master from a standpoint unfamiliar to those who only know him in his gigantic fugues. Here we get very close to the heart of the man. Lavishing upon it a wealth of tenderness and religious feeling, he has decorated the old, austere choral melody until it has become a thing of beauty under his hand.

Scena Pastorale, Op. 132, No. 3. M. Enrico Bossi

This composition is from one of Bossi's latest works for the organ, a set of five pieces in "free style." M. Enrico Bossi (b. 1861), is director of the Liceo Musicale at Bologna.

First Symphony, Opus 20. A. Maquaire

Allegro

Andante
This is a work of imposing proportions, one of the most striking of recent compositions of the French School, Maquaire is a leader among the younger men of that school. He is a pupil of Widor and was for a time his substitute at the "great organ" at St. Sulpice.

There are a Scherzo and a finale in addition to the movements played.

Second Movement, Sonata No. 1, in A Minor. Felix Borowski

Felix Borowski was born in England of Slavonic parentage in 1872. Studied at Cologne. Lived in London until 1897. Since that date connected with the Chicago Musical College.

Toccata in A. J. Frank Frysinger

Mr. Frysinger is head of the organ department at the University School of Music, Lincoln, Neb. He has written a considerable number of compositions for the organ in a most pleasing style.

This is his latest work, having been published during the present year.

Nocturne, Op. 50, No. 6. Arthur Foote

In its exquisite contrasts of tone color, this composition by a well-known Boston musician, reveals the organ in a particularly lovely phase.

Grand Choeur in A. Ralph Kinder

Mr. Kinder is organist of Holy Trinity Church, Philadelphia.

Then came the discussion of "Music Appreciation as a National Asset." First, "Choral Music" by William John Hall, Mus. Doc., dean of Missouri Chapter, who gave us a very interesting, helpful and scholarly reading on the subject. Then, "Church Music," by Professor Walter Henry Hall, A. G. O., of Columbia University, who stirred up quite a protest by his reference to one of our departed fellow-workers.

It never seems quite right to even hint at suspicion of another's motives, after he is dead. In any case conditions were entirely different twenty years ago, everywhere; and conditions are very different even today in some parts of the country from those under which some of our best thinkers have the good fortune to work. Why not give the benefit of the doubt to a possible fitting to the needs of the times? Music in our case is but a means to an end, and surely you cannot reach the uncultured if your efforts are directed above their heads.

Two other papers, "School and College Music," by Professor Henry Dyke Sleeper, F. A. G. O., of Smith College; and "The Organ as a Concert Instrument," by Mark Andrews, F. A. G. O., A. R. C. O., concluded the morning session.

At 2 p. m. Everette E. Truette, Mus. Bac., A. G. O., of Boston led the discussion with

a capital paper on "What Constitutes a Church Organist and Wherein Are Our Present Methods of Instruction Defective?" after which Arthur Foote, M. A., A. G. O., read a strong and instructive paper on "The Guild Examinations; Their Importance to a Practical Organist," advocating some radical views on adjudging applicants, etc. The discussion was led by Warren R. Hedden, Mus. Bac., F. A. G. O.

An organ recital by Professor James T. Quarles, A. A. G. O., organist Cornell University, followed, with this interesting program.

PROGRAM

Choral Song and Fugue.....Dr. Samuel Sebastian Wesley
(1810-1876)

Dr. Samuel Sebastian Wesley, grand nephew of John Wesley, the founder of Methodism, was not only an organist of rare distinction but also a composer of unusual attainments. While organist of Exeter Cathedral he wrote three sets of pieces for the chamber organ, and dedicated them to his pupil, Lady Acland. The Choral Song and Fugue, from the first set, greatly exceed the resources of a chamber organ. The Choral Song shows the characteristic ring and vigor of the very best of England's cathedral music. The Fugue is bright and sparkling and shows a fertility and fluency that is rare in the musical annals of Great Britain.

Sonata in A. Opus 65, No. 3.....Felix Mendelssohn-Bartholdy
(1809-1847)

Among the few great composers who have written music for the organ, the name of Mendelssohn stands out pre-eminently. The uncouth and cumbrous character of the instrument in former times offered little inducement to composers to write music for it. The only ones of the greatest composers who have written directly for the organ are Bach, Handel and Mendelssohn. The six organ sonatas of the latter were published in 1845, two years before his death, and have always been highly esteemed by lovers of the organ. They are hardly sonatas at all in the modern sense of the word, but are cast in the classic mould of the Bach polyphonic works. The third sonata, here presented, opens with a broad majestic introduction, leading into a highly elaborated and impassioned fugue, during the course of which the well-known chorale, "Aus tiefer noth," is introduced. The second movement is in the most melodious and reposeful vein, and forms a marked contrast to the storm and stress of the preceding movement.

Meditation.....Th. Bubeck
Bubeck is professor of organ at the Moscow Conservatory. He has written much for the organ, and his works show genuine gifts of a high order.

Fantaisie in A.....Caesar Franck
(1822-1890)

Although born in Belgium, Franck is generally regarded as the founder of the modern French school of music. He was organist at St. Clotilde (1858-90) and professor of organ at the Paris Conservatory (1872-90). He was little appreciated during his lifetime and lived quietly, delighting in teaching many of the most noteworthy composers of the present generation. His music breathes a lofty mysticism, a contemplative calm and aloofness which Saint-Saens describes as "cathedralesque." This fantasia is the first of a set of three pieces written for the dedication of the organ in the Trocadero in Paris. It is full of that intense and restless passion that so abounds in Franck's later works.

Two Choral Vorspielen.....Johannes Brahms
Es ist ein Res entsprungen.....Johannes Brahms
Wie schon leuchtet der Morgenstern.....Johannes Brahms

The first item above is from a set of eleven choral-preludes written by Brahms in May and June of the year 1896, and were the very last works from his pen. The basis of the work is rather a very old Christmas carol, and is very dear to the hearts of the German peasantry. The poetry is full of delicate mood, and a free translation by Prof. A. W. Boesche of Cornell is as follows:

Behold! From tender root has sprung
A rose of wondrous hue.
As prophet's voice of old has sung,
From Jesse's seed it grew,
Brought forth a tender flower
In the cold and wintry night,
Yea, in its darkest hour.

The second item is by one of the most brilliant composers of organ music that Germany has produced in recent years. Karg-Elert is connected with the Conservatory of Music at Leipzig. This work is also a well known Christmas song, and illustrates well the modern handling of chorales in Germany.

Noces d'Or.....Leon Roques
Evensong.....Easthope Martin
Procession Indienne.....Ernest R. Kroeger, A. G. O.

Leon Roques is organist of St. Pierre de Choil-lot in Paris. Noces d'or (golden wedding) was written in honor of M. Jacques Durand and Madame Durand, of the famous French publishing house of that name.

The Evensong is a charming bit of melody by one of the younger English composers.

Ernest R. Kroeger, A. G. O., was born in St. Louis, Mo., in 1862, and is well known as one of America's foremost composers. He has written in all forms except opera. This work is full of quaint orientalism, and abounds in striking color-combinations. It is dedicated to Mr. Quarles.

Finale from Symphony I, Opus 14.....Louis Vierne
Vierne is organist at the Cathedral of Notre Dame in Paris. This brilliant movement is in modern vein, and well illustrates the striking style of treating the organ as originated by Widor in his organ symphonies.

The deliberations were brought to a close at the banquet at Hotel McAlpin at 7 o'clock, where good fellowship reigned, and opportunity offered for the making of new friendships and the renewal of old ones over the genial atmosphere of the dinner table.

Warden Andrews presided and introduced the principal speaker of the evening, Rev. Charles D. Flint, D. D. Dr. Flint spoke well and impressively of the organist's work, life and opportunities, summing up in appointing him the right hand man of the pastor, and perhaps in many instances more important to the soul's good.

Arthur Scott Brook, president of National Association of Organists, as special guest of the guild, also made a few remarks ap-

propriate to the occasion, and bespeaking the warm friendly feeling of the members of the association to those of the guild, and expressing the hope of a further and better general good to come from the working together of these two organizations.

William J. Hall, dean of Missouri, also made a brief report of the work of that chapter.

Altogether the convention was a great inspiration and presages much good in every way for the guild itself and for the individual organist.

Nichols—Owing to the great success at the University of Vermont last summer, Mr. and Mrs. John W. Nichols have been re-engaged for the coming summer session of about six weeks. Mr. Nichols is to have charge of the vocal department and Mrs. Nichols is to assist Mr. Charles Lee Tracey the well-known exponent of the Leschetizky method for piano. This is a delightful spot to go for a few weeks summer rest, recuperation and study, beautifully situated as it is on Lake Champlain, with the Adirondacks on one side and the green mountains on the other, affording one good boating, fishing, automobiling or mountain climbing. Last season the attendance of the summer schools of the University of Vermont was more than doubled over what it had been in years previous and an even larger enrollment is expected this coming summer.

Kanberg—Mr. Alfred Kanberg will sing in "The Messiah" at Kenosha, Wis., on January 23.

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Emil Oberhoffer and the Minneapolis Symphony Orchestra

A red letter date in the music season in Chicago is the annual appearance of the Minneapolis Symphony Orchestra, under the characteristic direction of Mr. Emil Oberhoffer, whose likeness is today on the front page of Music News.

This concert will be given this year on Sunday afternoon, February 28, and will be the last of the mid-winter tour which includes Omaha, St. Joseph, Kansas City, St. Louis, Louisville, Dayton, Columbus, etc.

Mr. Oberhoffer is a supreme favorite in Chicago. His magnetic personality, no less than his splendid musicianship, have made his name synonymous with invariable and splendid success and there are plenty of concertgoers here who vastly prefer the Oberhoffer direction to that of anyone who has appeared here.

The following fine article on Mr. Oberhoffer and the Minneapolis Orchestra is taken from The Clef, with due thanks and acknowledgments:

"It is a source of gratification to the entire musical west that Minneapolis, a western city, has in the last twelve years built up an orchestra which today is acknowledged by the foremost musical critics and musicians of the country to be second only to the Boston Symphony Orchestra. Those who keep in professional touch with these matters realize that the development of this orchestra is looked upon as one of the phenomena of American musical history and that it now takes its place in the forefront of artistic institutions on this continent.

"That such results have been secured may be attributed to a combination of circumstances, and of these the first to be mentioned is the fact that in Emil Oberhoffer Minneapolis has a conductor who possesses scholarly musicianship, poetic insight, magnetism, poise and personality—the essential qualities of a great conductor, in a degree not surpassed by any of his contemporaries in this country. The remarkable results attained are due to his genius and high aims, his care and judgment in securing for the orchestra artists of the best quality for its personnel, and his ability to mold the organization into a cohesive musical instrument for the finished performance of the best symphonic music.

"Minneapolis has not a Colonel Higginson as in the case of Boston, but it has a cultured citizenship and artistic appreciation combined with public spirit, and in Elbert L. Carpenter, an enthusiastic and wealthy business man, who has given lavishly of his time, effort and means in securing the necessary and large financial backing to carry forward the work of the orchestra. The guarantee fund subscribed by the people of Minneapolis is ample to maintain the orchestra and has enabled Mr. Oberhoffer and the management to gather together from the musical centers of Europe and America a body of players which in artistic rank and ability will compare favorably with any in this country or Europe.

"The management of the orchestra for the past six years or more has been in the hands of Wendell Heighton, whose success in handling its affairs has been unique and remarkable. At the time he took its management the orchestra was practically unknown outside of Minneapolis and had not played East or South of that city. Since he took charge of its business affairs, the Minneapolis Symphony Orchestra has probably traveled more, given more concerts outside of its home city, and won wider and more remarkable recognition than any other orchestra in this country.

"This unique record and success would not have been possible had not Mr. Oberhoffer and his wonderful orchestra possessed the qualities to command recognition as indicated; but to take an organization previously unknown to the country at large, arrange and carry through such numerous and extended tours, covering most of the United States east of the Rocky Mountains, and without sustaining the heavy deficits which have wrecked so many other orchestras, required an amount of energy, business acumen, tact, and persistence as unusual as striking. For the

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past three years Carlo Fischer has been the efficient assistant manager.

"From its small beginning in 1903, with less than fifty musicians, the Minneapolis Orchestra has shown, during the last twelve years, a growth and development almost unparalleled in the history of American music. The organization now numbers nearly ninety musicians, and is accorded a place in the first rank of American orchestras. Few of its original members remain, the personnel having been built up of artists from the leading orchestras and music centers of Europe and America. Practically all of the present members have played with the foremost orchestras and conductors of the world.

"Among recent notable additions to the membership may be mentioned Bruno Labate, formerly solo oboe of the Barrere Ensemble, and one of the greatest living artists on his instrument; Paulo Gruppe, second cellist, and Carl Kuehne, second clarinet (formerly first clarinet of the St. Paul Orchestra).

"The orchestra opened its twelfth season on October 23. Fifty-four concerts will be given in the home season of twenty-four weeks, in addition to the twenty-odd concerts of the annual mid-winter tour, and approximately one hundred concerts in the annual spring festival tour. This will make a record for the orchestra.

"The home season will comprise the usual twelve symphony concerts, twenty-one Sunday afternoon concerts (divided into three series of seven each), six concerts for young people, under the auspices of the Young People's Symphony Concert Association, and a special series of six afternoon concerts devoted solely to the works of Beethoven and including his nine symphonies. All the concerts are given in the Auditorium, built for use of the orchestra, and which in its seating arrangement is a fac simile of Symphony Hall, are given at the prices of 25 and 50 cents. They have been a success for several reasons; they are given by the entire orchestra and with Mr. Oberhoffer conducting, and the programs, while somewhat lighter in quality than those presented at the formal Friday evening programs, include an occasional symphony. The young people's concerts are given for school children and the prices range from 10 to 50 cents. In addition to the musical program, Mr. Oberhoffer illustrates the concerts with an informal talk on the different instruments of the orchestra, musical forms and the compositions played.

"The special series of Beethoven concerts is an innovation this season. These concerts will be given at 4 o'clock on week-day afternoons and will enable music lovers within a radius of 100 miles of Minneapolis to spend the day in the city, hear the concerts and return home on the evening trains.

"An impressive list of solists will appear this season with the orchestra. For the twelve Friday evening concerts there have been engaged Louise Homer, Albert Spalding, Josef Hofmann, Helen Stanley, Cornelius Van Vliet, Julia Claussen, Alice Verlet, Josef Lhevinne, Richard Czerwony, Arthur Shattuck, Fritz Kreisler, and, for the final concert, at which Beethoven's Ninth Symphony will be given, a quartet consisting of Lucille Stev-

enson, Genevieve Wheat, Reed Miller and Harry Phillips.

"At the six Beethoven concerts there will appear a number of eminent soloists, including Florence Hinkle, Maud Powell, Leonard Borwick and Fannie Bloomfield Zeisler.

"In addition to the foregoing list of Minneapolis concerts, will be a series of eight Thursday evening Symphony concerts in St. Paul, to be given in the fine Auditorium of that city. The recent disbandment of the St. Paul Symphony Orchestra threatened to leave that very musical city without symphony concerts, but negotiations between St. Paul Institute and the management of the Minneapolis orchestra resulted in an arrangement for the eight concerts referred to, to be given under the auspices of the St. Paul Institute. Distinguished soloists will assist, the list being as follows: Mildred Potter, contralto (originally a St. Paul girl); Josef Hofmann, pianist; Helen Stanley, soprano; Julia Claussen, contralto; Alice Verlet, soprano; John McCormack, tenor; Rudolph Ganz, pianist, and Richard Czerwony, violinist."

HAROLD HENRY TO PLAY UNDER DAMROSCH

On January 19, Harold Henry will appear with the New York Symphony Orchestra. He will play the Liszt Concerto in E flat. Mr. Henry is to give recitals in Illinois the last week in January.

Butler—Mr. and Mrs. Herbert Butler with Mr. Robert Ambrosius will give a recital Saturday afternoon, January 23, at Kimball Hall. Madam Ragna Linne will sing a group of vocal selections.

Beck—Miss Alma Beck, who has developed into one of the most satisfactory contraltos heard in concert and oratorio recently, appeared with the Cincinnati Symphony Orchestra in one of its popular concerts and scored another success.

MAUDE FENLON BOLLMAN

Some comment:

The song recital given by Mme. Maude Fenlon Bollman last night under the auspices of the Lyceum Union at the First Congregational Church was indeed a most delightful affair.

That Mrs. Bollman has lost none of her popularity with Elgin audiences was evidenced by the royal welcome upon her appearance and the warm applause and encores she received after each number.

Her art has grown and mellowed with the years and the beauty of her voice retains its enhancing bell-like timbre. Her style of singing is full of individuality and musicianship and impresses upon the listener that a soul is behind that voice.

Mme. Bollman shows much taste in planning programs that are not only attractive and entertaining but also educational. Few singers will begin a program from Handel's "Judas Maccabaeus," but both in that and in Giordani's "Caro Mio Ben," the lovely quality of her sustained tones produced an excellent effect. Her legato in Mendelssohn's "On Wings of Song I'll Bear Thee," was remarkably fine, although if the tempo—which, of course, is andante tranquillo—had been taken a trifle faster it would have improved the rhythm of this so emotional song. Schumann's "Er Ist" was given in perfect style. It is wonderful what a charming atmosphere and color Mme. Bollman throws into the Italian, German, Swedish and Norwegian melodies. She sang in five languages, proving that she is not only a fine singer but a good linguist as well. Her perfect interpretation of children's songs in which she employed her fine sense of humor combined with the delicate shading and, when demanded, a touch of earnestness more than charmed the audience.

Most of all though Mme. Bollman excels in coloratura, her voice very flexible and true in every detail showed up to its best advantage in the last number, "Grand Valse," by Venzano. She gave this "bravura" song beautifully and apparently without any effort, and, notwithstanding the heavy work she had been doing all through her program, she was equal to the soaring passages she was called upon to render in this brilliant final number. Being enthusiastically encores—a not common occurrence after a closing number—she gave upon request Carrie Jacobs-Bond's "A Perfect Day" in her very own delightful style and phrasing.—Elgin Courier December 15, 1914. (Advertisement.)

Effa Ellis—Effa Ellis Perfield, who is now located in Chicago with a school in the McClurg Building, has been appointed director of a page added to the Musical Monitor of Chicago, which is to be devoted to children's constructive work.

American Conservatory—The pupils of Walton Pyre School of Expression will give their first public recital Saturday afternoon, January 30.

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Music Abroad



LONDON

What has become of Marie Brema? That question has been in my mind many times within the last five or six years. It seems strange to think of one at her age and of her ability leaving us on that side of the Atlantic without some good reason.

We all remember the nature of her work in opera. She was one of the opera singers who could act as well as sing. Of course we have many of them now, but the rule is not broken, they are the exception to it. How few of the opera singers are good actors is well known by those who have made any study of acting. The usual order of the singer actor is to make gestures, gestures. Keeping the hands in motion all of the time they are singing. Why, I can never tell. I am inclined to the theory that it is because they are suffering some in a vocal way. I think if they all had the right voice production they would act better, and we know they would sing better. We have the H in every slur, and high vowel sounds at the ending of most of the words that have no place in the word. It is better described as a grunt in some cases.

These things are hard for the serious student of singing to see reason for. In fact, there is no reason to see. It is simply, they don't know how to sing.

Marie Brema, however, was free from these things that mar so much the work of some of our best talent on the operatic stage. She sang as though she were singing songs all the time. Even in the most dramatic songs, she sang, and did not gesticulate aimlessly.

How delightful she was in those song recitals as well. We owe many of the songs we are now using to her. She made them in our part of the country. She had the voice, and she knew how to use it. What a beautiful bit of singing her "Bendemeer's Stream" was. She had many more as good. We could never tire of her.

To describe her work in detail now would take some of its charm away, I think. I will not try it at this time. I will answer the question I asked at first.

Marie Brema is teaching singing in London. Most of her time is given to that side of her profession.

Now, I can imagine the things you are saying about the reason for her having stopped the singing, but you are wrong.

It was my pleasure to meet her a short time ago, and I had for the first time a chance to tell her how much I had enjoyed her singing of the years gone by. (I will not say how many years.)

I will not give her address, it might look too much like advertising. If you care to find her you can do so any time you are in London, and she will be well worth seeing. She has not lost that glorious voice, and she has not lost anything that I could see from the personality she used to win us with.

One of London's failings is, they don't advertise. There are many things here that are worth advertising, too. You pick up one of our popular music papers over here

and you will see ads. from all of the teachers over on the continent, but not from London.

It is the same with Mme. Brema. She has her work here, and she has her daughter and her work. She is as full of life and love for her work now as she ever could have been.

She gave me an invitation to call at her studio, and it is needless to say that I accepted it. A most delightful morning it was I spent there. She had some rehearsing to do, and she proceeded with it just as I would have had her do. Mme. Brema is one of the great singers of the time who has passed her youth, and will admit that her voice is not what it used to be. That she told me without my asking.

The admission was not necessary. There is still the same fresh, virile condition of tone; and the way she has always sung is the reason for it. Tone production is the solution of it. How few there are who will see it. They go on declaiming, shouting and screaming, and then wonder why they have not retained the voice.

She sang, and sang, that morning. The more she sang the better she sang. She really did sing. She acted, too. Some of the old opera airs, and she did them as she used to do them. It was an opera in itself. I could see no reason for her having stopped allowing us to hear her. She simply said when asked why, that she did not care to go so far away when she had so much at home. She loves her work and her pupils. She sings here publicly, too, and in opera. She has not missed a season of opera. She tells me that she teaches on the same days, too. It is a great object lesson for the student of singing. The answer is, get the voice free. You will sing long then.

Now I am not writing an indorsement of Marie Brema as a teacher. I heard one of her pupils sing that morning, too. The pupil did some splendid singing. He—for it was a man—has been under her care for two years. It would be very premature for me to say from what I saw that she would succeed in all cases as she has in this one. I might give my opinion. You can imagine what that would be.

I think some of our enterprising managers would do well for himself and for Mme. Brema as well by persuading her to make one more trip over to our shores. I know it would be good to hear her sing there again.

ALBERT A. WHITE.

— # # # —

Cosmopolitan School of Music—The Cosmopolitan School of Music and Dramatic Art announces a pupils' recital for Saturday afternoon, January 9. Pupils of Mrs. W. S. Bracken, Mr. Henry P. Eames, Mr. S. M. K. Gandell, Mrs. Mabel W. Osmer, and members of the ensemble class will give the program.

— # # # —

Durno—Jeanette Durno, pianist, has returned to Chicago after a successful eastern tour, which will be repeated in March, many return engagements having been booked.

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Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, JANUARY 22, 1915

ANNUAL SUBSCRIPTIONS

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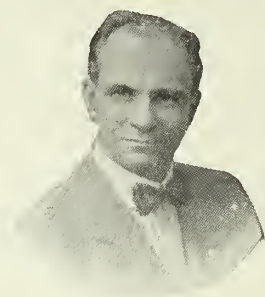
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Vol. 7.

Chicago, January 22, 1915

No. 4

Editorial

PASSING COMMENT

In the letter of Leo Sowerby in last week's Music News he says that "with the customary habit of critics" we did not hear all of the concert of American compositions and therefore missed what was said by Mr. Eames before the program began. As a matter of fact, although this writer was not present the first fifteen minutes of the concert, another Music News reporter was on the field and his statement is to the effect that Mr. Eames made his announcement so badly that no one could understand it. When it becomes necessary, as in this case, to tell the audience something about a program, a man should be selected for the work who can make himself heard, and if the president of any association has not the gift of clear and forcible speech he should certainly cultivate it.

In speaking of the Reger Quartet playing of the Flonzaley's at the Fine Arts Theater on last Sunday, Mr. Ronald Webster in the Tribune naively says: "The Reger Quartet is fearfully long; the First Movement I thought would never end."

Mrs. Custer, in her little speech to the new Chicago Artists' Association last week, said that after young people had been trained thoroughly in the musical part of their profession they still needed definite training and help along the line of practicality, and that it would be the aim of the new association, in its student membership, to afford this very help. This is hitting the nail squarely on the head and the board of this society will find its hands full in attending to the various details. For instance, one lesson which should be taught often and early is that it is far better to

wait and let the growth before the public be gradual than to pay any manager \$1,000 or less for "a string of dates." Often this "string" does not materialize as promised, and in any event the young artist is wiser to grow to the "dates" rather than to buy them.

And to really ever get where he can

Truth reveals itself in proportion to our patience and knowledge, discovers itself kindly to our pleading, and leads us, as it is discovered, into deeper truths.

"The Stones of Venice."

—Ruskin

make money out of his art he must remember always that publicity is one of the great requirements—conceding first that he has been properly prepared and has a technical knowledge sufficient to warrant a public career.

He may truly have all the personality in the world and his preliminary training may be that of the best obtainable, but without publicity he is and always will remain a negligible quantity.

And speaking of publicity. There is a difference between that and notoriety. Some managers who are today notorious might better have spent some of their time, attention and money in securing legitimate publicity for their ventures. They would be better off now.

Karleton Hackett, in his address to the same club above mentioned, said: "After all nothing matters except the making and the hearing of music—what anyone writes or says about it is of no consequence whatever." And Mr. Hackett is right, too, in thus far—that no critic who has ceased to really enjoy music has any longer a right to write about it. When he no longer feels the real message, but looks only at the technical side of the matter, he should certainly stop writing. Nevertheless, there are many critics to whom music no longer conveys any poetical meaning—it has become merely good, bad or indifferent wholly from the technical and the traditional standpoint.

And this reminds me of Mme. Gjersten, who sang at the Blackstone Theater recently. Many of the critics spoke merely of the fact that her voice was "tired," or "worn," or "not beautiful"—judging these things absolutely from a pedagogic standpoint. It totally missed almost all of them—that this singer, while her voice may not be of melting beauty, is yet extremely temperamental and the real meaning of the music was presented by her in quite exceptional fashion.

The enormous throng which packed the Auditorium on last Sunday afternoon was not a tribute to the fine art of Kreisler but only an exposition of the sensation loving propensities of the populace. Kreisler, admirable as he is and long has been, has more than once faced a small audience in Chicago and the people who were in his audience on last Sunday came to "see" him rather than

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to hear, and they wanted to "see" because he has been much talked about.

This is a fine illustration of the value of publicity. Had this big audience and the one which came to "see" and to hear John McCormack recently paid the same amount into the treasury of the Century Opera Company that organization would not have gone to pieces in Chicago.

But the Century was not "boomed"—it was not even decently advertised.

If anything could be more awkward than the way in which the piano is prepared for a soloist at the Symphony Orchestra concerts a booby prize should be awarded to the originator of such a plan. The way it is done at present is, however, quite bad enough and is sufficiently backwoodsy to take away all the artistic glamor from the playing.

Once, this writer was cured of the after effects of a siege of rheumatism by a course of treatments at a Therapeutic Institute, which consisted (1) of par-boiling in a steam room and (2) of being plunged into a tank of ice cold water—after which processes (1) and (2) were repeated.

Occupants of the balcony at the Symphony concert at Orchestra Hall last Saturday evening were treated to a similar experience. Both before and after the intermission the place was suffocatingly hot, while all through the intermission a blast of icy air was allowed to sweep in full fury over the audience, necessitating for everyone who was at all susceptible to colds a hasty donning of overcoats and mufflers. A management which will permit such irregularities needs public censure.

Nowadays, and nights, at the Symphony concerts no one takes the trouble to recall the soloists more than a few, perfunctory, times. No encore is forthcoming, the populace knows and it therefore refrains from any wild demonstration. Mr. Shattuck, on last Saturday evening had barely enough applause to get him on and off the stage twice, whereas there was a time when the artist was called ten or a dozen times if the audience believed that finally it would be rewarded with an encore number.

There is persistent rumor that the Metropolitan Opera Company will give a week or two of opera at the Auditorium in the spring. Unless the present temper of the community can be met Music News would strongly advise "don't." The community wants Stars and above all, it wants STARS spelled throughout in capitals. Stars who have been made such either through wonderful musical attainment or through wildest kind of notoriety stories. Either kind will do, but Stars they must be. It will be

very risky indeed to come without Caruso, who has, we understand gone back to Italy till next fall. Farrar would be accepted as substitute but would have to appear every performance in order to please the Chicago public at present. Destinn, Matzenauer and other stars of the second magnitude will not fill the bill.

The following is from the "Line a' Type" column in the Chicago Tribune:

The persons who complain because they paid \$4 to attend a tiffin musical which was not given are perhaps a trifle hasty in their condemnation. Have they asked themselves whether they subscribed because the affairs were fashionable, and for the exquisite pleasure of sitting in the same room with the social elect? If the notables had absented themselves there would be ground for protest; the mere absence of the musicians was no great desolation. Musically, we understand, the affairs were rather dull. Much better programs are had for half the money.

"Anyway," said a Music News visitor last week, "I don't have to read the comment of concerts in the Chicago dailies unless I want to, and if the bulk of it continues to be so bad as at present neither I nor many other musicians I could name will continue to subscribe for certain papers which might be mentioned."

A slip of the typewriter made us accredit "The Jewels of the Madonna" to the wrong composer last week—it should, of course, have been written Wolf-Ferrari. However, it would have been all the same to New York whether Puccini or Wolf-Ferrari, for anything which could make a big success in a Chicago premier would hardly be of the caliber wanted at the Metropolitan—in the eyes of most eastern critics at least.

The "sold out" houses at the Auditorium this week did not prove that the Gilbert

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and Sullivan Company is better than the Century nor that De Wolf Hopper is a greater artist than any of the New York organization. They did prove, merely, that the business management of the G. and S. Company is superior to the other and that Mr. Hopper has much real publicity, a thing which most of the singers in the Century Opera Company know nothing about.

□ □ □

The styles in millinery are not always totally without sense or use, though we sometimes hastily conclude that they are. For instance, a woman seated in front of the writer at the Damrosch concert at the Illinois on Sunday afternoon refused to take her hat off—but the hat itself was a small pancake affair and although it was reinforced with a very tall feather it happened to be one of those half-way stripped affairs—a skeletonized feather, as it were—and we could look right through the open spaces.

□ □ □

Two men were discussing, in Music News office, the merits and demerits of the young music critic of one of the leading dailies: Said one, "well, anyway, he is improving." Said the other, "Oh, I hope not—because the reason he is good is that he has been so intolerably bad."

□ □ □

It is absolutely unfair to the several honest managers in Chicago that they should be included in the general statement that it is uncertain now-a-days whether an artist coming here from New York to appear in local affairs will receive his money or not. It has been proven that under some auspices they will not receive their pay and it has been equally as well proven that under others they will receive it. It is, therefore, in the hands of the New York managers themselves. A management that has always discharged its obligations and kept its promises is very likely to do so in the future. One that has again and again failed to pay its artists will most certainly do the same thing again in the future if it gets a chance.

□ □ □

Our Elderly Person has been receiving some unusual and unique endorsement, as well as the ordinary appreciation to which he has long been accustomed. Recently two of the Elderly Person articles have been reprinted in entirety in the Burlington Hawkeye (with credit to him and to Music News) and the other day when one of the proper names in his article was misspelled "Who's Who" of Boston, promptly reminded him of it. Also, the St. James (Episcopal) Bulletin in its report on the recent anniversary service comments at much length on the fine review of the event written by the Elderly Person for Music News.



The Elderly Person

Once upon a time the Elderly Person wanted something to read while on one of those trips to and from the suburbs, which he takes, at times, to please the Editor and see what they can do, musically, away from the heart of things. As a rule he has a good time on these excursions and seldom fails to find a comrade bound for or returning from the same point. But it won't do to depend upon the chance comrade turning up opportunely, and therefore a book is generally slipped into the overcoat pocket or tucked under the arm. Just here a dissertation on the reading of books, instead of newspapers, presents itself for copy, but must be ignored, because that was not what was in mind when the pencil was taken up. On this particular occasion, the literary ammunition being short, the Elderly Person took time to go to a department store, where they buy books by the carload, to get "something." And, quite by design, he sought that table which is always full—the table piled high with books that people will buy only because they are cheap. This mound of well-printed and well-bound books is as pathetic as a neglected grave in a cemetery. One intuitively knows it to cover any quantity of happy anticipations and dead hopes, to say nothing of clipped ambitions. It is also a mausoleum of publishers' judgments. Together these purposes which have gone wrong make an enduring cairn in every book store, and no appearances yet in view indicate that the wastage of material should be avoided and the talents of publisher and author better applied. It is quite a satisfaction to bracket the autocratic publisher with the misguided writer. If you have been sending out your perfectly good manuscript to the different ones who decide on its fate, and have been seeing your equally good postage eaten up in the vain trips which that manuscript has made, it quite comforts you to see what poor judgment the publishers have, after all, and how they turn down the very thing which they ought to accept, and then print and pay for these perfectly hopeless books which find their way to the ten-cent counter. If you are particularly incensed, you are viciously glad that there is an unusually high mound, as

there was the afternoon when the Elderly Person drew near. There was a crowd about the table, and the books were being roughly handled, and there were many fallen upon the floor. Joining those who thus officiated as pallbearers for dead hopes and bore them away, he picked out a volume and after the customary delay occasioned by the making of change, made his way out of the store.

What he had found was a beautifully gotten up book put out by Macmillan & Co., and it was their imprint which made him take it. This house is conservative, but usually astute. It does not put out rabid best sellers, but it don't miss fire so often as some others do who are looking for gold mines. It has always been fascinating to see their trade mark, a peculiar mixing up of the M's in the name, something half humorous, but quite confident of itself. They always use good type and heavy paper except when Mrs. Humphrey Ward began to grow to undue lengths, and when F. Marion Crawford took his time to say what he wanted to—not what he really needed to. The Elderly Person felt, as he looked over the pages, and at the last page before he began at the beginning, that it must, at least, be an immense satisfaction to be buried in such a shroud, if one must be buried at all. It gave a species of distinction to one's effort at immortality to appear on the funeral pyre in such a becoming costume.

Yes, The Elderly Person will tell you the name of the book in just a minute, but he wants to tell you the color of it first and then a story which that suggests. It was a delicate sky-blue, and had a pretty design, as well, upon the outside. And so causes one to remember the girl who came to the Sunday School librarian and said she "wanted a red book this time, she was tired of blue ones." But that isn't the real story promised. In one of the suburbs there is a most charming librarian, who gives unusual pleasure in meaning much to every one with whom she comes in contact, and that gives her a wide circle. She left a coat at the cleaners one day and asked that it be returned to her at the library. The cleaner's little girl brought it, and then asked for a card and book. Quite delighted to have

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made another home happy by the presence of a library card, the librarian filled one out and, finding the little maid uncertain about her father's literary taste, she sent him a book which she herself had greatly enjoyed. Returning the book later the child asked if the librarian had any more work for her father, and seemed disappointed at a negative reply. However, she asked for another book. Seeking to know if her first selection had been happy, the librarian asked if the father had enjoyed the other book. "Oh," replied the maid, "he didn't read it. He can't read. He just takes from you because you takes from him."

Now, to return to the subject, something hard to keep the Elderly Person confined to the first words of the narrative are those which command the attention of the children and have an echoing influence on older people. "Once upon a time," says the writer, "there was a Village." And then she goes on to tell where the village lay, and how lovely it once was, and what lovely days of sunshine and content she had known there in her childhood. And how the lanes and paths, later on, became streets and avenues and the Village became a Town and still later a City, rather proud of its eminence in matters commercial, and indifferent as to what might have been its real charm in the days when it wore short clothes. So, this dear old lady takes up her pen to try and preserve, so far as she can, what made up the life when the City was a Village and she in the central world of a group of happy children, who knew its every nook and corner, as well as many of the mysteries which lay at the end of those inviting roadways which led out of the village. Then follows a series of sketches of what made up the days of that long, long ago time. Her pen touches all the words of the narrative with a quaint tenderness, and writes the names with a loving grace. Imagination surrounds the simple incidents with a haze of gentle interest, and the pictures have that far-away vision of completeness with which adults are apt to encompass their childhood remembrances. There are stories of the adventures in a visit to the uncle and aunt in the country, of the day the circus came to town, of the first child's party and the new dress made for the occasion, of breaking through the ice while skating, or runaway experiences, of the county fair, of some naughtinesses, wherein the preserved pears intended for the Congressman's tea-party, were eaten, beforehand, by some children with a taste for such things; and how natural it is, when sent on an errand, to fall into attractive pitfalls that lead to serious trouble and perhaps a slipper or shingle as a conclusion. These and other similar detail make up the book's contents, and nearly all find a responsive chord in the average man and woman who have any sort of a memory of that comfortable childhood when people lived in houses and not in flats.

Then, if the book was entertaining and had a certain reason for existing, what was it doing on the ten-cent counter? The answer was discovered in the first ten pages. It lacked style. That is, a style which made it read easily and made one page lead up

to the next one and created a desire on the part of the reader to follow the adventures. The dear old lady who felt impelled to preserve her childhood memories, told them in a prim, precise way, laying great value upon them as she narrated them, and smilingly anticipating the climax of each one. There was, it is true, a species of pleasure about this method, but it didn't have "that dommed charm" which Barrie's John found so insurmountable. The book was just another one of those wherein the writer has a good story to tell, and doesn't know how to tell it. The reader for Macmillan saw the novelty of the subject, perhaps interviewed the author, felt the influence of her personality, saw, through his imagination, that these simple incidents were in nearly every person's experience, and thought he was making a wise judgment when he recommended the book for publication. But that little haze of illusion, or personality, or atmosphere or whatever it is to be called, was not in the printed pages, and what was delightful in itself, didn't "get across," as the professional term expresses it.

It is all right. The fine old lady wouldn't have felt quite content to go into the beyond, if she had not left behind some record of her gratitude at what had been her fortunate lot in this world. That the experiences did not seem so attractive to others, and were perhaps illuminated beyond their value by her sense of appreciation and the cheerful glow of the flame of her affectionate remembrance, is really beside the matter. Without doubt they touched some other lives, and she may have had recompensing approval from those who paid the full price for the book. And it is not to be forgotten that the ten-cent price put the edition into circulation, thereby giving the Elderly Person a pleasant hour, as well as offering reasonings as to the wisdom of much eagerness to rush into print. Just the same, the rule will still hold good—that no one will ever know whether he can do a thing until he has tried. And, if he has a gift, it is cowardice to be afraid to seek to use it, and the Lord, we know, hates a coward. It is better to fail in trying than to sit back, complacently, and feel sure you could do better than others and yet give no concrete evidence of it.

That dreadful cairn of buried hopes in the department store is frightful to contemplate, but there be many ready to take the chance of being thrown upon it. Naturally, they hope to see themselves on that other monument, also found in the book department—the high stack of the prevalent "best seller." So long as there is such testimony that some one has succeeded, just so long will each one believe it possible that the afflatus will fall on him, irradiate him, follow his pen point and set the seal of approval upon his words. Salutations to the unafraid! * * * Oh, yes, the book's title is "The Day Before Yesterday," its authoress, Sara Andrew Shafer.

THE ELDERLY PERSON.

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The law governing periodicals of the class of Music News distinctly states that everything printed in the paper for which money is received must be either in the form of a display advertisement or else must be plainly marked with the word "Advertisement."

The subject matter of Music News consists of the following Classes: (1) Editorial, (2) Review, (3) Correspondence, (4) News Notes, (5) Contributed Articles of a News or Educational Character, (6) The Reprinting of Articles of a News or Educational Character from other papers, and (7) Reprints of press comment about Artists from other papers.

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SIDNEY A. DIETCH PRESENTS PUPIL

Wednesday evening, January 13, Sidney Arno Dietch, the well-known teacher and coach in Highland Park, Ill., chose the Moraine Hotel to present his pupil, Mary Preston Beaven, soprano, assisted by Mr. Ernest Wiley, violinist. Mr. Dietch has made rapid strides in his work as a teacher, and the quality of the work Wednesday evening was a credit to Mr. Dietch and Mary Preston Beaven.

Mrs. Beaven sang under difficulties but she acquitted herself with credit. Her voice is a full rich soprano and she displayed great taste in the presentation of her various numbers. "Love Has Eyes," "Bishop" and "Memory" (Parks) were the most effective of the first group. The German group met with much favor. "Still Wie die Nacht" was especially pleasing. The "Boat Song" by Harnet was a happy choice and was made very effective. "The Letter" (Roma) was an excellent bit of singing and Mrs. Beaven was greeted with a splendid round of applause. Mr. Ernest Wiley, pupil of Ludwig Becker, is a promising young violinist. He draws a tone of good quality and power, and he gave a good account of himself in numbers by D'Ambrosia, Kreisler, Saint-Saens and Foote. The "Canzonetta" was given a splendid reading, as was the "Swan" (Saint-Saens). His playing is very pleasing and he was accorded much applause. Mr. Dietch was at the piano throughout the evening, furnishing accompaniments that were of high order and a distinct credit and praise meriting.

Music in Chicago

FACULTY RECITAL GIVEN BY SHERWOOD MUSIC SCHOOL

The attractive and commodious Thurber Recital Hall in the Fine Arts building held a large and appreciative audience on Thursday evening, January 14, when the Sherwood Music School presented a number of distinguished faculty members in an excellently arranged and highly enjoyable program. The Sherwood institution is making marked progress along all lines due to very efficient management and a faculty made up of Chicago's leading artists. A genuine musical treat is in store for all who attend one of the many faculty recitals. The school is also very fortunate in having adjacent to its home the Thurber Recital Hall, which can easily be arranged to the needs of any schools and organizations.

The program of Thursday evening was opened by an Arenski "Trio" for piano, violin and cello, played in a brilliant and wholly satisfactory manner by Miss Pierik, Mr. Goldman and Mr. Dressel. G. Magnus Schutz, who's rich bass voice is a welcome addition to every program wherein he appears and a source of rare pleasure to his audience, sang two numbers, "Cade La Sera," Millilotti, and "Vulcan's Song" (Philemon et Baucis), Gounod. The former being a real gem was offered by Mr. Schutz with his versatile vocal equipment, it being a display of pure Italian song such as is seldom heard in the concert halls of today. The Gounod number was likewise a treat of the evening, sung as it was with all the finish and effectiveness necessary to make the blacksmith's story true to life.

Elsa Harthan Arendt furnished not only a very charming appearance but a splendid display of vocal attainment as well in her singing of "Liebesfeier," Weingartner, and "Le Tasse," Godard. Her voice was especially pleasing on Thursday night throughout its entire range and she controlled it in a very praiseworthy manner during the renditions of these two songs.

Georgia Kober, president of the school, is finding time to fill numerous recital engagements this season and so was in superb form for the playing of Godard's "Concerto" in A minor (1st movement) with Arthur Fram at the second piano. Their playing was a magnificent piece of work and a high point in the artistic success of the evening. Miss Kober was further heard in a "Canon" (A flat major) by Walter Keller, her co-worker in the Sherwood School. Mr. Kcller has here written a splendid composition and dedicated it to Miss Kober, who revealed its make-up and beauties in a distinct manner by her finished playing. "Lento," Cyril Scott, was likewise given a fine reading, and the "Concert Etude," MacDowell, was perhaps her most brilliant contribution of the evening.

A group of three Desert songs, namely "Sunset," "Night" and "Dawn," by Gertrude Ross, were the mediums by which Permelia Newby Gale chose to treat the audience with a display of her highly gifted voice and interpretative ability. They were

charmingly sung indeed, again proving the fact that this contralto is one of our best concert artists, and is fast taking her place among such. She received a full share of the applause accorded the different performers of the evening.

David Dunbar Duggan sang a group of numbers in his well known manner and received the best of accompaniments from Mr. Fram. Mabelle Church Van Alstyne was very enjoyable in her reading of "Buying Her Husband a Christmas Present," Stewart.

Mrs. Arendt, Mrs. Gale, Mr. Duggan and Mr. Schutz formed a quartette which sang "A Symphonette" by Arthur Whiting in a manner which amused the audience very much. The quartette, Mr. Schutz, Mrs. Arendt, Mr. Duggan and Mrs. Gale were accompanied by Tina Mae Haines in her usual and much admired finished and artistic manner.

H. M. B.

MR. NEUMANN'S ANNOUNCEMENTS

Elena Gerhardt, soprano, and Efrem Zimbalist, the Russian violin virtuoso, will be heard in a joint recital at the Blackstone Theater next Sunday afternoon, January 24, at 3:30, under the direction of F. Wight Neumann. The program is as follows:

Concerto D Minor.....	Louis Spohr
Allegro	
Adagio	
Rondo (Allegretto)	
	Efrem Zimbalist
Wonne der Wehmut,	
Die Trommel geruehret,	
Freudvoll und leidvoll,	
Die Ehre Gottes.....	Beethoven
	Elena Gerhardt
Sonata A Major (for violin alone).....	Max Reger
Allegro con grazia	
Andantino	
Prestissimo	
	Efrem Zimbalist
Oh Sleep, Why Dost Thou Leave Me?.....	Handel
Old English Pastorale.....	H. Carey
The Bitterness of Love.....	
Ecstasy.....	W. M. Rummel
	Elena Gerhardt
Preislied from Die Meistersinger.....	Wagner-Wilhelmj
Slavic Dance.....	Zimbalist
Le petit berger.....	Debussy
Tambourin Chinois (By request).....	Kreisler
	Efrem Zimbalist
Morgen,	
Wie sollten wir geheim sie halten, {	
Traum durch die Daemmerung, {	R. Strauss
Heinliche Aufforderung.....	
	Elena Gerhardt

Mr. Ossip Gabrilowitsch, pianist, will be the assisting artist at the second Kneisel Quartet concert, Sunday afternoon, January 31, at the Illinois Theater, under the direction of F. Wight Neumann. Mr. Gabrilowitsch will be heard in Brahms' G minor Quartet for piano, violin, viola and violoncello.

Mr. Rudolph Ganz, the Swiss pianist, will be heard in a recital Sunday afternoon, February 7, at the Illinois Theater, under the direction of F. Wight Neumann.

Stevens—Mrs. Nelda Hewitt Stevens, Chicago soprano, has been engaged to appear as soloist with the Minneapolis Symphony Orchestra in Louisville, Ky., on February 23.

AT THE LITTLE THEATER

Unless you have seen the Fuller Sisters who, this week, are completing their term of tenure at The Little Theater, it is quite useless to attempt to tell you of their fragile and yet thoroughly wholesome charm. If you have already heard them you will want the pleasure again before they depart.

It has reached a place now where the program is almost doubled nightly through the "requests" which are sent in and which sometimes are asked for directly by those in the audience.

On a recent evening they were heard again, with keen delight and sang "by request," "Here We Go Round the Mulberry Bush," "Mowing the Barley," "Oh, no, John," and "We Are the Roman Soldiers," besides the following announced program:

The Singers' Apologie

The Song of the Sword Dancers.....Yorkshire

Songs of "Old, Unhappy, Far-Off Things

Hush Ye My Bairnie.....Scotland

The Bonney Bird.....Somerset

O Waly Waly.....Somerset

—And Battles Long Ago"

I Would That the Wars Were Well Over.....Devonshire

High Germanie.....Somerset

The Flowers of the Forest.....Scotland

Songs from the Isles of the Hebrides

(Collected by Mrs. Kennedy Fraser)

An Island Sheiling Song.....Scotland

The Loch Broom Love Song.....Scotland

An Eriskay Love Lilt.....Scotland

Intermission

Songs of Occupation

The Painful Plough.....Somerset

The Husbandman and the Servingman.....Somerset

Would You Know How Doth the Peasant.....Lancashire

Joyful Ditties

O Sally, My Dear.....Somerset

I'm Seventeen Come Sunday.....Somerset

Here We Go Looby Loo.....Dorset

The Singers' Farewell

Brixham Town.....Devonshire

The "Singers Farewell" is a quaint conceit and the Fullers do it admirably. It contains the statement that no one can resist the influence of music except "the knave, the fool and the ass," and is altogether spicy and to the point.

"The Five Souls," a story of the present wars, which has been prepared by the Fuller Sisters, is still being sung.

The title page of the program contains the following quotation from Andrew Lang:

Folk Songs sprang from the very heart of the people, and flit from age to age, from lip to lip of shepherds, peasants, nurses, of all classes that continue nearest to the state of natural man. They make music with the splash of the fisherman's oars, and the hum of the spinning-wheel, and keep time with the step of the ploughman as he drives his team. Indeed, the pastimes and the labors of the husbandman and the shepherd were long ago a kind of natural opera. Each task had its old song,—ploughing, seed-time, harvest, marriage, burial, all had their appropriate ballads or dirges. The country seems to have aided man in the making of these songs, the bird's note rings in them, the tree has lent her whispers, the stream its murmurs, the village bell its tunes. The whole soul of the peasant class breathes in their burdens as the great sea resounds in the shells cast up on the shores. Folk songs are a voice from secret places, from silent people, and old times dead, and as such they stir us in a strange, intimate fashion.

MacBurney — The MacBurney Studios Club assembled at Kuntz-Remmler's on Wednesday evening, January 13, for the regular monthly dinner and meeting, at which time officers for the ensuing year were elected and installed, other important business transacted and an enjoyable program given by Margaret Fishburn, soprano; Miss Florence Pettinger, soprano; Mr. O. A. Hopper, bass, and Miss Katherine Reipfinger, accompanist.

SHERWOOD SCHOOL NOTES

Miss Georgia Kober, pianist, will be the soloist with the Philharmonic Orchestra of Seattle, Wash., January 21.

Recitals will be given by Georgia Kober, American pianist, and David Dunbar Duggan, Scotch tenor, at Seattle, Wash., January 22; San Francisco, Cal., January 24, and Palo Alto, Cal., January 25.

On January 31 Miss Kober, Mr. Duggan and Bruno Steindel will give a concert at the Frances Dewes home, 503 Wrightwood avenue.

Mabelle Church Van Alstyne, director of the Dramatic Department, will present her own arrangement of "Lay Down Your Arms" at Thurber Hall on January 29.

David Duggan will sing the part of Samson in the performance of "Samson and Delilah," at Tiffin, Ohio, February 3.

Georgia Kober will give piano recitals at Bryan, Ohio, February 2; Paulding, Ohio, February 3, and Edgerton, Ohio, February 5.

A pupils' recital will be given at the school on January 22.

CARL BRUECKNER

Mr. Carl Brueckner, the well-known 'cellist of the Chicago Symphony Orchestra, played the Saint-Saens Concerto with the orchestra under the direction of George Dasch at the Myrtle Masonic Temple. Mr. Brueckner is the 'cellist of the Beethoven Trio and the Philharmonic Quartet.

AMERICAN CONSERVATORY

The program of last Saturday afternoon was given by Margaret Hughes, Grant Nolan, Mildred Barnes and Idorna Newmark, pupils of Frank Van Dusen; Florence Jernberg and Margaret Madden, pupils of John T. Read, and Charles Swalm and Arthur McCracken, pupils of Ramon Girvin.

Only a few numbers were heard, but these were sufficient to prove the worth of the three teachers and the devotion to their work of the pupils.

Miss Barnes was heard in two Grieg numbers, "The Butterfly" and "To the Spring," and Miss Newmark proved herself a thoroughly talented girl and a splendid worker by her skill and style in the MacDowell "Concert Etude."

Miss Madden disclosed a very good voice and excellent schooling in "A Rose Rhyme," by Salter, but was overweighted with "The Cry of Rachel," which, however, she will surely be able to interpret with conviction after more study.

Mr. McCracken proved himself a young artist in short works of Svendsen and Ries.

C. E. W.

Dale—William S. Dale, baritone, of the Auditorium Hotel, was soloist at a recent musical-reception held at the Sig. Frosolono home, 4318 Oakenwald avenue. Mr. Dale possesses both the voice and personality necessary to create much praise, and he was entirely successful upon this occasion.

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SHERWOOD MUSIC SCHOOL

A recital will be given by advanced pupils of Miss Kober, Mr. Schutz, Miss Marley and Miss Keller at Thurber Hall this (Friday) evening.

Polonaise, A major.....	Chopin
Scherzo, E minor.....	Mollie Fox Mendelssohn
Noveltte.....	Gladys Smith Schumann
A Winter's Lullaby.....	Phyllis Beekman De Koven
Romance.....	Edwin Kemp
Gavotte, G minor.....	Tschaikowsky
Evening (two pianos).....	Marion Rinn Bach
Sing, Smile, Slumber.....	Lillian Harkness and Miss Marley Chaminade
Song of Sleep.....	Gounod
Murmuring Zephyrs.....	Helen Headington Somerset
Tarantelle.....	Jean Gillespie Jensen Niemann
Etude, B minor.....	Genevieve McGreevy Schytte
Dedication.....	Franz
Sacrament.....	McDermid
My Laddie.....	Thayer
Romance.....	Harriet Hollingsworth Schuett
Arabesque No. 2.....	Ruth Thompson Debussy
Melusine at the Fountain.....	Wurmbrand-Vrabely
Crescendo.....	Walburga Loepfert Larson
Tender Farewell.....	Madeline Chadwick Schuett
Barcarolle.....	Alma Goerler and Miss Marley Schytte

COSMOPOLITAN SCHOOL

Saturday, January 16, a children's recital was given by the pupils of Mr. Eames, Miss Scott, Miss Jones, Miss Bracken and Mrs. Lewis. The pupils appearing were of various ages and the quality of the work was much to be admired, and it cannot be doubted that the interest by the school and teachers in the children's department is very great. The work of the pupils reflected much credit upon themselves and their teachers. The following pupils appeared:

Winifred Cook, Charlan Welter, Hilda Flemming, Charles Williams, Mildred Lewis, Fanchon Bennett, Kathryn Wennerblad, Signe Wennerblad, Florence Keough, Evelyn Bovee, Dorah Dittenhorn, Margaret Dittenhorn, Miss G. Smith.

NORTHWESTERN UNIVERSITY

At the Northwestern University School of Music on Tuesday evening the following program was given by Esther Hayes Vincent, pianist, and Miles Dreskell, violinist:

Sonata, Op. 53.....	Beethoven
Allegro con brio	
Introduction (Adagio)	
Rondo	
Romanze, Op. 26.....	Svendsen
Etudes.....	Chopin
E major	
A flat major	
Carnaval Mignon.....	Schutt
Prelude	
Serenade d'Arlequin	
Tristesse de Columbine	
Arabesque.....	Oldberg
Air Varie, Op. 22.....	Vieuxtemps
Concerto No. 4.....	Rubinstein
First Movement	
(Second piano part played by Prof. Oldberg)	

Mixer—Mr. Charles Mitchell Mixer, violinist 1443 Birchwood avenue, with Mrs. Charles Orchard, accompanist, gave a musical program before the Catholic Woman's League at Assembly Hall, Fine Arts building, Saturday, January 16.

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

The pupils concert of last Thursday evening was given at Music Hall by Miss Henrietta Hauenstein, pianist, and Miss Olive Jane Rice, soprano, the latter being a pupil of Miss Alta Miller.

Miss Hauenstein played a Beethoven Sonata with much distinctive quality and closed the program with the Schumann "Papillons," playing midway between these a group consisting of the "Barcarolle" by Godard and a "Mazurka" by Chopin. Both were well done, but the "Barcarolle" was the best effort of the evening—in fact, in clarity and musical effect it was entirely exceptional.

Miss Rice has a coloratura voice of thoroughly distinctive quality. Her musical sense is remarkable and her intonation impeccable. The quality of her voice is beautiful and it is quite large enough also for the program she essayed. She has great technical facility and sings trills and other embellishments with true artistic finish. Her heavier numbers were by Schubert and were sung in German, and as she later sang also in English and Italian she proved herself quite a mistress of languages.

"A Pastorale" (Veracini) and "Villanelle" by Dell'Acqua were among her best numbers and were done with such engaging lightness and surety as to show her to be thoroughly advanced along the road to virtuosity. C. E. W.

CONCERT IN RIVERSIDE

The following program will be given at the Town Hall, in Riverside, on Tuesday evening, January 26, by Mr. and Mrs. Walter Stults and Mr. Clarence Eidam:

Gondolieri.....	Henschel
Mr. and Mrs. Stults	
To an Evening Star "Tannhauser".....	Wagner
Zueignung.....	Umlauf
Der Wanderer.....	Schubert
Der Sieger.....	Kaun
Mr. Stults	
Prelude, G Minor.....	Rachmaninoff
Nocturne.....	Debussy
Octave Etude.....	Sauer
Mr. Eidam	
Vissi d'Arte "Tosca".....	Puccini
Le Violette.....	Scarloti
Beneath My Window.....	Rachmaninoff
Ariette.....	Vidal
Mrs. Stults	
Vulcan Song, "Philemon and Baucis".....	Gounod
Boat Song.....	Ware
Requiem.....	Homer
How's My Boy.....	Homer
Young Tom O'Devon.....	Russell
Mr. Stults	
Nocturne.....	Chopin
Rhapsodie, No. 6.....	Liszt
Mr. Eidam	
Pleurez mes Yeux "Le Cid".....	Massenet
Enticement.....	Ruckauf
Gaelic Lullaby.....	A. Cyril Graham
Surrender.....	Niewadomski
Mrs. Stults	
Venetian Boat Song.....	Blumenthal
Sweet and Low.....	Hollis
Duo from Hamlet.....	Thomas
Mr. and Mrs. Stults	
Direction: Miss Rachel Busey Kinsolving	

Johnson—Jennie F. W. Johnson gave a recital Sunday afternoon, February 17, at Frederick Douglass Center. She was assisted by a pupil, Miss Bratton of Wyoming, who sang one group.

Woodworth-Loomis—Mabel Woodworth, violinist, and Clarence Loomis, pianist, gave a recital at the Eleanor Association, Sunday, January 17.

Leslie Schutte to Give Farewell Concert

Mr. Leslie Schutte, a young pianist who lives in Austin and who has been extremely successful in many appearances there, is to give a concert at the Austin Masonic Temple on Monday evening, February 1, when he will be assisted in a very remarkable program by Anna Breining Greulich, soprano; Mildred Pillinger, soprano; Hans Hess, cello; Aage Fredericks, violin; John Rankel, baritone, and Lillian Grant Haefner and Earl Blair, accompanists.

On account of ill health Mr. Schutte will go, immediately after his concert, to Colorado to remain some months and as this concert will be his last appearance in Austin for this season, his friends will turn out en masse and the affair will, beyond any question, prove to be a great success from every standpoint.

The program for the event will be printed in full in Music News next week.

WEST SIDE EVENING CLUB

The West Side Sunday Evening Club Choir enjoys a goodly attendance at their weekly meetings. The choir is under the direction of Daniel Protheroe. Mr. Allen Bogen is the organist. The members of the quartet are Miss Protheroe, soprano; Edna Swanson Ver Haar, contralto; Mr. Ernest J. Davis, tenor; Charles La Berge, baritone.

Mr. Bogen, a splendid organist, gave an excellent account of himself in his solo numbers and accompaniments, regardless of the fact that he had a troublesome organ. Mr. Protheroe led the choir in some rousing hymn singing, and the anthems "God of Our Fathers" (Schnecker) and "Fierce the Wild Billow" (Noble) were given with splendid spirit. He has his choir well in hand, the attacks and shading were excellently done, as was the soft tone work.

Mr. Ernest J. Davis was the soloist of the evening and he strengthened the already good impression by his splendid rendition of the Mendelssohn aria, "If with All Your Heart." His voice is of good quality, excellent range and capable of much power and he used it to a fine advantage.

H. W. P.

LEAVITT STREET CONGREGATIONAL CHURCH, LEAVITT AND ADAMS STREETS

On Sunday evening, January 24, the choir of Leavitt Street Congregational Church, under the direction of Miss Alice R. Deal, organist and choir master, will give a Mendelssohn Festival Service, the service beginning at 7:30 o'clock.

The following numbers will be sung:

How Lovely are the Messengers.....from "St. Paul"
Cast Thy Burden.....from "Elijah"
If with All Your Hearts.....from "Elijah"
I Waited for the Lord.....from "Hymn of Praise"
Immediately following the service Miss Deal will play an organ recital.

Program

Sonata No. 3, A major.....Mendelssohn
Con Moto Maestoso Andante Tranquillo
Spring Song.....Mendelssohn
Wedding March.....Mendelssohn

A PUPILS' RECITAL AT WURLITZER HALL

Miss Mildred Millett and Miss Lenore Wood, from the Glenn Dillard Gunn and Harold Henry studios, respectively, presented about twenty of their young piano pupils in recital at Wurlitzer Hall, 329 S. Wabash avenue, on Friday evening, January 15.

An audience of goodly numbers assembled and evidently enjoyed the well arranged program very, very much.

Pupils in various stages of development played during the evening and some unusually talented children were at the piano at different times, but throughout the entire program there was noticeable in each young pianist a well founded training, not only along the technical branch of their studies but in committing the work at hand as well. Deportment on the stage and at the piano was a pleasurable feature during the program and several children received flowers which added brilliancy as well as variety to the activities of the evening.

The following children furnished the pro-



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gram. Ruth Hutchinson, Elizabeth Nolan, Alice Hutchinson, Gordon Spivey, Evelyn Croak, Franklin Suthers, Katherine Kane, Pearle Kane, Ethel Blue, Irma Bailey, Marion Muncaster, Margaret Boulton, Marjorie McDougall, Elsie Peterson, Marion Murphy, Kathryn Montgomery, Wayne Spalding and Winifred Ward. The latter appeared as Reader and furnished much enjoyment through her two delightful selections. Little Miss McDougall was excellent in the playing of her number as was the Murphy girl. They should indeed be heard from in years to come if given the proper care.

Master Wayne Spalding, who closed the program, has already accomplished much that is a credit to himself as well as his teacher, and played in fine style the most pretentious number on the program.

Miss Wood and Miss Millett deserve much praise for the work being done by these children and we are glad to record the fact that another recital will be given at the same hall on this Friday evening, January 22, by pupils of these successful teachers.

H. M. B.

St. Joseph—At St. Joseph, Mo., Helen Stanley and Frances Ingram made a pronounced success in the course of concerts managed by Mrs. Francis Henry Hill.

A. G. O. SERVICE AT ST. JAMES' CHURCH

The Rev. James S. Stone, rector of St. James' Church, in his address on Sunday afternoon offered a royal welcome to the American Guild of Organists who made up a large part of the congregation and gave a public service in conjunction with John W. Norton and his splendid choir of singers. Rev. Stone's talk was along musical lines, very interesting, helpful and wholly appropriate. The organ soloists of the afternoon were Sara Wildman Osborn, Harrison M. Wild and Herbert E. Hyde.

Mrs. Osborn played the Allegro Appassionato from Guilman's "Fifth Sonata" in a style which marked her as an organist of rare attainment. Mr. Wild selected "In Summer" by Stebbins, and "Rhapsody" by Rossetter G. Cole to again display his many admirable gifts as an organist. The former was delightful in its simple and melodious mood owing to Mr. Wild's choice of organ combinations, and the Cole work proved to be a brilliant composition through the musical thought and master technic of Mr. Wild.

Mr. Hyde also had two fine numbers to offer in a "Cradle Song" by Grieg, and the "Caprice Heroique," by Bonnet. He showed rare judgment in his manner of playing the Cradle Song and it proved to be one of the more beautiful points of the program. The Bonnet number gave Mr. Hyde opportunity to tax the resources of the St. James organ, and this he did in a skillful, musical and magnificent manner.

Mr. Norton played the service of the afternoon in his usual smooth and reverent style and his choir sang likewise. Aside from the regular order of worship the choir gave a very commendable rendition of Mendelssohn's beautiful cantata, "Hear My Prayer," with Master Earl E. Abramson taking the solo part, which is quite taxing at times, and lasts from the opening to the close of the cantata. However, that point apparently was of little concern to the musical Abramson. He sang with his usual rich, mellow tones, and there was reverence in his interpretation at all times. The chorus sang with excellent blending of tonal volume and beautiful expression. The program as a whole was one of the finest heard in a long time and well repaid one who made a long journey to hear it.

H. M. B.

JENNIE F. W. JOHNSON

At Miss Johnson's recital Tuesday evening, February 22, she will be assisted by Mr. Alfred Barthel, solo oboe player of the Chicago Symphony Orchestra. He will play the oboe obligato to her first song, a Bach number, and the English horn for the Scheinpflug songs. These songs have never been sung in Chicago and it will be the second performance for them in the United States.

Miss Johnson's program follows:

- I
One Bach song with oboe
(First time in Chicago)
Three Brahms songs
- II
Five songs in English
- III
Four songs by Scheinpflug, with violin, piano and English horn
(First time in Chicago)
- IV.
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KATE CONDON

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GILBERT AND SULLIVAN OPERA COMPANY

The opening week of the Gilbert and Sullivan Opera season at the Auditorium was devoted to "Trial by Jury" and "The Sorcerer" as the first bill and "The Mikado" for the second. Review of these performances will be given next week.

Next Monday night the bill will be changed to "Pinafore."

The accompanying illustration shows De Wolf Hopper as "Dick Deadeye" and Kate Condon as "Little Buttercup" in that opera.

— # # # —

Aborn—It is said that the Aborns will sever their connection with the Century people and, next fall, start a new Aborn Opera Company. If this occurs and the Century is reorganized, as is promised, there ought to be an opening for a considerable number of young American singers next season, as both ventures will be in English opera.

AMERICAN CONSERVATORY

Mr. and Mrs. Herbert Butler, Hans Hess and Madam Ragna Linne will appear in recital at Kimball Hall, Saturday afternoon, January 23.

The program will include the Mendelssohn trio for piano, violin and 'cello in C minor, and a group of violin solos played by Mr. Butler. Madam Linne will sing a group of songs by Helen Ashley, Agathe Groendahl, Rubinstein and Grieg.

Allen Spencer will give his annual piano recital Sunday afternoon, February 2, at the Fine Arts Theater.

Jennie Johnson, contralto, will appear in recital Tuesday evening, February 2, at the Fine Arts Theater.

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Miller—A song recital was given at the Northwestern University School of Music in Evanston by Miss Christine Miller last evening. A review of this event will be given in Music News next issue.

AT FULLERTON HALL

On Sunday evening Miss Henriette Weber presented "Lohengrin" to a full house and so popular is this opera and so great has grown to be the prestige of these "evenings" that about 300 people were turned away after the last seat was sold.

"Lohengrin" is poetical and romantic in just sufficient degree to make wide appeal and it is also fitted out with music of a grade that, while it is distinctly pleasing it is yet without flaw from the scholastic standpoint and thus there is provided a combination which pleases both musician and layman alike.

The players, as usual, won distinct approval and in the "Bridal Chorus" especially aroused sincere enthusiasm. The "Prelude" was not so refined as it might have been, but it is, of course, very difficult to give it with so few resources.

The soloists were Miss Lucille Stevenson and Mrs. Fletcher Dobyns, the former singing much of the Elsa music with potent authority and the latter creating a splendid impression in the role of "Ortrud."

Miss Stevenson has such poise and authority and withal is so imbued with musicianship that whatever part she essays is sure to give unbounded pleasure and on Sunday night, quite as usual, she held her audience to strictest attention and unvarying pleasure.

Mrs. Dobyns has a mezzo soprano voice of wide range and with much power. She had studied the music of Ortrud conscientiously and sang it with sincerity and conviction.

In the balcony scene she upheld all the difficulties of her score with much skill and in the "Defiance" rose to distinctly fine dramatic heights. The blend of the voices was good and in the latter long scene especially there was a great display of dramatic power and musicianly skill. Mrs. Dobyns presents a fine appearance on the stage and the audience at once accepted her as a favorite. In spite of the fact that the lecture and the program were of much more than the ordinary length, Miss Weber and the singers held undivided attention throughout the evening.

C. E. W.

ILLINOIS COLLEGE OF MUSIC

The Illinois College of Music, 2831 Washington boulevard, has given a recital (either by students or by members of the faculty) every Friday evening (the holiday season excepted) this season.

The program last Friday evening was made up mostly of the little folk and those who had had only ten lessons. Every number was played from memory, and an excellent program was given by the following students: George Hahn, Loretta Flaherty, Jessie Donaldson, Emil Stumm, Helen Golding, Rumelle Aubrey, Harry Rubenstein, Isabel Barenz, LaVera Nelson, Eleanor Aggen, Lillian and Evelyn Pollack, James McDonald, Margaret Weimer. The program was then brought to a close by numbers played by Hester Hoskins, one of the graduate students, and by Miss Maud Tollefson of the faculty.

Another student's program will be given this Friday evening at the college recital hall.

Caruso—Enrico Caruso is leaving New York this month, not to return until next Fall.

RECITAL AT RUSSELL SCHOOL OF MUSIC

The sixth faculty recital of the Russell School of Music and Dramatic Art at Seventy-fifth street and Vincennes road, was given by Miss Erma Wilson, pianist, and Mrs. William C. Godden, soprano, assisted by Louise Cozad, pianist, and L. Douglas Russell, accompanist. An appreciative audience of goodly numbers assembled in the spacious studios of the school to enjoy the fine program.

Miss Wilson was the first to appear and chose for her opening number the C sharp minor "Prelude" by Rachmaninoff; "En Automne" and "Gioioso," both by Moskowski. These she played in a very praiseworthy manner, proving in no small degree that she is already a well equipped pianist. That she is a good musician and has the technical power necessary to carry out her musical thought was very evident throughout the opening numbers as well as in the group composed of "Du bist die Ruh," Schubert-Liszt; "Sextet from Lucia" (for left hand alone), Leschetisky; "Shadow Dance," MacDowell, and "Polonaise" in E minor, MacDowell. The latter received an especially brilliant reading.

Mrs. Godden, who is a pupil of Mr. Russell (the founder of the school and a very successful teacher of voice) was indeed a welcome addition to the evening's program. Her voice is well schooled and she uses it with utmost intelligence along both vocal and interpretative lines. Her songs which included "Sunbeams," Ronald; "Caro Mio Ben," Giordani; "The Lord Is My Light," Allitsen, and "I Know That My Redeemer Liveth" (Messiah), Handel, were well chosen and proved very grateful to her attainments as a singer. She well deserved the praise bestowed upon her by the audience. Mr. Russell was at the piano throughout the singing of Mrs. Godden and played accompaniments which not only enhanced the work of his pupil as well and brought pleasure to the audience but proved his thorough musicianship and many abilities in a manner which brought an added joy to the evening's list of good things.

The program was brought to a close through the playing of Weber's "Polacco Brilliant," arranged for two pianos by Heinze with Miss Wilson at the first and Miss Cozad at the second piano. They furnished one of the most artistic parts of the program in their smooth and well rounded performance of this composition.

Miss Cozad, who has been the guiding hand and mind for Miss Wilson to her present attainments, deserves no small share of credit for the success of the evening. Her pupil's work spoke in high terms for her ability as a teacher.

On Monday evening, February 1, at the school, Miss Irma Hosier, pianist, and Miss Lucille E. Bourke, reader, will give a recital.

H. M. B.

BALLMANN'S ORCHESTRA

The orchestra program of Sunday afternoon might easily be called a feast. The increased number in the orchestra and a taxing list of Wagner numbers found them capable of holding the interest. The first six numbers were Wagner, beginning with the "Prelude," Meistersinger; "Prelude and Scenes," Parsifal; "Grand March," Tannhauser; "Finale," Tristan and Isolde; "Zugder Frauen," Lohengrin; "Rheingold" scene. Mr. Ballmann is doing some excellent conducting and drawing fine crowds to hear the splendid programs given every Sunday afternoon. The Wagner numbers won him much applause which was much merited. The "Military March," Schubert, was given a splendid reading. The rendition of the Brahms' "Hungarian Dance, No. 1," was excellently done and drew forth much applause. The "Intermezzo," Von Blon, for string orchestra was well liked. The Tannhauser "Overture," as a closing number, was given a rousing rendition and was greeted with a storm of applause. The soloists of the afternoon were two people unknown in Chicago, Emilia Leovalli, soprano, Ernesto Torti, baritone. They have good voices and they gave much pleasure in numbers by Rossini and Verdi. They also gave the Rigoletto duet, and received much applause.

H. W. P.

APOLLO CLUB ANNOUNCEMENTS

The next concert by the Apollo Musical Club will be a performance of Schmitt's "Forty-Seventh Psalm" for the first time in the West and Cowan's "The Veil" for the first time in America. The date is Monday night, February 22, at Orchestra Hall. The entire Chicago Symphony Orchestra will furnish the accompaniments. Tickets are now on sale at the Apollo Club box office in Lyon & Healy's.

MINNEAPOLIS ORCHESTRA

The Minneapolis Symphony Orchestra of thirty-five musicians with Emil Oberhoffer, conductor, gives its annual Chicago concert in Orchestra Hall, Sunday afternoon, February 28, under the management of Carl D. Kinsey.

"MESSIAH" AT THE NEW FIRST CONGREGATIONAL CHURCH

Thursday evening, January 28, and Friday, January 29, the united choirs of the new First Congregational Church will give the "Messiah." The united choirs number 220 singers. The following soloists will appear:

Lucille Stevenson, soprano; Gustaf Holmquist, bass; Rose Lutiger Gannon, alto; John Doane, Jr., organist; Moses J. Brines, tenor; Mrs. Roscoe King, pianist; H. Augustine Smith, director-manager.

Shipman—Vera Brady Shipman has moved from Chicago to Fort Smith, Ark., and will take up the position as dramatic and musical critic for the Times-Record of that city.

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AMERICAN CONSERVATORY

The following program will be given by Mr. and Mrs. Herbert Bailey, Mr. Hans Hess and Mme. Ragna Linne at Kimball Hall at 3:30, on next Saturday afternoon:

Trio for Piano, Violin and 'Cello, Op. 66 (C Minor) Mendelssohn
 Allegro energico e con fuoco
 Andante espressivo
 Molto allegro quasi presto
 Allegro appassionata

Mr. and Mrs. Butler and Mr. Hess
 Songs—Remembrance (Mss.) Helen Ashley
 (Dedicated Mme. Linne)

Dew Drops Agathe Grondahl
 The Dream Rubinstein
 Kid Dance Grieg

Violin—Tocatta Tor Aulin
 Slavonic Fantasie Dvorak
 Ballade Moszkowski

Mr. Butler
 Mrs. Harriet Herz-Seyl, Accompanist

MELBA MAE FRENCH

Melba Mae French will give a violin and song recital at her home, 5632 Wayne avenue, Edgewater, Sunday evening, January 24, at 8:30 o'clock. The program follows:

Violin—Mazurka Volpe
 Vocal—

Blackbird Song Scott
 An Open Secret Woodman
 Down in the Forest Ronald

Violin—
 Liebeslied Kreisler
 Consonetta Friml
 Berceuse Townsend

Vocal—
 Love's Rhapsody Herbert Butler
 For You
 June

Mrs. French and Mr. Herbert Butler at the piano

ARTISTS' CONCERT AT LA SALLE HOTEL

Sunday afternoon, January 17, a benefit concert was given at the La Salle Hotel. "The Persian Garden" was sung by Mabel Sharp Herdieu, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor; Gustaf Holmquist, bass.

Zeisler—Mrs. Fannie Bloomfield Zeisler was soloist with the St. Louis Symphony Orchestra last week, substituting for Busoni, and made her customary great success in that city.

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THE CHICAGO SYMPHONY ORCHESTRA PLAYS AMERICAN COMPOSITIONS

The programs of the Symphony Orchestra concerts for last week contained two compositions by Americans, one of which proved to be a success, the other a failure.

The success was the "Prince Hal" Overture, in which Mr. David Stanley Smith



FREDERICK A. STOCK

sought to depict the characteristics of the princely roustabout of the Shakespearian play.

As a piece of program music this is not good, for it might be called anything almost as well as the chosen title—but, as a piece of beautiful music, it is distinctly a success.

It is rich in scoring, full in harmonies, interesting as to motifs and thoroughly fine in the way it has been built up and riotous also in color.

The orchestra played it with great vim and effect and the audience applauded it to the echo and had Mr. Smith been present would have given him an ovation.

The failure of the program was the piano-forte "Concerto" by George F. Boyle, now of Peabody at Baltimore, Mr. Smith being located at Yale.

This "Concerto" has some very interesting passages for the piano—it is doubtless very difficult and no one can deny that in the first movement it is original and that at the very end it reaches a telling climax in so far as piano, at least, is concerned.

But, it is very diffuse even in the piano line and almost devoid of beauty while the orchestra score is dull indeed.

The soloist was Arthur Shattuck who, perhaps, deserved a better fate.

For the most part he disclosed much good musicianship and piano virtuosity, though his octave passages were sometimes in the nature of piano hammering and his pianissimos often did not carry well.

However, he accomplished some remarkable feats of skill and on the whole played with good taste.

The balance of the program was made up (1) of one of the Bach "Concertos" for orchestra, a magnificent piece of work which was played with great sympathy, (2) of the Gliere symphonic poem, "The Sirens," which is a real piece of program music and which absolutely lives up to its "story," and (3) the "Variations," Op. 36, by Elgar, which were not heard by this writer.

The program for this week is distinguished in that it contains the overture to a fantastic comedy, "The Faun," by Eric DeLamar of this city, and orchestral works by Wolf-Ferrari, Mozart, Strawinsky, Berlioz and Cassella with the Vieuxtemps violin "Concerto," No. 5, played by Harry Weisbach.

THE MAC BURNIEY MUSICALES

Of the fifteen numbers comprising Miss Esther Muenstermann's song recital at the Hamilton Park Field House on Monday evening, eight were by Americans.

The program did not lack anything in value or interest because of this circumstance, but on the contrary gained a unique and thoroughly pleasing character.

Mr. Thomas MacBurney, this year, is following an original and admirable plan for his pupils' recitals.

On alternate Mondays these are given in the large hall at the Field House and thus not only do the pupils have opportunity of recital appearance before a large and very real section of the general public, but also the community is provided a series of concerts of high grade and great educational value.

Miss Muenstermann, who has studied for some years with Hugh Anderson and who is now one of the artist pupils of Mr. MacBurney, is signally gifted. She has a fine appearance, an ingratiating style, and a beautiful voice.

Great power is hers when needed and also a finesse of tonal quality which enables her to manipulate songs of broad content, as well as those demanding daintiness and piquancy.

"Oh Love of Thy Might," from "Samson and Delilah," was a piece of singing marked by excellent technic and fine temperament.

The German lieder of Schubert, Brahms, Grieg, Reger and Jensen were full of beauty, "Ungeduld," by Schubert, being perhaps best of all.

Mr. John Doane, who shared with Miss Muenstermann in the artistic work of the evening, not only was admirable, as usual, at the piano, but also read translations of the German verses, which added materially to the pleasure of the evening.

MacDermid's "The Song My Heart Is Singing," proved to be a veritable gem. Lulu Jones Downing's "Only a Rose" also provoked great applause.

MacDowell, Homer, Meyer-Helmund, Chadwick, Fisher and Beach were all represented with characteristic works and were interpreted with fidelity and great variety of mood and color. Salter's "Cry of Rachel" was impressively dramatic.

C. E. W.

DAUGHTERS OF THE EMPIRE

The Daughters of the Empire, Prince of Wales Chapter, met at the Auditorium last Saturday.

The spacious room used on this occasion was filled to overflowing, not only by the members of the order, but by their relatives and interested friends.

Donna Bonnar gave two groups of songs. Mme. Bonnar is the possessor of a beautiful soprano voice. Kirk Towns, the noted baritone, has already favored the Prince of Wales Chapter, but he never sang with more charm than last Saturday. His rendering of the wonderful prolog from "Pagliacci" was masterly, and the tender Irish song, "Macushla," was sung with a finesse of tone shading that showed how great an artist he really is.

Katharine Schuster's beautiful recitation of the "Pied Piper of Hamelin" was a literary gem. Her voice is musical and low, but so perfect is her understanding of tone placing that she was distinctly heard in every corner of the room. She read with rare understanding and humor Browning's quaint poem.—Western British American.

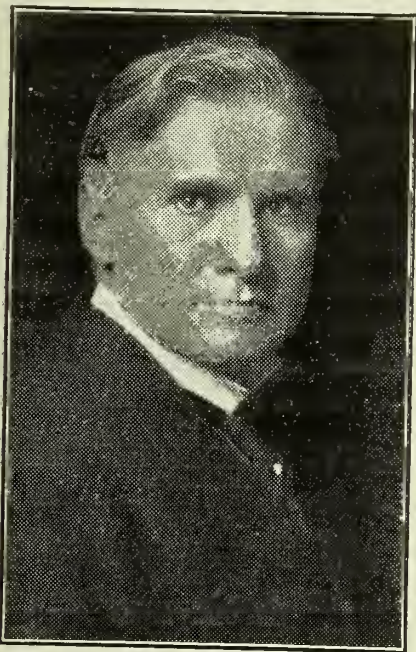
Charleston—The St. John's Episcopal Choir of Charleston, W. Va., was given a dinner at the Broad Street Parish House last week.

THE NEW YORK SYMPHONY ORCHESTRA PLAYS IN CHICAGO

Comment by CHARLES E. WATT

There is a very great public for the New York Symphony Orchestra in Chicago and there always will be so long as Mr. Walter Damrosch remains as the conductor of this organization.

Mr. F. Wight Neumann is most wise to bring this superb attraction here periodically and the prestige is evidently a growing



WALTER DAMROSCH

one for on last Sunday afternoon many were turned away from the Illinois unable to gain admission.

This was all the more notable because Mr. Damrosch has not been in any battles, has not been shot in the leg or elsewhere and at this particular concert he did not offer any soloist at all—simply the orchestra, with one fine obligato from Saslavy and with himself as the magnetic and artistic conductor.

Mr. Damrosch is unique in his work. He is intelligent to the last degree—he is resourceful and tactful to the limit—he is a handsome figure of a man and withal he is extremely graceful, and besides all this, plus an inexhaustible fund of musicianship—he is a combination of the poetic and dramatic in music with only one equal among all the present day conductors known to Chicago.

This equal is not Mr. Frederick Stock either—it is Emil Oberhoffer, director of the Minneapolis Symphony Orchestra.

In fact Mr. Damrosch and Mr. Oberhoffer have very much in common for the latter has also all the gifts and graces ascribed above to Mr. Damrosch and both of them have the ability to personally fascinate an audience and also to impress every musician within hearing of their great ability to revivify old compositions and their unbounded gifts in the line of interpreting new ones.

Mr. Damrosch, however, on Sunday contented himself with all old works and limited the program further to Beethoven and

Wagner, but even within these confines he accomplished wonders and sent his audience away full of enthusiasm for the works themselves as well as for the vitality and the artistry of the conductor.

Someone has likened the dull drum beats in the "Marche Funebre" of the "Eroica Symphony" to the falling of earth clods on the lid of the newly lowered coffin. The idea is gruesome but not half poignant enough to typify the sensation caused when Damrosch conducted this item on Sunday afternoon.

Rather, there was in the whole "March" a depth of woe, and an abundance of grief to show forth the trials and the agonies of an entire nation. All that Belgium has suffered for instance might be said to be set forth in this wonderful reading—all the agonies of that part of France which is being trampled and devastated!

And the other movements of the "Symphony" each, in turn, took on a broad aspect, a wide meaning and a vivid contrast to each other movement under the wonderful baton of Damrosch.

But, remarkable as was the Beethoven reading—one by the way which lasted an hour and a quarter, there was still more of wonder in the Wagner group.

Never has the pianissimo of the "Prelude" to "Lohengrin" been exceeded—a pianissimo nevertheless full of vitality—never has any one made the obligato to "Dreams" more fluent than did Mr. Saslavy—never has a more riotous "Ride of the Valkyries" been set forth and never has the "Prelude" and the "Finale" from "Tristan and Isolde" been more sympathetically played or a more glorious climax been built up than in the latter item.

In a word, the concert was a delight unalloyed and it is very safe to say that every one in the vast audience will await eagerly an opportunity to repeat the pleasure of the afternoon at the Illinois.

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SONATA EVENING AT LITTLE THEATER

Alexander Sebal, concertmeister of the Chicago Grand Opera Company, and Henriot Levy, eminent pianist, will give their Second Sonata Evening in the Little Theater, Fine Arts Building, Tuesday evening, January 26, at 8:15 o'clock.

Tickets are on sale at the Snow Concert and Choir Bureau in Summy's Music Store.

Following is the program:

- Sonata, Op. 12, No. 3, Eb Major.....Beethoven
- Allegro con spirito
- Adagio con molto espressione. (Rondo)
- Allegro molto
- Sonata, E Minor.....M. Enrico Bossi
- Allegro con energia
- Andante sostenuto con vaghezza-vivace, galo, quasi canzone-molto sostenuto come prima
- Allegro focolo
- Sonata, Op. 100, A Major.....Brahms
- Allegro amabile
- Andante tranquillo-vivace-andante-vivace di piu-andante
- Allegretto grazioso. (Quasi andante)

—♦♦♦—

FIRST CONGREGATIONAL CHURCH, OAK PARK

Sunday, January 23, a program of old familiar songs and melodies will be given at the First Congregational Church in Oak Park. Mr. Kinsey is the organist, and the quartet will sing songs and solos. The quartet: Mrs. Gale, Miss Kaufman, Mr. Dunford, Mr. Kimball.

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MUSICAL
COLLEGE
CHICAGO, ILL.**PHILHARMONIC STRING QUARTET**

The Philharmonic String Quartet, George Dasch, first violin; Hjalmar Rabe, second violin; Otto Roehrborn, viola; Carl Brueckner, 'cello, gave a program of chamber music at the Myrtle Masonic Temple, Friday evening, January 15. They were assisted by Carl Meyer, clarinetist. Gustaf Holmquist was the soloist, Edna Winifred Cookingham, accompanist. The quartet played the Grieg "G Minor Quartette," Mozart's "Clarinet Quintet," and Schumann's "Traumerei." The artistic finish with which they played has won them a merited place among the string quartets.

The shading was good, the attacks were as one man, added to this was a unanimity of feeling that means so much in ensemble playing. The "Allegro," "Romanza," and "Finale" of the Grieg number were especially attractive, and they made much of the somber and flowing melodies. The well-known Schumann number was greeted with much applause. The clarinet quintet is seldom heard in concert halls, but it met with genuine appreciation on this occasion. The clarinet part was in very capable hands, in the person of Mr. Meyer. It is well worth the trip to this far-out concert hall to hear this excellent organization give an evening of music, for they always give the best in music and the directness with which they approach the work at hand is very commendable.

The soloist on this artistic occasion was Gustaf Holmquist. His sturdy bass voice has won him much merited praise from press and public, and if one may judge from the applause accorded him, for his splendid singing at this time it is safe to say he will be given a cordial welcome should he choose to appear again in Irving Park.

The "Ein Traum," Grieg, was given with a fine style and breadth of feeling that made it very effective. His second group comprised Schubert's "An die Leyer," Schumann's "Widmung," and Brahms' "Feldesamkeit." He sang them as only an artist can.

Miss Cookingham furnished excellent accompaniments that were sympathetic and musicianly.

Nichols—Numbers of successful singers now before the public are proving John W. Nichols, the tenor, to be not only a careful and painstaking teacher but a practical instructor of the voice. Among some of his most promising pupils who are now doing work in and around New York are Francis Porter, baritone soloist of the First Presbyterian Church, Passaic, N. J.; Mrs. Grace Jones-Jackson, a well-known soprano in light opera; Harry Frazer, tenor soloist at the Nostrand Avenue Methodist Episcopal Church, Brooklyn; Mr. W. L. Watson, another well-known tenor of a Brooklyn church; Miss E. Sweeney, soprano soloist in St. George's, Paterson, N. J.; Jay Knapp, tenor of the First Presbyterian Church, Passaic, N. J., and Walter Main, a well-known tenor of West Haven, Conn. Many of his older pupils are now scattered all over the country singing and teaching in various schools and colleges, etc. Mr. Nichols has again been chosen head of the vocal department of the University of Vermont Summer Schools for a six weeks' course beginning the first of July.

KRUM STUDIOS

The following program was given by the pupils of Lillian White-Frey, assistant to Mrs. Charles Krum, Friday, January 15, at the studios, Fine Arts Building:

Were My Song with Wings Provided.....Hahn
I Know a Lovely Garden.....De Hardelot
Jennie Levinkind Kahn
Strampelchen Hildach
Roses in June German
Mrs. Heinrich Schuckert
Heigh Baby! Ho Baby! Fraun
Smiling Watson
Miss Sarah Altschuler
Rose in the Bud.....Forster
A Winter Lullaby De Koven
Margaret Brenen Bergner
O schone Zeit Goetz
Daisies Hawley
Mrs. Louis Mader
Mother Machree Chauncey Olcott
The Little Pink Rose.....Carrie Jacobs-Bond
Mrs. William Curtis
Wiegenlied Brahms
Believe Me if All Those Endearing Young Charms
Old Irish
Miss Katharine Rubey
My Dreams Tosti
Mrs. Bergner
Sweet Miss Mary.....Neidlinger
Miss Altschuler
A Perfect Day.....Carrie Jacobs-Bond
Miss Rubey
Little Gray Home in the West.....Lohr
Mrs. Mader
Frühlingszeit Becker
Mrs. Schuckert
Consider and Hear Me.....Pflugger
Mrs. Curtis
Busy Helena Bingham
If I Knew You and You Knew Me.....MacDermid
Miss Levitas
Villanelle Dell' Acqua
Mrs. Spicer
Pastoral from Rosalind Veraccini
When Phyllis Takes Her Vocal Lesson.....Mr. Garnett
Mrs. Berman
Roccoco Standchen Meyer Helmund
Miss Goldie Levitas
"Behold What Manner of Love".....MacDermid
Nymphs and Fauns Bemberg
Mrs. Elgin Spicer
The Little Gray Dove Louis Victor Saar
Depuis le jour (from Louise).....Charpentier
Mrs. Berman

EDWARD WALKER

Some of the press comment upon the singing of Edward Walker, tenor, in "The Messiah" with the orchestra at Fargo, N. Dak., December 6: "Of the visiting quartet Edward Walker, the tenor, seemed to win the particular favor of his hearers. His unusually distinct enunciation made his singing most effective."—Fargo Daily News.

Mr. Walker, the tenor, is a very pleasing oratorio singer. His voice is well managed and his enunciation clear. His work throughout showed thorough musicianship and he sang with good poise and authority.—Press. (Advertisement.)

AMERICAN CONSERVATORY

Jennie F. W. Johnson, contralto, assisted by Marx Oberndorfer, Herbert Butler and Alfred Barthel, will give a song recital in the Fine Arts Theater Tuesday evening, February 2.

The next meeting of the American Conservatory Alumni, Mrs. E. W. Rutter, President, will be Monday morning, February 1, at 11 o'clock, in the American Conservatory assembly hall. Miss Beaumont and Miss Robb will furnish a program of readings.

Tabor—Miss Mabel Woodworth is giving a violin recital at Tabor (Ia.) College, this (Friday) evening.

BURNETTI-ELVYN CONCERT

Miss Myrtle Elvyn, pianist, and Mr. Sebastian Burnetti, baritone, will give a concert at the Douglas Park Auditorium on Thursday evening, January 28.

Mr. Burnetti will sing the "Credo," from Verdi's "Otello"; the "Vision Fugitive," from the Massenet "Herodiade," and a number of smaller works.

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MR. AND MRS. BRUNO KUEHN

Monday evening, January 18, Mr. and Mrs. Bruno Kuehn gave a recital at the Auditorium Recital Hall, before a goodly number of music lovers and friends. The program opened with the Rubinstein "Sonata in G Major," for violin and piano. The moderato was not heard by this writer. The allegro was well done, but the adagio found them at their best. Mr. Kuehn draws a pleasing tone and he displayed good technical ability in his varied numbers. The "Romanze," by Beethoven, and "La Precieuse," by Couperin-Kreisler, were excellently done and won him much merited applause. Later Mr. Kuehn was heard in numbers by Dvorak, Nachez, Rubinstein, and Rehfeld. He made much of the "Humoreske" and "Zigeunerstanz," playing a cradle song for an encore, which won him added applause. The Spanish dance was given with an abandon that made his rendition very effective.

Mrs. Kuehn is a delightful pianist. She has technic, a keen sense of rhythm and a musical sense that makes her playing a pleasure to hear. The "Pastorale," by Scarlatti, was very effectively done. Liszt's "Etude in D Flat Major" was the closing number of her first group and she tossed it off without any apparent effort. The Reger number was finely done. She was at her best in the "Intermezzo" and "Rhapsodie," by Brahms, gaining much applause for her excellent renditions. Her tone is very pleasing, for she doesn't pound in forte passages. Mrs. Kuehn played splendid accompaniments for Mr. Kuehn. H. W. P.

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DAUGHTERS OF BRITISH EMPIRE

The Imperial Order of the Daughters of the British Empire gave a very enjoyable evening at the banquet hall of the Auditorium Hotel Saturday evening, January 9, in which the following program was given, to the evident delight of the company present:

Bird Song, from Pagliacci.....	Leoncavallo
Diana Bonnar	
Senor Spadani, Chicago Grand Opera Co.,	
Accompanist	
Aria, The Prologue from Pagliacci.....	Leoncavallo
Kirk Towns	
Reading, Pied Piper of Hamelin.....	Browning
By Katherine Schuster	
The Rosy Morn.....	Landon Ronald
Senor Spadani, Chicago Grand Opera Co.,	
Accompanist	
Macushla	McDonough
Mr. Towns	

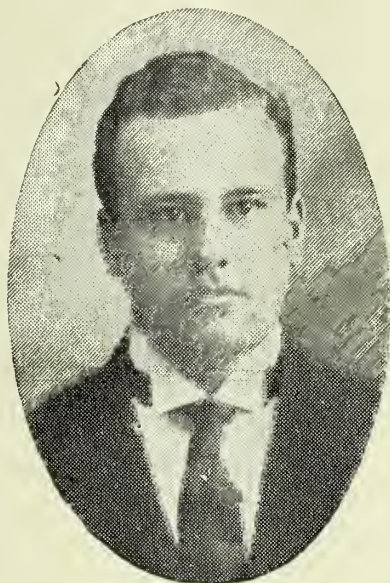
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CUYLER AVENUE M. E. CHURCH, OAK PARK

Marie Edwards, organist, will have charge of the musical program to be given on the last Sunday evening of this month and will give an organ recital. She will be assisted by the chorus choir of 40 voices under the direction of H. H. Williams and Mr. Marshall, bass.

MISS KINSOLVING'S MUSICALE

As Ossip Gabrilowitsch opened and closed the last musicale of Miss Rachel Kinsolving's Tuesday morning series at Evanston, and as this writer came late and



LAMBERT MURPHY

left early at that function, not much of his work was heard.

His program has already been noted in Music News and his reception by the audience was cordial.

Much comment had been current in both Chicago and Evanston following the collapse of the Tiffin musicales, as to whether Mr. Gabrilowitsch would really appear in Evanston.

There need, however, have been no question whatever on that score, for Miss Kinsolving has an excellent reputation both with the artists and the New York managers, all of whom know that she pays her obligations promptly and in full.

She also invariably fulfills her promises to the letter, and never offers a substitute, except when it is absolutely unavoidable, and in these cases she always gives someone just as attractive.

Lhevinne was first announced for this concert, but as he could not leave Europe, Gabrilowitsch was substituted, to the entire satisfaction of all ticket holders.

The audience filled the Woman's Club auditorium to the last place, and when, at the intermission, Mr. Elias Bredin made a few remarks congratulatory of Miss Kinsolving, he was greeted and endorsed with much warmth.

The alternate artist of the program was Mr. Lambert Murphy, already a great favorite in Evanston and whose beautiful voice at this time brought him to greatly added popularity.

He is a tenor of purest quality, his voice is clear, ringing and expressive, and he has also a reserve power which easily lends itself to effective climax building and to dramatic interpretation.

His program was a thoroughly worthy one and was amply diversified as to mood and color and included works of various schools, as well as texts in four languages, all of which were enunciated with rare skill and effectiveness.

In English especially Mr. Murphy excels and his pronunciation, enunciation and inflection of the language proved to be a worthy object lesson to all singers and a delight to all hearers.

His first group contained French songs by Massenet and Paulin, an unprogrammed German song, and Holmes' "Noel d'Irlande," sung in English.

All these were filled with vocal beauty, the "Avril pose ses pieds lents" of Paulin being especially attractive.

Rodolpho's fine aria from "La Boheme" (Piccini) was sung with great distinction, in a manner and with an effectiveness, in short, which made one more than desirous of hearing Mr. Murphy in the opera.

His last group comprised Henshel's sedate "Morning Hymn," Clay's suave setting of the beautiful "I'll Sing Thee Songs of Araby," Elgar's lovely "In Moonlight," and the capricious "Mattinata" of Leoncavallo, and so well were all these numbers done that the audience insisted on a final encore, though the hour was a late one.

The piano, a Mason and Hamlin, was a splendid example of the manufacturer's art, and its breadth and finesse of tone lent themselves admirably to the requirements of the Gabrilowitsch virtuosity, as well as to the extremely artistic and sympathetic accompaniments played by Mr. Edgar Nelson for Mr. Murphy.

C. E. W.

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Tips—Francis Mackay, 512 Kimball Hall, Wednesday and Saturday, wants a choir-master for Episcopal position in Chicago, also alto boys for choir. Milton Harris is leaving the position as choir director at the California Avenue Congregational Church, thus creating a vacancy. Also, Mr. Harris wants some good voices for his new chorus choir in Ravenswood.

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Cleophas—Miss Gertrude Cleophas, who has returned to America after several years of study of the piano in Europe, has located in the Metropolitan Music building, Minneapolis, Minn.

SEBASTIAN BURNETTI

Leading Barytone Montreal Grand Opera Company and Comic Oper Co., Berlio, has reopened his Studio at 505 Kimball Hall. Mr. Burnetti was for years the star pupil of Jean de Reszke, Lombardi, and Lamperti, the world's 3 greatest masters of voice culture. This training, later supplemented by his extensive concert and operatic experience, makes him an unrivaled exponent of the knowledge of voice and of repertoire of Songs and Opera in Original Languages.

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BATON CLUB ANNUAL OPEN MEETING

Music News representative was honored with a seat at the table, and the good fellowship of friendly neighbors, at the annual dinner and open meeting of the Baton Club, held at Moody Institute on Monday evening. The members of this club are what might be termed a "lively bunch," and there were no dull moments in the social intercourse, or any diffidence in the discussion of the business matters presented. Mr. J. B. Trowbridge is as good as a parliamentary director as he is of a choral body, and kept things moving. A compliment is due the party who selected the time, the place and the menu of the dinner, to say nothing of "the girls."

Afterwards the group disseminated itself into an audience which fairly well filled the lecture room of the Institute, and listened to a program of A Capella church music presented by about twenty singers from the choir of the Fourth Presbyterian Church, under the direction of Mr. Eric De Lamar. Mr. De Lamar announced that the numbers were not intended in any way to be regarded as show pieces, and had received no special preparation, and were offered merely as repertory selections and to be accepted only as suggesting interesting examples of the varied possibilities of unaccompanied singing. He probably would have been glad to have added, at the conclusion, that the acoustics of the auditorium had interfered seriously with many of his best devised effects of nuance. Thus the listeners were not once able to hear a well colored pianissimo or a rotund forte, the one losing its delicacy in the echoes, and the other lacking solidity by the same cause. The pleasure enjoyed in hearing these examples would have been intensified in a loftier space.

There was infinite choice of effects used, and all were concerted, as a matter of

course. The nearest approach to individual contribution was a short trio among the "Responses," given with fine attention to detail by Mrs. Cora Libberton, Mrs. Rubee Wilson De Lamar, and a good contralto whose name has escaped me. There was an excellent male chorus as a background for a contralto solo, in which Lemuel Kilby and J. H. Libberton did yeoman service.

In the Russian Liturgy excerpts some well thought out and mature conceptions found utterance and the final group of "Occasional Anthems" ran the gamut of the stern, unyielding polyphony of the earlier schools to the warm pulsating tones of Tertius Noble's "Souls of the Righteous," which was done with lofty sentiment and such a freedom and abandon to the spirit of the text and its setting, that it easily stands out as the most finished work of the evening. A peculiarly interesting feature was the final disintegration of the tones. The body did not die away. It seemed to dissolve and disappear.

ALBERT COTSWORTH.

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MISS E. LOUISE KRAUSE APPEARS AT WOMAN'S CLUB OF OAK PARK

Following a lecture presented by Mrs. Langworthy on last Tuesday afternoon, January 12, on their special program of the year, Miss Krause sang two groups of songs. This young singer has met with unusual success during the past season and has come rapidly into public favor. She possesses a beautiful soprano voice which she uses with much skill. Miss Krause is soon to appear with Ballmann's Orchestra.

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McGranahan—Mr. Thomas McGranahan, tenor, sang on Tuesday at the wedding of Miss Margaret Slattery to J. Emmet Nester of Pittsburgh, Pa., and on Saturday, January 16, at the luncheon given by the Chicago Association of the Alumni of Michigan at the Union League Club.

FIRST CONGREGATIONAL CHURCH OF OAK PARK

The never die motto, "Good music and a good sermon at every service" continues to reap its reward at the First Congregational Church of Oak Park. On Sunday evening, January 17, another large congregation assembled to hear the excellent music offered by Carl D. Kinsey, organist and director. The quartet made up with Mary Ann Kaufman, soprano; Permelia Gale, contralto; Grant Kimbell, tenor, and Frank M. Dunford, bass, and a chorus choir well drilled by Mr. Horace B. Humphrey.

Mr. Kinsey played the Suite, "Prologue," "March" and "Intermezzo" by Rogers, for the opening of the service on Sunday evening, and he played those numbers in his usual smooth and musicianly manner and fully in harmony with the rest of the service. The quartet sang "I Will Extol Thee" from "Eli" by Costa, in extremely beautiful style. It is doubtful if those four voices were ever heard to better advantage. There was indeed unity of thought and purpose, excellent blending of both forte and piano tonal volume and genuine reverence for the work at hand in their reading of the Costa selection.

The chorus choir and quartet sang "The Sun Shall Be No More," Woodward, in a manner wholly enjoyable and worthy of considerable praise, and Mr. Kinsey accompanied them in a very satisfactory manner.

The special soloist of the evening was Miss Edna Dunham, who followed the splendid offertory playing of Mr. Kinsey with a rendition of "Cry Aloud, Spare Not," by Patten, which was a brilliant piece of vocal work and brought an added touch to the artistic moments of the evening. Miss Dunham is a former Chicago girl and is now located in New York. The choice of her as one of the many special soloists presented at the above named church was a wise one, in that it gave to the people of Oak Park an opportunity of hearing an American soprano who is fast becoming a leading favorite and will be heard much in Chicago and other parts of the musical world in the near future.

Miss Kaufman and Mrs. Gale are always much admired for their beautiful duet singing and they increased this admiration on Sunday evening by singing the "Quis est Homo" from Rossini's "Stabat Mater" in excellent vocal and interpretative style.

Mr. Kinsey closed the service by playing the "Postlude" in E Flat by Abernethy.

On this Sunday evening, January 24, at the 7:30 service, the special music will consist of old and favorite selections which should again pack the church. H. M. B.

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Boroff—Mr. Frank Bordner, pupil of Albert Boroff, sang with fine success at the First Methodist Church concert, January 1, in Racine, Wis. His numbers were "The Ringer" and "My First Love" (Lohr); "At Nightfall" (Metcalf); "Salaam," "The Last Leaf" (Homer), and "At Dawning" (Cushman).

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Ehrhardt—Mr. Edward V. Ehrhardt, pianist, played at the Temple Shalom Alliance, January 10, will give a recital at Escanaba, Mich., January 26, and play at the Chicago Hebrew Institute on the 31st.

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M. J. BRINES

Some recent press comment on Mr. M. J. Brines, tenor, reads as follows:

Too much cannot be said of the work of the orchestra throughout and the same is true of the one vocalist, Mr. M. J. Brines, whose rich voice never was heard to better advantage than it was yesterday afternoon.

Mr. Brines' first number was the prize song of Walther, from "Die Meistersinger," and it was one well calculated to show the power and beauty of the singer's voice. No less enjoyable, however, was the group of ballads that formed his later number, all beautifully sung. He was obliged to respond to many recalls, and finally to an encore.—Salt Lake Tribune.

Mr. Brines received an ovation and it is certain that he issued from the ordeal of the day with flying colors. No soloist whom Mr. Shepherd has introduced has been given as hearty a greeting. He sings in excellent style, taste and vigor, and won several encores, first for the "Meistersinger Prieslied" and later for the "Lockruf Song," by Ruckauf.—H. G. Whitney, in Desert News.

His singing of the "La Boheme" aria was perhaps his happiest effort. It certainly captured the house.—Salt Lake Tribune.

The twenty-ninth recitative by Mr. Brines, "Thy Rebuke Hath Broken His Heart," and the following air, "Behold and See if There Is Any Sorrow Like Unto His Sorrow," were rendered with much feeling, and brought forth salvos of applause at their conclusion.—Milwaukee (Wis.) Sentinel.

M. J. Brines, tenor, sang the initial recitative and other tenor passages admirably.—Milwaukee (Wis.) Daily News.

Mr. Brines, tenor, realized perhaps better than the other soloists the emotional values of the "Messiah." "Thy Rebuke" was especially a fine number.—Milwaukee (Wis.) Journal.

Mr. Brines has one of the best tenor voices imaginable and his singing was enthusiastically received.—Evanston (Ill.) Index.

M. J. Brines, tenor, who was heard here for the first time, was found to be an oratorio artist of merit. He did well in his difficult recitatives and air of the third part and rose splendidly to the occasions of "Thou Shalt Break Them."—Minneapolis Journal.

The tenor solos were splendidly sung by M. J. Brines.—Coryl B. Storrs, in the Minneapolis Tribune.

Mr. Brines has a voice of ringing, sympathetic quality, full of music and power. He sang without the mannerism and affectations that mar so many singers' work.—Yonkers Statesman, Yonkers, N. Y.

Rarely gifted is Mr. Brines as a singer, possessing a tenor voice of much power, a wide range and beautiful quality. Coupled with this, he showed almost perfect control, much depth of temperament, and rare interpretative ability.—Ogden Examiner, Ogden, Utah.

RECITAL AT MANDEL HALL, UNIVERSITY OF CHICAGO

He certainly is one of the leaders of the art of combining good musicianship with effective popular appeal. A brilliant, high voice, with abundant change of expression and versatile vocalism, is his gift.—The Daily Maroon. (Advertisement.)

Krum—Some recent and successful appearances of the professional pupils of Mrs. Charles L. Krum: Lillian White Freyn gave a costume recital at the home of Mrs. Egbert H. Gold, and appeared as soloist before the Chicago Woman's Club, January 3 and January 10, Mr. Frederick Lewis furnishing accompaniments. Miss Myrtle Moses was soloist at Sinai Temple, January 9. Mrs. John D. Trelease gave the musical program at the Brinnar Woman's Club. Mrs. Hall appeared in a Japanese costume recital with Mrs. Nevin Schoolfield, January 12.

Proctor—Mr. Warren Proctor is giving recitals in Iowa this week.

A CHAMBER MUSIC CLUB

The recently organized Society for the Uplift of Chamber Music on the west side of Chicago will give the first series of four chamber concerts at Stiles' Hall, Twenty-second street and Millard avenue, on Sundays, January 24, February 7, February 21, and March 7, at 3 p. m. The chief aim of this society is to foster the love of chamber music on the west side, which till today has been without regular concerts of the kind. These concerts will be given every two weeks, and the following performers will take part: Dvorak Quintet; Helen Novy, piano; George Hrusa, first violin; Joseph Roda, second violin; Albert Belsan, viola; A. V. Cerny, violoncello. The Dvorak Quartet, as above, with the exception of Helen Novy, Messrs. Charles Bednorz, George Hrusa and A. V. Cerny, form the Cerny Trio. In addition to the above artists, several vocalists and other instrumentalists will appear as soloists in each concert.

Dr. J. G. Salaba Vojan, who is an authority on the aesthetics of music, will give introductory addresses on the compositions performed. The moderate charge of admission, 35 cents per ticket, will enable everyone to take advantage of these concerts.

In the first concert, January 24, the Dvorak Quintet will be given, and the following soloists will also appear: Julie Pribyl-Geringer, soprano; Helen Novy, piano; Joseph Hurt, tenor, and George Hrusa, violin.

The program is as follows:

Piano—Quintet, in A major.....Dvorak
Ave Maria (for soprano, with cello obligato, organ and piano accompaniment).....Gounod
Piano solo—Ceske Perle, a concert fantasia on Bohemian airs, from "Bohemian Pearls".....Naprapnik
Violin solo—Fantasie, from "Faust".....Wieniawski
Tenor solo—Aria, from "Carmen".....Bizet
Piano quintet and organ—
Kamenor Ostrov.....Rubinstein
Freischutz (overture for quintet).....Weber

Bollmann—Sunday afternoon, January 24, the Bollmann Orchestra will give a popular program at the North Side Turner Hall. The soloists will be Nicholas Redey, tenor; Frya Maria Mack, soprano; Messrs. George Lipschultz and Rudolph Mangold, violinists; Mr. Winhardt, flute; Mr. Crisafulli, trombone, and Gertrude Weinstock, child pianist, a pupil of Esther Harris.

Congdon—Mr. George Congdon, who has held the position of choirmaster at Wesley Methodist Episcopal Church for thirty years, has resigned and will henceforth make his home in Los Angeles, Cal. He will be greatly missed and the good wishes of a very large circle of friends will follow him to his new home.

Freer—Eleanor Everest Freer's "How Many Times Do I Love You Dear," which, by many critics is ranked with the work of Debussy and Strauss, was sung with great success at a recent Faculty Concert of the International College of Music by Mr. A. Ray Carpenter.

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Editor
LESTER S. BUTLER

Symphony Program, Friday and Saturday, January 22-23

Dr. Muck has been in Boston over four years and has placed only one of Strauss' later tone poems upon his programs, the "Syphonia Domestica," but has played several of the earlier ones. The orchestra has been giving much careful preparation recently to the Strauss tone poem, "Thus Spake Zarathustra," and this will be the second work upon the programs of Friday afternoon, January 22, and Saturday night, the 23d. This tone poem will be preceded by the "First Symphony in E Minor" of Sibelius, and Ferruccio Busoni, if he reaches America, will play the "Piano Concerto in E Flat Major, No. 1," Liszt. Should Mr. Busoni be unable to play, the "Leonora," No. 3 Overture by Beethoven, will take place of the concerto.

The Concert of the Musicians' Relief Society of Boston (Inc.)

Four hundred prominent Boston musicians will combine into a band led by John Philip Sousa, and give a program of compositions by the conductor, Rubinstein, Liszt and others, at the annual benefit concert for the fornamed society, in Mechanics Hall, Sunday, February 14. Mrs. Gertrude Holt, lyric soprano; a trombone quartet, Messrs. Corey, Proctor, Gulesian and Howard, will also contribute to the program.

The Boston Vocal Teachers' Association Discusses "Covered Tones"

At the meeting of the Boston Vocal Teachers' Association in the Harvard Musical Union Rooms, Saturday night, January 9, the association discussed the value of "Covered Tones" to the singer. The discussion was led by Frank E. Morse, some time a teacher at the New England Conservatory, now one of the most influential private vocal instructors here, and he was followed by Arthur J. Hubbard, F. W. Wodell, Stephen Townsend, Charles A. White, and George Remele. There seemed to be much indefiniteness about the methods used in imparting the ability to use the "covered tones," and at least one of the teachers, one whose success in his chosen field makes his opinion weighty, does not make use of the term in his teaching.

The other subject discussed was "The Use of Breath in Singing." This was led by Clarence A. Hay. Here, too, the feature of the discussion was the lack of definite, concrete statement, so that the impression was left that the teachers either had very vague ideas upon the subject, or were afraid to give their method of treating it to their competitors.

It was brought out, however, that all sorts of ways to breathe, clavicular, abdominal, inter-costal, et cetera, were used by singers and good results had been secured.

New England Conservatory Items

A concert by advanced students of the New England Conservatory of Music last evening (January 18) in Jordan Hall, included numbers from several young people who have been prominent in concerts and recitals of other seasons at the conservatory.

There was an enthusiastic reception for the twin pianists, the Misses Mae G. and Wilhelmina Cotton, of Newtonville, graduates in last year's class, who made their first public appearance of this session in Grieg's "Ballade with Variations," Op. 51, for two pianofortes. A singer who was frequently on the programs of the past two years is Agnes Reid of Baltimore, heard last evening in the Wagner songs, "Traume" and "Schmerzen." Miss Reid was graduated with honors last June and has returned for graduate study at the conservatory.

Two organ numbers were presented: The Bach "Prelude and Fugue" in A Minor, by Dorothy Park (Taunton) and Rheinberger's "Pastoral Sonata," by Ruth Tilton (Fort Edward, N. Y.). George W. Chadwick's song "When Stars Are in the Quiet Skies," and two others, were sung by Georgie May Morris, a Dorchester girl, and

Borroff proved the surprise and success of the evening. Examiner

One through whom the message of the composer was made clear. Staats Zeitung

Rapt attention of the audience from first to last. Examiner

Rarely has he been more deservedly successful. Inter Ocean

One of the most admirable features is the unhackneyed character of his programs. Record Herald

Fitted by a wonderfully clear enunciation to demonstrate that English is a singable language. Journal

Finally it displayed his ease and certainty in all schools of song. Tribune

504 KIMBALL HALL, CHICAGO

from the same suburb Ethel Perkins rendered the Chopin "Ballade" in G Minor, Op. 23. Isabel Wadsworth Clark, of Portland, Ore., another honor graduate of 1914, appeared with Paderewski's "Theme Varie," in A Major. An interesting instrumental number was Vieuxtemps' "Elegie," for the viola, by Gertrude Nissenbaum, of Boston.

The annual organ recital given by Homer Humphrey of the faculty, complimentary to New England Conservatory pupils, their friends and others, took place on Monday evening, January 18, in Jordan Hall.

A Two-Violin Program Worcester

A concert unique in program will be given at Washburn Hall, Worcester, Tuesday night, February 2, by Emanuel Ondricek, Mrs. Ondricek, violinists of Boston, and the Metropolitan Opera Company, tenor, Mr. Fornari. Music News editor for Boston will have charge of the event.

An interesting story about concerts for two violins is reproduced from the Brunn,

Austria, "Lidove Noviny." The article was published at the time of the Ondricek-Kalova concert in that city.

Concerts for two violins, although they have their place in the musical history of the past, would be considered a novelty by the public of today.

Concerts of this stamp were formerly divided into two classes—with and without rivalry. Those of the latter class are given by two artists of the same instrument, but with no thought of supremacy, one over the other,—in other words, the numbers are simply duets, one performer being the complement of the other. Concerts of the first class, however, fall under the head of artists' tournaments. The idea of measuring one's artistic ability with the desire for supremacy in the chosen field is as old as art itself. The Greeks and Romans of old played, sang, declaimed and wrote poetry for prizes. In the middle ages we have the Troubadours, Minnesingers and others. During the reign of the famous Paganini, the musical calendar abounded in rival concerts for two violins. Many violinists of that period wished to measure their skill with Paganini. For example, the famous French violinist, Lafont (1781-1839), challenged Paganini to a concert for two violins. The rivals met in Milan in 1816. But after Paganini's first number, Lafont, realizing only too well his inability to cope with so great a genius, drove away from the concert, giving up all idea of any rivalry. Nor did the Polish violinist, Lipinski (1790-1861), fare any better. Only in one instance did the invincible Paganini feel any anxiety. This was that of the youthful Bohemian violinist, Josef Slavik, whose wonderfully mature development amazed and disturbed Paganini to such an extent that he very diplomatically canceled the prearranged concert for two violins. (Josef Slavik was born in 1806 and died in 1833. He played in Prague, Vienna, Paris and Pesth with overwhelming success. Not only was he compared to Paganini but was acknowledged his superior by the critics. Paganini hearing him play at Vienna, cried out thunderstruck, "Le monde tremble quand vous jouez." (The world trembles when you play.) Slavik died at the threshold of his splendid career in his twenty-seventh year.)

That rival concerts for two violins did not pass into oblivion at Paganini's death is shown by the following incident taken from a later period. The famous Polish violinist, Henri Wieniawski (1835-1880), had been obsessed for a long time with the idea of challenging his equally famous rival, Ferdinand Laub (1832-1875) to a rival concert. Wieniawski relied in no small degree upon his so-called specialty, the staccato. Laub was playing in Vienna the Concerto No. 1 in E Major by Vieuxtemps, which is replete with long staccato passages, under the baton of the conductor, Hellmesberger, who was not on friendly terms with the violinist. Wieniawski sat in the front row following all that was taking place.

When Laub came to the staccato passages suddenly Hellmesberger swept the orchestra with a tempo three times as fast as that indicated. Any other violinist would have been lost, but Laub played the long staccato passages with so great a surety and bravado and at so whirlwind a tempo that the audience held its breath. Wieniawski was dumbfounded, and when through the hall there swept an overwhelming storm of applause, he excitedly ran out crying, "Das verfluchte Schwein spielt wie ein Gott." (The cursed pig plays like a god.) Naturally Wieniawski did not dare challenge Laub to a rival concert.

At the present time, rival concerts have completely died out.

EXAMPLES OF A PROGRAM FOR TWO VIOLINS

Sonata G minor (two violins and piano)....G. Haendel
Andante
Arioso
Allegro
Phantasie, "Carmen" (violin solo).....
.....J. Hubay Em. Ondricek
Ella Kalova
Idyllee
Conte mysterieuse.....P. Juon
(For two violins and piano)
German Dance Ditterdorf
Affetuoso F. Benda
Cadenza by Em. Ondricek
Witches' Dance N. Paganini
(Violin solos)
Emanuel Ondricek

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Serenade (two violins and piano).....Ch. Sinding
 Tempo di marcia
 Andante
 Allegretto
 Andante
 Allegro

Recitals to Come

One of the three recitals that Mme. Sembrich plans to give this season in America, will be heard in Symphony Hall, Sunday afternoon, February 7. The other two will be given in Chicago and New York.

Fritz Kreisler, whose recitals in Symphony Hall have been given to crowded houses, will give a third Sunday afternoon, January 24. He leaves Boston immediately for Richmond, Va., after the concert, as he plays there Monday night, the 25th.

Arthur Whiting, with assisting artists, will give three concerts of chamber music in the John Knowles Paine Concert Hall, Harvard University, Wednesday nights, January 20, February 10 and March 10, at 8:15 o'clock.

Mr. Whiting will comment and explain the compositions, which, for the first concert, will be Beethoven's works, played by Albert Spalding, violinist; William Durieux, 'cellist, and Mr. Whiting. There will be modern and classic songs for the second program, Mme. Sundelius being the singer, and the third concert will present four-part songs by Brahms and old Scotch songs, sung by the University Quartet of New York.

Mr. Spalding plays Beethoven's "Kreutzer" sonata with piano, and in the trio in B flat major.

Members of the Choral Musical Society sang Cesar Franck's "Mass in A" at the fifth service of the New England Chapter, American Guild of Organists, Wednesday night, January 20, in the First Church, Boston. The singers were Miss Bernice Taft, soprano; Everett S. Glibes, tenor; Robert Lunger, baritone, and the instrumentalists Miss Lydia White, harp; Heinrich Warnke, 'cello; John P. Marshall, organ—these play the accompaniment to the mass.

Walter J. Clemson, dean, is directing arrangements. L. S. B.

Clippinger—Mr. D. A. Clippinger will give a lecture-recital on Hugo Wolf and E. A. MacDowell, at 414 Kimball Hall, Saturday, at 3:00.

Fullerton Hall—The program for next Sunday night is "Natoma," with Marjorie Dodge Warner and Alfred Kanberg as soloists.

BUSH CONSERVATORY NOTES

Mr. Eugene Musser, pupil of Miss Grace Stewart Potter and Mr. Frank Brantley, pupil of Madame Justine Wegener of Bush Conservatory, gave a joint recital Saturday evening, January 9, at the Campbell Park Presbyterian Church. It was a well selected program and was received with much enthusiasm. Mr. Musser is organist at the church and immediately after the recital Mr. Brantley was also engaged. Mr. Musser and Mr. Brantley have a number of recitals to be given in the very near future in and around Chicago.

On Friday evening, January 22, a recital will be given at the Bush Conservatory by pupils of Mr. Harold von Mickwitz and Madame Justine Wegener.

The students of the School of Expression of the Bush Conservatory will give a studio recital Saturday afternoon, January 23, at 3 p. m.

Mr. Earl Victor Prah, pupil of Madame Julie Rive-King, was heard in a group of solos Sunday afternoon at the Fullerton Hall and was received with much enthusiasm. Mr. Prah is a young pianist who is rapidly coming to the front, and whose work has won much admiration from all who have heard him.

Kober—Miss Georgia Kober and David Dunbar Duggan will give a joint recital February 27 at the North Shore Woman's Club, that being Chicago Composer night at the Club. Miss Kober played in the Faculty Concert, January 14, of the Sherwood Music School, in Thurber Recital Hall, 300 Fine Arts building. She also plays January 31 at the home of Mrs. Frances J. Dewes, 503 Wrightwood avenue, and January 21 she is soloist in Seattle, Wash, with the Philharmonic Orchestra. On February 2, 3 and 5 she appears in Ohio.

Spry School—Mrs. Minnie Fish-Griffin, soprano, and James Whittaker, pianist, will give a recital on Saturday afternoon, January 23, at 3 o'clock, in the Literary Club rooms, Fine Arts Building. Mrs. Griffin will sing a group of songs by Schumann and also introduce some songs recently published and dedicated to her by the American composer, Robert Eilenberg. Mr. Whittaker will play the Prelude, Aria and Finale by Cesar Franck, and groups by Chopin and Liszt.

Macbeth—Miss Florence Macbeth is in New York coaching with her teacher, Yeatman Griffith.

WILLIAM HINSHAW AT BAYREUTH

The accompanying snapshot was taken at Bayreuth, in those bygone days of peace, when the name of Germany was associated with Wagner rather than with Mars. Mr. Hinshaw was in Berlin this summer when the war broke out, having just completed his twelfth performance of "Wotan" at the



WILLIAM WADE HINSHAW AND JACQUES URLUS IN BAYREUTH
 (Photo taken last summer)

Wagner festival there. Of course the twelve remaining performances for which he was engaged, as well as the various "guest" appearances he was to fill at different European opera houses, were cancelled, and the big baritone returned to this country—or more specifically to New York—where he has since been devoting his time to teaching, concertizing and "living." For Mr. Hinshaw is not only a great artist and fine musician, but one of those splendid all-around men whose time is full of many and varied interests and who is alive to the richness of life in its fullest and most complete sense.

Keyes—Miss Margaret Keyes, contralto, was soloist at a recent Tuesday Salon at Sherry's in New York.

FRANCES INGRAM

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People & Events

M. J. BRINES

Not often is it possible for any newcomer in Chicago to so rapidly attain public recognition and respect as has been the case with Mr. M. J. Brines, the tenor, who has been here only a few years but who is already in the front rank of favorites with the public and with other musicians.

Mr. Brines, whose likeness is shown on the title page of Music News today, has a voice of rare charm and expressiveness and withal it is full of vitality and resourcefulness.

He is a musician to the fullest degree and one also who has native intelligence and force as well as an acquired technic which easily carry him through every phase of the public musician's life.

His voice is tenor in the fullest acceptance of the term, rising very easily to the highest point of the usual tenor range; it is also an extremely clear and beautiful voice, but, furthermore, it has an unusual breadth and depth of quality in its lower range and partakes often of the fullness and power usually associated with the high baritone.

Dramatic qualities as well as lyric may very justly be ascribed to Mr. Brines and these various phases of his voice are fully met by diverse and positive graces of the mind. For he has wide range of interpretative abilities as well as distinct charm in many and diverse phases of the art of song.

Mr. Brines came to Chicago from Salt Lake City, where he went from New York on account of his health and where he made a fine impression as a singer.

Very early he began his career in New York, and while only a youth held important positions at the famous Broadway Tabernacle, at St. Andrew's in Harlem and at the West End Presbyterian Church, in all of these the salary being very great for so young a singer and equalling that paid many mature artists.

Mr. Brines was born at Westerly, R. I., but secured his A. B. at Trinity College at Hartford, Conn., and has besides done post-graduate work at the University of Chicago.

In the east he has sung as soloist with the Lowell (Mass.) Symphony Orchestra, and with the Cleveland Philharmonic.

In St. Louis he was especially successful in his appearance with the St. Louis Symphony Orchestra and his success in "The Messiah" at Minneapolis, under direction of Emil Oberhoffer, is of very recent occurrence.

Last summer he filled a succession of chautauqua dates in connection with the Central Church Quartet and Dr. Frank Gunsaulus and he has been for several years the tenor soloist at Central Church in Chicago, besides fulfilling recital, oratorio and concert dates under many auspices in this city and also throughout the country.

When he first came to Chicago he was offered at once several important church positions, including the First Presbyterian, Evanston, and Isaiah Temple in Chicago, but his choice fell to Central Church and he has made a pronounced success in that congregation, which as everyone knows, is the largest in Chicago.

Mr. Brines also is director of the University Congregational Choir and his success with this organization is indicated in a recent review of their work which appeared in Music News.

Mr. Brines' voice teachers have been, principally, in voice development, Mr. E. Presson Miller of New York, with whom he studied three years, and in coaching, Ffrangon Davies, Oscar Saenger and Daniel Protheroe, to each of whom he acknowledges a debt of gratitude for the assistance they have rendered.

A very notable feature in Mr. Brines' work is the fact of his remarkable versatility, for, besides having such pronounced success in church work and in oratorio and being able to give recitals of wide variety of subjects and embracing German, French, Italian and English text, he is also especially successful in songs of humorous content, a very great specialty being a long list of Irish songs in which he is absolutely inimitable.

When Mr. Brines sings a solo at the Central Church he holds the undivided and thoroughly respectful attention of the vast throngs there assembled, including people of great intelligence along every line of human endeavor and in every phase of art.

When he sings at Armour Institute (as this writer heard him last winter) to a packed house of young men and boys he not only uplifts them with good music, delivered with simplicity and purity but also he touches that chord which makes every one of them vibrate with delight when he presents some of his joyful character studies and dialect stories in music. Thus he proves his versatility and thus he shows also that he is the possessor of a great personality and one which is, moreover, worthy of unlimited respect.

C. E. W.

FRANCES INGRAM DATES

Frances Ingram, the contralto, is having an extremely successful concert season. This month will take her from the below-zero weather of the north to the balmy atmosphere of the Gulf of Mexico. Her recitals for January will be in the following cities:

January 12—St. Joseph, Mo.
January 13—Wichita, Kan.
January 16—Austin, Tex.
January 18—Dallas, Tex.
January 19—Fort Worth, Tex.
January 21—Waco, Texas.
January 22—Marshall, Tex.
January 25—Corpus Christi, Tex.
January 27—Galveston, Tex.

Tucker—An event of much local interest will be the song recital which is to be given on January 31 at the Blackstone Theater by Carlile Tucker, baritone. Mr. Tucker has prepared a splendid program and great interest is manifested in this, his first appearance, since his protracted study abroad.

Donath—Ruth Normann, a pupil of Kurt Donath, who took the leading part in "The Climax," just returned from a five months' tour to coach with him again.

HELEN WARE'S BROTHER DEFIES
"GENIUS"

A congenial company gathered the other day for an impromptu musicale in the apartment of Helen Ware, the eminent interpreter of Hungarian and Slav music. Between the numbers the artists amused one another with stories of old as well as anecdotes from their recent tours. Those present were greatly amused with the interesting tales their hostess told from the "wee days" of her musical career. One of them in particular stirred the company to



HELEN WARE
Caricature by Viafora

great merriment and laughter. Helen Ware spoke of the various members of the Ware family who have been blessed with an unusual amount of talent in different branches of art. It was in connection with these statistics that she told the following story about her little brother:

"When I left for my European studies my people bade me goodbye at the pier and as I remember there were many tears dropped from all sides and the atmosphere was rather gloomy until my mother observed that my youngest brother was not taking part in the 'doloroso chant.' The youngster, on being asked whether he would also like to go to Europe, did not seem very willing. Then my mother inquired whether he would not like to be a genius, so as to be sent abroad for study. He most emphatically replied, 'No, I do not want to be a genius.' All present were surprised at his decisive answer. 'But,' my mother said, 'do you know what the word genius means?' My brother looked rather perplexed for a moment or so, but soon he solved the problem to his entire satisfaction, and our merriment, by replying, 'Oh, yes, I know what a genius is. A genius is someone who knows everything about one thing but does not know a darn thing about anything else.'"

St. Paul's—At St. Paul's Church, Fifth street and Dorchester avenue, a special musical service will be given next Sunday afternoon at 4:30. Mr. John Allen Richardson will direct and play the organ and the soloists will be Charles Phoenix and Richard Higgins, sopranos, and William Clifford, tenor.

C. W. BEST ARTISTS' SERIES

The artists include Antonio Sala, 'cellist; M. Emile Follmer, tenor; Helen Watson Powers, soprano; Helen Desmond, pianist; Leo Zelenka-Lerando, harpist; Marguerite Austin, violinist; Hazel Dell Neff, soprano; Mrs. Sargent Haskell, reader.

The above series of concerts will be given in the following places between January and April:

Morris, Ill.	Olney, Ill.
Ottawa, Ill.	Lawrenceville, Ill.
Peru, Ill.	Robinson, Ill.
Pekin, Ill.	Bloomfield, Ind.
Eureka, Ill.	Bloomington, Ind.
El Paso, Ill.	Greencastle, Ind.
Bloomington, Ill.	Brazil, Ind.
Clinton, Ill.	Terre Haute, Ind.
Gibson City, Ill.	Goodland, Ind.
Hoopeston, Ill.	Charleston, Ill.
Atlanta, Ill.	Oakland, Ill.
Lincoln, Ill.	Chrisman, Ill.
Jacksonville, Ill.	Sheldon, Ill.
Waverly, Ill.	Western Springs, Ill.
Pittsfield, Ill.	Niles, Mich.
Chapin, Ill.	Three Rivers, Mich.
Beardstown, Ill.	White Pigeon, Mich.
Greenfield, Ill.	Battle Creek, Mich.
Jerseyville, Ill.	Jackson, Mich.
Hannibal, Mo.	Kalamazoo, Mich.
Washington, Mo.	Adrian, Mich.
St. Charles, Mo.	Olivet, Mich.
St. Louis, Mo.	Union City, Mich.
Maplewood, Mo.	Hudson, Mich.
Kirkwood, Mo.	Hillsdale, Mich.
Carlinville, Ill.	Tecumseh, Mich.
Granite City, Ill.	Owosso, Mich.
Collinsville, Ill.	St. John, Mich.
Greenville, Ill.	Ionia, Mich.
Highland, Ill.	Muskegon, Mich.
Marion, Ill.	Allegan, Mich.
Du Quoin, Ill.	Otsego, Mich.
Christopher, Ill.	Hastings, Mich.
Centralia, Ill.	St. Joseph, Mich.
Mt. Vernon, Ill.	East Chicago, Ind.
Flora, Ill.	Valparaiso, Ind.

Spalding—The Brooklyn Eagle classes Albert Spalding as equal in every respect with Zimbalist and Elman. Chicago long ago recognized the fact.

LAUREL WESSEL

Laura Wessel, mezzo contralto of Omaha, recently gave recitals at Pilger and Wisner, Neb., being return engagements. Both press and public were lavish in their praise of not only her work, but the unusual velvety quality of her voice, laying especial stress upon the great improvement since she was heard about eight months before. During March and the last two weeks of February Miss Wessel will fill engagements in Iowa and Nebraska and will be in Illinois for late spring engagements.

Miss Wessel is an artist pupil of the Dickerman School of Voice, Acting and Expression of Omaha, and she will give the third number in the Artist Pupils' concert series.

The following program was given at Wisner:

Hi Ho for the Morning.....	Marshall
Sunset	Buck
May Time	Speaks

GERMAN

Wenn die Rosen Blühen.....	Reichardt
Niemand hat's gesehen.....	Loewe
Mondnacht	Schumann
Der Sieger	Kaun
Song Cycle, "Mood".....	Ashford
The Search	
Night Song	
My Own True Love	
Sunset and Dawn	
Evening	
Ever a Song Somewhere	
Good Night	

FRENCH

Connais tu le pays (from Mignon).....	Thomas
L'Esclave	Lalo

ITALIAN

Caro Mio Ben	Giordani
Vola Serenata	Tosti
May Morning	Denza
June and My Lady	Del Riego

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NEW YORK TIMES

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CONSTANCE PURDY IN ST. PAUL

Wednesday, January 13, Constance Purdy, contralto, gave a recital of Russian music in St. Paul, Minn. Miss Mabel Hammond was the accompanist. The daily press comments as follows:

To give a program of a dozen or more Russian songs and to preface each one, not only with an explanation of the text but also with a talk about the composer, is no easy task for any artist to set herself, and yet that is just what Constance Purdy, a contralto from New York, did before the Schubert club at Masonic Temple yesterday afternoon. That she succeeded in interesting her large audience was thrice evident from the frequent and generous applause which she received.

Miss Purdy appeared in the costume of a grande dame of Russia dating back about 100 years and sang songs by Glinka, Dargomijsky, Kallinnikov, Rubinstein, Balakirev, Borodine, Moussorgsky, Rimsky-Korsakov, Tschaikowsky, Rachmaninoff, Gliere, Grechaninov and Glazounov. Most of these she sang in the Russian tongue and some of them she sang in English.

If her Russian was as correctly enunciated as was her English, it was delightful. Possessing a voice of good timber, adequate range and rare freedom, Miss Purdy brought to each one of her songs a fine intelligence that proclaimed her a lieder singer of artistic caliber.

From the deeper demands of Glinka's recitative and aria from "The Czar" and Olga's air from "Russalka" to the naive "Song of the Gnat" from "Boris" and the children's songs by Moussorgsky, over which latter Liszt was wont to enthuse, the singer displayed a large store of vocal color and much atmospheric insight. Indeed it was this very element of atmosphere that imparted to her recital a most illusive and transporting mood. It was very Russian.—St. Paul Pioneer.

Enthusiastic appreciation by a large audience marked the recital of Russian songs by Constance Purdy, American contralto, at the Masonic temple Wednesday afternoon under the auspices of the Schubert club.

Miss Purdy possesses a splendid voice and she brought to her performance a thorough understanding of the spirit of the Slavic music that added much to its musical excellence. Color and atmosphere were not lacking.

Previous to each of the more than a dozen songs Miss Purdy gave a brief explanatory talk on the song and a sketch of the composer. This was appreciated by the large number of hearers not much familiar with some of the numbers.

There were no less than 13 composers represented on the program, among others being Tschaikowsky, Rubinstein, Glinka, Rimski-Korsakov, Rachmaninoff and Glazounov.—St. Paul Daily News.

Recitative and Aria from "A Life for the Tzar".....Glinka
Olga's Air from "Russalka".....Dargomijsky
The Bells.....Kallinnikov
Romance.....Rubinstein
Lullaby.....Balakirev
Rich and Poor.....Borodine
Trepak
Hostess' Song from "Boris Godounov" } Moussorgsky
Vision
Selections from the Children's Songs }
Night.....R. Korsakov
Pauline's Air from "Pique Dame".....Tschaikowsky
The Water Lily.....Rachmaninoff
I Must Have Rejoicing.....Gliere
Hushed the Song of the Nightingale.....Grechaninov
Drinking Song.....Glazounov
(Advertisement.)

MAUDE FENLON BOLLMAN

Some recent press comment reads as follows:

Admirers of the rare voice and gracious personality of Mrs. Maude Fenlon Bollman improve each opportunity of hearing the famous soprano. Many lines could be written upon the work of this artist here last evening, but the public knows what it is.

Mrs. Bollman was surely at her best last night and sang herself into the hearts of the people. The program, somewhat lighter and composed of the shorter numbers of the modern classics with the exception of one or two selections, is a vein in which Mrs. Bollman excels.

Opening with "Come, Ever Smiling Liberty," from Handel's "Judas Maccabaeus," she led to a group of lighter numbers, including a lullaby of exceptional sweetness and a children's group in which she was unusually charming.

The two numbers, "In Doors" and "The Dark," by Jeanne M. Boyd, from a "Child's World," which is dedicated to Mrs. Bollman, also the one following, "Red Hair," by Carpenter, were sung with such expression and a knowledge of the child life that they were irresistible. Again the singer's ability to sing child songs with rare art was fully demonstrated.

"Grand Valse," by Venzano, as her closing number of the announced program, was followed by a request number, "A Perfect Day," sung only as Mrs. Bollman can sing it. It made a fitting conclusion to the delightful concert.

Her greatest charm perhaps lies in her personality, abounding in beauty and amiability. Mrs. Bollman is aided most thoroughly in her work by her talented accompanist, Lila Lund, whose work is ever a pleasing background for the beautiful voice of the singer.—Elgin Daily News, Dec. 15, 1914. (Advertisement.)

Kuehn—Mr. and Mrs. Bruno Kuehn gave a violin and piano program at the Auditorium Recital Hall on last Monday evening.

CLARENCE EDDY.

Following is a list of Mr. Clarence Eddy's engagements for the near future:

January 18—Presbyterian Church, Monmouth, Ill.
January 19—Presbyterian Church, Oregon, Ill.
February 2—DeLand, Fla.
February 4—St. Petersburg, Fla.
February 5—Gainesville, Fla.
February 7—Jacksonville, Fla.
February 8—Miami, Fla.
February 9—Palm Beach, Fla.
February 11—Jacksonville, Fla.
February 12—St. Augustine, Fla.

Some of Mr. Eddy's Programs

At Terrell, Texas, January 8:

Concert Prelude on a German Chorale....Wm. Faulkes
"Song of Sorrow,"
"Will O' the Wisp".....Gordon Balch Nevin
Third Sonata in E major, Op. 43 (new).....Rene L. Becker
Prelude—Andante maestoso
Adoration—Adagio sostenuto
Finale—Toccata, Allegro vivo
Boatmen's Song on the River Volga.....Anon
Vorspiel to Lohengrin.....Richard Wagner
(Arrangements by Clarence Eddy)
Fantasia on "My Old Kentucky Home".....J. E. W. Lord
"At Evening" (new).....Ralph Kinder
"Jubilate Aden" (new).....Ralph Kinder
Rondo, "Soeur Monique".....Francois Couperin
Toccata and Fugue in D minor.....Johann Sebastian Bach
Nuptial Song.....William Faulkes
Nuptial Benediction.....J. Frank Frysinger
(Dedicated to Clarence Eddy)

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Toccata in F major.....Thomas J. Crawford
At Austin, Texas, Tuesday, January 5:
Concert Prelude on a German Choral (new).....William Faulkes
"Supplication"
"Paeon" (new).....Julius Harrison
"Angelus," from the opera, "Sweethearts".....Victor Herbert
(Arranged by Clarence Eddy)
Funeral March and Seraphic Song.....Alex Guilmant
Boatman's Song on the River Volga.....Richard Wagner
Vorspiel to "Lohengrin".....Richard Wagner
(Arrangements by Clarence Eddy)
Third Sonata, opus 43 (new).....Rene L. Becker
Prelude, Andante Maestoso.
Adoration, Adagio Sostenuto.
Finale, Toccato Allegro-Vivo.
"Christmas in Sicily".....Pietro Alessandro Yon
"At Evening."
"Jubilate Amen" (new).....Ralph Kinder
Fantasia on "My Old Kentucky Home".....J. E. W. Lord
Allegro Con fuoco (new).....Aug. de Boeck
WEDNESDAY, JANUARY 6, 1915
Concert Prelude in D minor (new).....A. W. Kramer
(Dedicated to Clarence Eddy)
"Song of Sorrow."
"Will O' the Wisp" (new).....Gordon B. Nevin
"In Paradise."
"Fiat Lux".....Theo. Dubois
Nuptial Song.....Wm. Faulkes
Nuptial Benediction.....J. Frank Frysinger
Funeral March of a Marionette.....Gounod
(Arranged by W. T. Best)
"Sunset and Evening Bells" (new).....Gottfried Federlein
"Cradle Song".....Arthur Hartman
"Spring Song".....Mendelssohn
(Arrangements by Clarence Eddy)
"The Sandman".....John Carver Alden
"Concert Gavotte" (new).....Raymond B. Mixsell
"Cantique d'Amour".....S. Tudor Strang
"Allegretto," in E flat.....Wm. Wolstenholme
Festival March.....M. Enrico Bossi

Florence Macbeth

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Thatcher—Burton Thatcher gave a song recital before the pupils of the Chicago Musical College last Saturday morning.

MR. KELLER OPENS NEW ORGAN

Mr. Walter Keller of Chicago opened a new Austin organ at the Baldwin-Wallace College at Berea, Ohio, on January 12, playing the following fine program with great success:

Sonata, D major.....Mendelssohn
Andante, andante con moto, Allegro Maestoso
Prelude and Fugue, op. 16.....Piutti
Adagio cantabile (from Sonata op. 45).....Herbert J. Wrightson
Romantic Fantasia.....Samuel Bollinger
Dedicated to Mr. Keller
*Funeral March and Seraphic Hymn.....Guilmant
Scherzo (from G minor Symphony).....E. Lemare
Fifteen minute intermission

Prelude, B minor.....Bach
Cantilena.....J. H. Rogers
Caprice, Op. 33.....J. Callaerts
Toccata.....A. L. Barnes
Romanza.....Walter Keller
Will o' the Wisp.....Gordon Balch Nevin
Introduction and March from Montezuma.....Frederick Grant Gleason
*Played in memory of Prof. Julius O. Berr, who was Mr. Keller's piano teacher during his student days at Berea.

The Ohio Chapter of the A. G. O., which was associated with the college in the giving of this recital, attended in a body.

On January 13 Cowan's "Rose Maiden" was given, the soloists being Adeline Vose Eichelberger, Doris Stadden Kaser, Stephen Eichelberger and Francis Sadlier, under the direction of Albert Riemenschneider, with Mr. Keller at the organ.

The Berea organ is one of great power and beauty and for the benefit of other organists, the following comment is republished from the house program:

The organ which was built at a cost of \$25,000 by the celebrated Austin Organ Co. is one of the largest instruments in Ohio. It contains 74 speaking stops in which the different classes of organ tones are represented in rich profusion and as near perfect balance as is possible. Almost every combination known to modern organ playing is available. Technically it contains five different organs and a pedal section. These divisions are known as Choir or Orchestra, Great, Swell, Solo and Echo. The last of these is located in a specially constructed room over the auditorium about 45 feet above the console and by means of duplex action can be played from either the Solo or Great organ manuals. The accessories thought necessary to large modern concert organs, such as harp, chimes, etc., are also included in this specification which follows:

Great Organ (Open Section)	Tremulant
Major Diapason 16'	7 couplers from orchestral, swell and solo
Principal Diapason 8'	8 adjustable combinations
Small Diapason 8'	
Bourdon 8'	Solo Organ
Principal 4'	Stentorphone 8'
Super Octave 2'	Flauta Major 8'
Mixture 4 ranks	Gross Gamba 8'
(Enclosed Section)	Gamba Celeste 8'
Doppel Flute 8'	Flute Overt 4'
Claribel Flute 8'	Orchestral Oboe 8'
Violoncello 8'	French Horn 8'
Harmonic Flute 4'	Tuba Profunda 16'
Trumpet 8'	Harmonic Tuba 8'
12 Couplers from Swell,	Harmonic Clarion 4'
Orchestral and Solo—8	Celestial Harp
adjustable combinations	7 couplers to echo, solo and great
Swell Organ	8 adjustable combinations
Bourdon 16'	Echo Organ
Open Diapason 8'	Dolcissimo 16'
Rohr Flute 8'	Lieblich Gedacht 8'
Viol d' Gamba 8'	Echo Viole 8'
Viole d' Orchestre 8'	Vox Angelica 8'
Vox Seraphique 8'	Fern Flute 4'
Viole Celeste 8'	String Celeste 8' 2 ranks
Echo Salicional 8'	Vox Humana 8'
Flauto Traverso 4'	Cathedral Chimes
Violina 4'	Tremulant
Clageolet 2'	Couplers and adjustable combinations
Polce Cornet (3 ranks)	Pedal Organ
Contra Fagotto 16'	Resultant 32'
Corneopean 8'	Bourdon 32'
Harmonic Clarion 4'	Open Diapason 16'
Tremulant	Violone 16'
4 couplers to swell solo	Bourdon 16'
8 adjustable combinations	Lieblich Gedocht 16'

Orchestral Organ
Contra Viole 16'
Geigen Principal 8'
Concert Flute 8'
Flauto Dolce 8'
Flauto Dolce 8'
Unda Maris 8'
Dulciana 8'
Flute d'Amour 4'
Fugara 4'
Piccolo 8'
Clarinet 8'
Cor Auglais 8'

Contra Viole 16'
Violoncello 8'
Gross Flute 8'
Flauta Dolce 8'
Tuba Profunda 16'
Harmonic Tuba 8'
Echo Bourdon 16'
Pedal Principal 4'

5 couplers to different manuals
4 adjustable combinations

Other Mechanical Accessories

Six general adjustable combinations affecting all stops and couplers.
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Crescendo pedal.
Balanced, solo, echo, orchestral and swell pedals.
Cancel strips affecting every division and couplers.
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KALAMAZOO, MICH.

The Russian company, the first in the series of C. W. Best concerts, appeared in recital last evening at the First Baptist Church with Miss Marguerite Austin, violinist; Miss Hazel Dell Neff, soprano, and Leo Zelenka-Lerando, harpist, as the artists.

Miss Dell Neff delighted an attentive audience with her offerings of Russian folk songs, her appearance in the peasant and court costumes of the country adding to the interest.

Miss Dell Neff is the happy possessor of a voice of natural charm and richness and with it a very pleasing personality. Her rendition of the "Mignon" recitative and Polonaise (Thomas) was delightful, the tone was musical and pure and the text utterance clear.

Miss Marguerite Austin was in good form last evening and in her playing showed splendid interpretative qualities, good technical ability and delicacy. Her high art was revealed in her rendition of the difficult Tchaikowsky "Concerto, Opus 35." The Kreisler "Liebesfreud" was played with tenderness and beauty.

As is well known there are few men who appear as harp soloists so that Leo Zelenka-Lerando was heard with more than ordinary interest. His high attainments with the harp were a source of enjoyment to his many hearers. He played a beautiful Fantasie (Saint-Seans) and later an improvisation of his own. Both numbers gave him opportunity to display his skill. He has a brilliant technic, a sympathetic touch. His artistic playing went far toward making the recital a success.

The closing number was Fletcher's "Smile of Spring," for voice, violin and harp and was a fitting climax for an evening's entertainment and proved these artists to be as effective in ensemble as in individual work.

Encores were demanded from every artist.—Kalamazoo Gazette.

REMARKABLE BLIND PIANIST OF CHICAGO PLAYED AT THE PULLMAN

Cave Thompson, the eminent blind pianist of Chicago, who gave a recital in this city early last month, fully demonstrated, even before he touched the keyboard, that he is a man of much personal charm and magnetism.

Despite the sad fact that he has been totally without the use of his visual faculty since he was a tiny lad of six years, he seems to have acquired a poise and carriage which at once excite in his on-lookers a spontaneous feeling of irrepressible admiration rather than a heartfelt sympathy.

To gaze upon the face and demeanor of an individual of Mr. Thompson's caliber is to perceive without hesitation a striking figure, in whom a lofty sense of culture, a never-tiring search for ideals, a well developed intellect, and withal an air of refined humor and good practical business tact, show him to be a live wire in up-to-date life.

To such a personality the world stands ready to throw open her doors and bid a warm welcome; for such stamina, self-reliance, and apparent utter abandonment of one of the greatest of human afflictions acts as a drastic example from a beacon light to the sluggish and the aimless.

At the instrument his marvelous fingers confirmed to the intelligent ear what the studious eye had already drained to the full.—Chaffee (Mo.) Signal. (Advertisement.)

Clark—Charles W. Clark will sing a recital at Vassar College in March.

AT THE OLYMPIC

Many thousands of people have laughed heartily and at the same time have had the best parts of their natures stirred by the fine performances of "Potash and Perlmutter" at the Olympic and it is with regret that one reads the announcement that there arc but three weeks of the play after this one. It is safe to say that capacity audiences will rule during the closing weeks.

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(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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ELLA JANE DERDIGER

Mrs. Agnes MacMeekin, advanced pupil of Ella Jane Derdiger, sang for the Austin Woman's Club Monday afternoon, January



ELLA JANE DERDIGER

11. Mrs. MacMeekin received her entire vocal instruction under the tutelage of Mrs. Derdiger. She is the possessor of a high dramatic soprano voice of three octaves, which shows careful training. She sings with ease and musical expression.

###

JOHN RANKL

The following press notes were received by John Rankl in his recital in Milwaukee on January 14:

John Rankl gave a recital with an interesting program of French, German and American songs, which took well with the audience and which were well rendered. Mr. Rankl's low tones are especially to be commended, though his voice is effectively used throughout its unusual range. Accompanied by Miss Ardelle Harrer, he gave a program which gave his voice full opportunity to display its various phases and possibilities.—The Sentinel.

John Rankl of Chicago sang before an appreciative audience, his fine bass-baritone being heard to advantage in a program of French, German and American songs. Mr. Rankl's voice is one of unusual range, and his lower tones especially are of particular beauty. His singing exhibited excellent control, modulation and skilful technic.—Evening Wisconsin.

John Rankl sang in Milwaukee on January 14 and with the Phillips (Wis.) Choral Society, in "Elijah," on January 20. He will be soloist with the Choral Society at Kentland, Ind., on February 1 and will sing in a benefit musicale in Austin on February 8. Mr. Rankl has many oratorio engagements booked for the spring, and has received many encomiums from directors of the most prominent choral societies and orchestras. (Advertisement.)

###

Arendt—Mme. Elsa Arendt, a member of the Sherwood Music School faculty, was soloist at the home of Mrs. E. G. Pauling, Astor street, and will sing at the South Shore Country Club Sunday afternoon, January 24. Mabelle Church van Alstyne, director of the Dramatic Department of the Sherwood Music School, will read her own cutting of "Lay Down Your Arms" in Thurber Recital Hall, 300 Fine Arts Building, January 29.

###

New York—Reviews of recent concerts given by Albert Spalding, Marie Narelle and Thuel Burnham are held over until the issue of next week.



Music in America

CECIL FANNING SINGS AT 40th ANNIVERSARY OF THE TROY VOCAL SOCIETY

Few vocal societies in the United States can boast of such age as the Troy Vocal Society, which ended its fortieth year of existence by a splendid concert given the evening of January 13. The Troy Vocal Society seems to be at the zenith of its career and the appreciation of its standing in Troy was expressed by an enthusiastic audience, which completely filled Music Hall. The banquet, which followed at the Troy Club, was an occasion of unusual interest. There were present four of the charter members, who are still active in the society.

Cecil Fanning, the baritone soloist of the evening, scored another one of his great successes. What the audience thought of him is expressed in the criticism from the "Troy Record, January 14:"

Cecil Fanning, the assisting soloist, was introduced at this time, he walking to the piano with a business-like air. A few chords were struck by his accompanist, H. B. Turpin, and with a burst of song Mr. Fanning literally took Trojan music lovers by storm. His first effort was Leoncavallo's "I Pagliacci" (prologue), wherein he proved himself an individualistic artist. With wonderful modulation and voice control Mr. Fanning added the personal equation of the true actor. His numbers, nearly all of which were of the same style and affording plenty of opportunity for the

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display of a vivacious personality, followed in quick succession. "The Sands of Dee" (Kingsley), Frederick Clay; "A Song of India," Rimsky-Korsakoff; "Henry the Fowler," Carl Loewe, and "Edward" (Percy's Reliques), Carl Loewe, were given with unending humor, purity of tone and sweetness blended with remarkable force and gusto. But five numbers could not satisfy an audience that had once had a taste of such a personality. He responded with "The Earl King," by Loewe. Mr. Fanning was again introduced in five numbers, which were even more effective than the first. "Le Petit Boisé d'Aour" and "Le Cycle Du-Vin," from the old French, were presented with action as they were given when written before the introduction of the pianoforte. In the second song the planting of the seed, the growth of the vine and picking and treading of the grapes were portrayed with a daintiness and humor that was climaxed in a long draught of the imaginary nectar. "Dame Dunden" and "No, John! No!" from the old English and "The Last Leaf," Sidney Homer, were given with the same satisfaction to the audience who called loudly for an encore. Mr. Fanning responded with a "Plantation Song," written by Harriet Ware for the soloist. (Advertisement.)

###

Kensett, Ia.—Mrs. Edwin Cleophas entertained the members of the Woman's Club and their families Thursday evening. The Misses Gertrude and Cornelia furnished several musical selections that were much appreciated, light refreshments were served, and a delightful evening was enjoyed by all privileged to be present.

###

Gallup—Miss Helen Gallup was accompanist for Mr. Thomas McGranahan at the Union League Club on Saturday, January 16.

JOPLIN, MO.

Joplin folk received a rare treat last Friday evening in the violin recital of Frank Gittelson. His playing is truly remarkable for so young an artist. He opened the program with the Wieniawski Concerto in D Minor, which was played with technical ease and especially in the lovely "Romance" displayed his exquisite tone and wonderful powers of interpretation.

The Bach Chaconne was perhaps the most interesting number. Certainly all the beauties of this wonderful composition were shown in Mr. Gittelson's powerful rendition. His playing is so soulful and finished in every detail that one feels he must not lose a note.

The smaller numbers included: "Hungarian Dance," Joachim-Brahms; "Chant de Veslemory," Halvorsen; "Tamborin Chinois," Kreisler; "Canzonetta," D'Ambrosio; "Slavic Dance," Dvorak, and "Zephyr," by Hubay. He added as encores Bach's beautiful "Air on the G String," and Kreisler's "Liebesfreud."

Miss Alma Putman furnished beautiful accompaniments. She is a favorite here and it is always a joy to have her at the piano.

The next artist's recital is that of Ernest Hutchinson in February.

The programs of the Fortnightly Music Club become more interesting each time. Last week the topic was "Oratorio in the Eighteenth and Nineteenth Centuries." (1) The Culmination of Oratorio in Handel and Bach. (2) Oratorio in Germany since Bach. (3) Oratorio in England Since Handel. The musical program included "If From All Your Heart," from Elijah, sung by Mr. George Winters; "He Was Despised," from "The Messiah"; Mrs. J. W. Forney, and "By Thee With Bliss," from the "Creation," Mr. F. B. Rogers and Miss Imo Price.

With the next meeting begins a series of studies of great composers—Bach and Handel.

M. E. B.

NEWBERRY, MICH.

The Gretchen Cox Concert Company delighted the large audience which greeted them at the high school auditorium Wednesday evening with one of the finest musical programs that has ever been heard by a Newberry audience. The program included solos for violin, soprano and 'cello; vocal solos, with violin and 'cello obligato, and orchestra numbers.

Miss Cox is a violinist whose playing is of unusual power and brilliancy. She is a thorough master of this difficult instrument.

Miss Edith Kein, soprano soloist and piano accompanist, possesses a voice of excellent quality and range, and impresses one as being filled with music from her dainty feet to the crown of her head. Her musical readings made a big hit with the audience.

Mr. Smith's rendition on the 'cello was such as to bring out the splendid possibilities of that instrument.

MUSIC IN MINNEAPOLIS

The seventh popular concert by the Minneapolis Symphony Orchestra, December 6, with Andrea Sarto, baritone, as soloist, was a particularly well balanced program. Mr. Sarto gave the Prologue from *Pagliacci* in English and repeated it for encore. The aria "Ella Giamai," from Verdi's "Don Carlos," and encore of the ever loved "Evening Star," from Tannhauser, gave opportunity to enjoy the excellent range and timbre of his voice and the clarity of his articulation. His upper register has a particularly sympathetic quality. Mr. Sarto is one more product of American teaching to prove "we can deliver the goods."

The orchestra presented in usual splendid form Raff's "Parting March," from Lenore Symphony; "Carneval" overture, from Dvorak, and the exquisite "Angelus" Largo from Hadley's Third Symphony. It breathed a spirit of peace that could comfort the most troubled of souls. "Under the Linden Trees" (Massenet) gave us the beautiful lovers' duet of clarinet (played by Pierre Perrier) and 'cello (by Cornelius Van Vleit) and the excellent cantabile of the two instruments and accompaniment of orchestra made up one of the best numbers on the program. The "Andante Cantabile," from String Quartet Op. 11 (Tchaikowsky), rendered with rare insight and delicacy of shading, left little to be desired. Dukas' "L'Apprenti Sorcier," reviewed before, and Glazounow's beautiful, sensuous Concert Valse No. 1, closed the program.

For the second concert of Beethoven cycle, Marion Green, baritone, and Richard Czerwonky, soloists, the following program was given:

Symphony No. 2 in D Major, Op. 36.....Beethoven
Adagio molto—Allegro con brio
Larghetto
Scherzo—Allegro
Rondo—Allegro molto
Aria, "Mit Madeln sich vertragen".....Beethoven
Romance for violin, in G major, Op. 40.....Beethoven
Songs with orchestra.....Beethoven
"In Questa tomba, oscura"
"Bitten"
"Die Ehre Gottes aus der Natur"
Symphony No. 7, in A major, Op. 92.....Beethoven
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

The melodious Second Symphony, first production of the composer after the calamity of deafness had descended upon him, shows nothing of the despair which must have been in his soul. Each theme, wonderfully embroidered with painstaking regard of detail, was beautiful. However, the glorious Seventh, which probably shares popular favor with the Fifth and Sixth, was more appealing to the audience, with its marvellous expression of the best in human nature, illustrative of the sublime heights to which Beethoven alone attained. It was interrupted by Mr. Oberhoffer with true appreciation of its happy joyous motif.

Mr. Green's baritone voice and excellent diction showed to good advantage in his numbers, and the beauty of Beethoven's songs was brought very forcibly to us. One wonders why these songs are not seen more often on the programs of our singers. The Romance for Violin was exquisitely played by Mr. Czerwonky with a sympathetic and colorful conception of its value.

December 13 the orchestra gave the first

of the second series of popular concerts, with Mary Ann Kaufman, soprano, as soloist. The orchestra numbers were excellent throughout and gave us several novelties. Alfven's "Festspel" polonaise, second composition of this composer to receive its first American performance by this orchestra, was a really excellent work and enthusiastically greeted. Nicolai's overture to "Merry Wives of Windsor," with its beautiful, tuneful melody; Liszt's symphonic poem, "Mazeppa;" Coleridge Taylor's odd, catchy, rhythmical rhapsodic dance, "The Bamboula," and a trio for flute, oboe and clarinet, "Aubade," by deWailly, played by three leading members of the orchestra, Messrs. deLorenzo, Labate and Perrier, which was encored to a repetition. The most familiar numbers were Prelude to "Lohengrin," "Mock Morris," for string orchestra, by Grainger, and the Weingartner arrangement of Weber's "Invitation to the Dance."

Miss Kaufman has a very good voice, with a stronger and more mature delivery than one would expect from her appearance. Her range and tone quality is broad and full and her aria "Elsa's Dream," from "Lohengrin;" "Love and Music," "Tosca," and "One Fine Day," from "Madame Butterfly," were well done.

Friday, December 18, at the symphony concert, the following program was given:

Overture to "A Night in May".....Rimsky-Korsakow
Symphony No. 2 in E minor, Op. 27.....Rachmaninow
Largo—Allegro Moderato
Allegro Molto
Adagio
Allegro Vivace
Concerto for Violin, No. 2, in D minor.....Bruch

Overture to a Comedy of Shakespeare, Op. 15.....Scheinpflug

The first number and the symphony, both decidedly Slavic in theme, are splendid works, but do not fill one with any particular longing to hear an immediate repetition. The symphony is very long drawn out in its workings. The second theme of first movement and the adagio movement were beautiful and from an educational standpoint we are glad to hear these newer symphonies, but it's going to take time and training to enable us to enjoy them completely and we are apt to pick out the melodious parts to remember and try and forget the intricacies that wearied us.

Mr. Van Vleit, first 'cellist, was down for the Lalo concerto, but discovered an injury to his left hand that prevented him from playing, and Richard Czerwonky, concertmaster, filled the breach heroically at the last minute, illustrating clearly to the minds of the audience that he is a most desirable adjunct to have handy in an emergency. It was the first time this concerto had been played in Minneapolis, and Mr. Czerwonky received an ovation which he deserved in every sense.

The Scheinpflug overture was the most entirely pleasing orchestral number on the program.

The popular concert Sunday, December 20, was par excellence, every number of the following program:

Grand March from "Tannhauser".....Wagner
Overture to "Tannhauser".....Wagner
Romanza from Symphony No. 5.....Tchaikowsky
Concerto for Violin No. 2, in D minor, Op. 44.....Bruch

(Richard Czerwonky)

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PUPILS ACCEPTED Charles City IowaSuite, "Woodland Sketches".....MacDowell
(Orchestrated by Mr. Oberhoffer and performed
for first time)In Autumn
To a Wild Rose
From Uncle Remus
At an Old Trysting Place
To a Water Lily
Told at Sunset
Waltz, "Tales from Vienna Woods".....Strauss

The swing of the grand march and wonderful climaxes of the overture from Tannhauser were fully exemplified in the far reaching appeal of the two Wagner numbers and the ensemble work in the Romanza, a passionately lovely thing, was like a many voiced instrument, pleading, thundering and sinking to a whispered finale.

Mr. Czerwonky repeated the Bruch concerto that he came to the rescue with at the regular symphony concert, and, as he had been programmed to do it on this Sunday, was, as he put it, "more prepared for it," and gave a splendid rendition. His reception amounted to an ovation from a packed house and he responded to an encore with an arrangement of his own of Weber's Concert valse No. 2.

The ever beautiful MacDowell suite, orchestrated by Mr. Oberhoffer, illustrated forcibly that love makes beautiful things more beautiful. Mr. Oberhoffer devoted time during his past summer vacation to the labor of love in this orchestration, and it was surely one of the most delightful things heard here this season. Mrs. MacDowell's recent appearance in the Twin Cities has roused new interest, especially in the compositions so distinctly belonging to Mr. McDowell.

Sunday, December 27, the orchestra, with Alma Johnson Porteous, the well-loved Minneapolis contralto, and Richard Lindenhahn, first horn of the orchestra, as soloists, gave a fine program.

Mrs. Porteous gave the immortal aria from Gluck's "Orpheus," "I Have Lost My Eurydice" and the beautiful "More Regal in His Low Estate," from Gounod's "Queen of Sheba," responding to encore with a charming little "Chanson," by Bemberg. Mrs. Porteous' voice is full and rich and delightfully shaded. Mr. Lindenhahn and his horn were splendid. Mr. Oberhoffer is doing quite a little missionary work in giving us these solos by different instruments, generally considered as inseparable parts of the orchestra, and it is a thoroughly interesting and enjoyable innovation. The horn, always a delight when in the hands of a musician like Mr. Lindenhahn, was certainly well appreciated in his "Romance," from one of Mozart's concertos for the horn, and an exquisite "Wiegenlied," also by Mozart, which he gave for encore.

The orchestra numbers were overture from "Le Roi d'Ys" (Lalo), Saint-Saens' descriptive "Phaetona," tragic "joy ride" of mythology; Tchaikowsky's humorous "Nut-cracker" suite, Dohnanyi's well named "Romanza," and a rhythmic waltz from Serenade No. 2, for string orchestra, by Volkmann. The Lalo number, with an exquisitely lovely cello duet passage played by Messrs. Van Vliet and Gruppe, appealed very much to the audience.

The entire program made up a splendid finale to the year 1914 and leaves us very happy in the thought that the season is only half over and we have many more delights to come. MRS. W. C. VAN KIRK.

MILWAUKEE, WIS.

For the first time this season, it was markedly noticeable that the audience at the Auditorium Symphony Orchestra concert made no preparations to leave until the last note of the last number had been played. This was due not so much to a sudden reform on the part of the audience as to the compelling nature of the entire program, and the especial ponderousness of that last number, Liszt's grand march, "Vom Fels Zum Meer."

Every now and then Director H. A. Zeitz draws up the curtain on some Milwaukee musically great man, and gives courage to those who faithfully argue that this city is not without its musically great. In Frank Olin Thompson, Mr. Zeitz presented one of the greatest of these. Mr. Thompson performed Beethoven's E flat "Emperor" concerto for pianoforte. There is a clarity to Mr. Thompson's playing which preserves the briefest tone from being lost and which accentuates every bit of the rhythm composers so tremendously labor to inject.

All this is done with a delicacy and tenderness almost effeminate, but lacking none of the force and fire a man's hand is expected to impart. It is to be hoped he will not make this appearance his sole one this year.

Saint-Saens' "Tarentelle" for flute and clarinet, played by A. C. Peterson and O. J. Dost, proved a revelation in execution. In Myerbeer's "Flambeaux Dance," which opened the program, the audience was treated to an incidental tuba and bass solo which proved a test for those musicians.—The Milwaukee Journal.

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LONG BEACH, CAL.

The opening of the Pan-American Exposition at San Diego, January 1, was the initiation of the musical propaganda that will be a marked feature of the attractive programs until the close of the fair in December. Nearly three hundred trained voices, under the inspiring leadership of Mr. D. Roscoe Schryock, rendered "The Messiah" with an enthusiasm worthy the greatness of this masterpiece. Mrs. Ada Potter Wiseman, of Long Beach, was the soprano soloist, and to whom the daily press paid glowing tribute for excellence of voice and artistic finish to her several solos. The other soloists were as wisely chosen and did excellent work with their scores. Miss Amy Buck, contralto; Mr. Abraham Miller, tenor, and Mr. Henry Woodward, basso. The fine chorus was ably supported by the San Diego Symphony Orchestra, of which Mr. Schryock is the conductor.

Long Beach, which, for its many natural and attractive features, is familiarly known as the "Queen of the Beaches," has many musical organizations that are doing successful work in both vocal and instrumental endeavor. Among the later arrivals none have been more successful than Mrs. Luella Clark Emery, who opened her "Ocean View Studio" less than two years ago and has built up not only a large class, but an enviable reputation for conscientious and thorough teaching of the pianoforte. She has also become identified with other musical attractions, of which the Long Beach daily papers have made favorable mention. "Das Hexenlied" was such a pronounced success it will be repeated by request before the District Federation of Clubs in March, of which the Telegram says: "The announcement made by the president at yesterday's meeting of the Ebells that 'Das Hexenlied,' quite the most artistic program ever given at the Ebells club, is to be repeated at the District Federation meeting at Long Beach in March, was received with every evidence of pleasure by the members, as no more delightful vehicle demonstrating the unusual talent of the Ebells members could have been selected to disseminate this fact through the entire Federation of Women's Clubs of the district, and the presentation of this song-recital poem by Mrs. Kitty Richards Foote, Mrs. Ada Potter Wiseman and Mrs. Luella Clark Emery cannot fall short of being the distinctive entertainment feature of the entire convention."

The same paper, referring to an entertainment feature of the music section of Ebells, has the following: "Two of the greatest favorites and most talented members of the club gave the delightful music of the day, Mrs. Ada Potter Wiseman and Mrs. Luella Clark Emery. Mrs. Wiseman sang "Love's Dawn" and "I Am Thine," responding to an insistent encore with a charming number. Mrs. Emery accompanied Mrs. Wiseman with her usual sympathetic piano artistry that makes her accompanying an art in itself, perfectly in accord with the mood of the singer."

Last Friday evening "Ocean View Studio" was comfortably crowded with an appreciative audience, who were highly entertained with a public recital by pupils of Mrs. Emery. Those participating without exception reflected great credit upon their teacher as each number was successfully executed.

The brilliant success of Mrs. Emery in teaching is due largely to her clearness of explanation, in stimulating new interest and practicability resulting from wide experience in musical culture. She is reliably credited with having the ability of combining American efficiency with European conservatory thoroughness into her work with gratifying results.

The piano solos were played from memory and executed with painstaking accuracy and artistic finish. The four young lads playing at two pianos was an unusual innovation of much merit. The two-piano ensemble playing that has been a distinctive feature in Mrs. Emery's work for many years and practiced in not a few of the best music schools, gave a delightful opportunity for hearing the advanced as well as the beginners in intelligent and artistic endeavor. The duets and several quartets by the young ladies were exceptionally well played, the duos for two pianos were among the choice numbers, being sympathetically as well as brilliantly rendered.

The vocal numbers by Ada Potter Wiseman were glittering gems in stately setting. The pristine beauty of her voice with emotional quality and distinct enunciation further amplified with a sweet and expressive personality, rounded out an artistic program worthy the unanimous demonstration accorded.

Fantasie—Mazurka Bohm
Piano 1, Alma Murray, Florence Crandall
Piano 2, Dorothy Sperry, Marjorie Wells

Faust—Selections Gounod
Marjorie Hair, Florence Crandall
Frolics von Wilm
Druzella Goodwin
The Sleighride Ducelle
John W. Hair, Jr., Clark Manly Emery, Jr.
Barcarolle Crosby-Adams
Spanische Tanze Moszkowski
Celestine White, Merritt White
Chant Sans Paroles Tschakowsky
Piano 1, Alice Hubbard, Margaret Wiseman
Piano 2, Druzella Goodwin, Florence Crandall
Du bist wie eine Blume,
Frühlingsnacht Schumann
Ada Potter Wiseman
Hungarian Dance Brahms
Piano 1, Olive Church, Piano 2, Ruth Phillips
Marche aux Flambeaux Scotson Clark
Piano 1, Wendell Hubbard, Den Marlow Acres
Piano 2, Harold Galbraith, Clark Manly Emery, Jr.
Andante—Symphonie V Beethoven
Pizzicati—Sylvia Delibes
Dorothy Helps, Evelyn Goodwin
Rhapsodie II Liszt
Piano 1, Eleanor Brown, Piano 2, Mrs. Emery
Unfinished Symphony Schubert
Piano 1, Marjorie Wells, Ruth Phillips
Piano 2, Olive Church, Eleanor Brown
Papillon Grieg
Margaret Wiseman
Serenade Low
Piano 1, Ruth Phillips, Piano 2, Marjorie Wells
Printemps Stern
Ada Potter Wiseman
Le Matin Chaminade
Piano 1, Dorothy Sperry, Piano 2, Eleanor Brown
Reveil du Lion A. de Kontski
Piano 1, Eleanor Brown, Olive Church
Piano 2, Ruth Phillips, Dorothy Sperry

Murray—Marie Stapleton-Murray, soprano, appeared as soloist with the Boston Choral Society at Symphony Hall, Boston, on last Sunday evening.

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ANN ARBOR, MICHIGAN

Last evening two new singers were introduced to the Ann Arbor music loving public, on the occasion of the Belgium Relief Concert in Hill Auditorium, under the management of the students of the University of Michigan.

The two artists secured were Miss Leonora Allen, soprano, and Mr. Albert Lindquest, tenor, both of whom more than lived up to the excellent reputations which had preceded them.

An interesting program of lighter classics was rendered most admirably.

Miss Allen possesses a beautiful clear soprano voice of large volume which she handles in a most musicianly manner. Her tones are clear and her enunciation perfect, which combined with her excellent stage-presence, made a deep impression on her audience.

The program given was as follows:

Duet from Romeo and Juliet, Act IV.....	Gounod
Jeunes Fillettes.....	18th Century Bergerette
Contemplation.....	Widor
Les Filles de Cadix.....	Delibes
Miss Allen	
Meine Liebe Ist Grun.....	Brahms
Feldeinsamkeit.....	Brahms
Botschaft.....	Brahms
Mr. Lindquest	

Aria, Il est doux, il est bon, from Herodiade.....	Massenet
Miss Allen	

Aria, Dodolfo's Narrative, from La Boheme.....	Puccini
Mr. Lindquest	

Long Ago.....	Marshall-Lepke
Little Pink Rose.....	Carrie Jacobs-Bond
Gallie (a Southern Serenade).....	Mokrejs
Love's Echo.....	Newton
Miss Allen	

I'll Sing Thee Songs of Araby.....	Clay
Dearest.....	Sidney Homer
Mammy's Song.....	Harriet Ware
The Lamp of Love.....	Mary Turner Salter
Mr. Lindquest	

Duet, Act I, Madam Butterfly.....	Puccini
Miss Allen and Mr. Lindquest	

Miss Allen and Mr. Lindquest are both well known artists, having appeared extensively in the concert field, last season Miss Allen being soprano soloist in the Minneapolis Orchestra on their spring tour of ten weeks. Mr. Lindquest is engaged in a similar capacity as tenor soloist for the spring of 1915.

Last summer both artists went abroad, intending to spend a year in special study and professional work, but like many other musicians were forced to return to America because of the war.

They were in Paris when the war broke out, and passed through many trying experiences. They made their way through France and a corner of Belgium, to London, and finally succeeded in securing passage home. Their vessel was blanketed the entire distance, and for part of one day they were pursued by a German cruiser. Later, several Germans were arrested in the wireless room and placed under heavy guard in the ship's hospital, as being German spies en route for Canada.

Reaching America, they decided to spend as much of the winter as possible in Ann Arbor, in special study at the University School of Music. During the winter, however, they have both found time to appear in frequent concerts in Chicago, St. Louis, Minneapolis, Milwaukee and other cities.

C. A. S.

Hall—Pupils of William John Hall gave a song recital in Musical Arts Building, St. Louis, recently, being assisted by Miss Ava Ycargain.

OMAHA, NEB.

The situation musically in Omaha looks rather encouraging in some respects. The spring bids fair to give us our usual allotment of festival music, from three sources, viz.: The Mendelssohn Club with the Chicago Orchestra, the Sangerfest Association and Minneapolis Symphony Orchestra, all of which have soloists. Quite a bit of interest has been attached to the local announcement that Frances Nash, an Omaha girl, who has been in Berlin for a number of years studying piano, will make her debut with the Minneapolis Symphony Orchestra when they appear here. Miss Nash is a daughter of E. W. Nash, the multi-millionaire, who died a few years ago and left Miss Nash a fortune in her own right, and she is following a musical career from choice.

Rudolph Ganz, the Swiss pianist, was presented at the Y. W. C. A. on January 5 before a small audience.

h h h

Ruth Pancost, a very clever performer in the line of spoken songs, was the attraction at the Elks' open night in Council Bluffs January 7. She was assisted by a string quartet. She is a graduate of the Dickerman School of Voice, Acting and Expression.

h h h

Miss Marie Yard, soprano, pupil of Millie Ryan, is doing cabaret work very successfully at the Rome Gardens.

h h h

The Redpath Bureau will present the Cathedral Choir at the Auditorium late in January.

h h h

January 11 Carrie Jacobs-Bond, who is very popular in Omaha, will give a recital at the North Side Christian Church, where she has appeared several times before.

GOODWAL DICKERMAN.

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Dickerman—Karl Chayce Abbott, bass artist pupil of the Dickerman School of Omaha, Neb., filled engagements in Dayton, Ohio, January 4 to 9.

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Sheppard—Ellouise Sheppard, soprano, spent the holiday season at her home, Carbondale, Ill. She will fill engagements in Indiana, Missouri and Illinois during February and March.

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BROOK, IND.

On Thursday evening, January 7, the Choral Society of Brook, Ind., gave a concert under the direction of Mr. Collins Brock. The society is composed of seventy voices, and in this concert the society was assisted by Mr. Walter A. Diederich, tenor; Mr. Alexander A. Spiegel, 'cellist, and Miss Ruth Helene Dahly, reader.

The choruses were carried through with the spirit and confidence that are a result of careful preparation. Much attention was given to the attacks and shading, and the result was very satisfactory.

Mr. Diederich sang as his solo a tenor aria from the opera "La Africaine." His splendid voice and artistic manner of managing it was the subject of much favorable comment.

Miss Ruth Hellene Dahly was heard in several readings to the delight of the audience. Her pleasing personality and artistic work won for her hearty applause.

The 'cellist, Mr. Alexander J. Spiegel,

made a decidedly favorable impression by his excellent work with his instrument, and won sincere appreciation.

The success of the concert was due in no small degree to the excellent support given chorus and soloists by the accompanist, Mrs. T. P. Woodson.

DEATHS OF THE YEAR 1914

The Chicago Tribune has compiled the following list of musicians who died in 1914:

Rapal Pugno, pianist, Paris; Rudolph Wurlitzer, musical instrument maker, Cincinnati, O.; Emil Liebling, pianist, Chicago; H. S. Perkins, teacher and composer, Chicago; F. H. Lowell, organist, Mendon, Mass.; G. Wieber, baritone, New York; Florence R. Knox, concert singer, New York; Prof. John O'Neil, New England Conservatory of Music, Boston, Mass.; Milton H. Heinsch, pianist, Oakland, Cal.; Zelda Seguin Wallace, opera and concert singer, Indianapolis, Ind.; Kenneth H. Dryden, opera baritone, Milan; Putnam Griswold, operatic basso, New York; Marie Jansen, light opera singer, Milford, Mass.; Tito Mattei, pianist, Italy; Ralph Clark, organist and composer, New York; Josephus Jennings, band leader, Philadelphia, Pa.; Emil Mahr, violinist, Boston, Mass.; James O'Dea, song writer, New York; John T. Freeman, bandmaster, Newport, R. I.; Henry G. Pfalz, professor and choral society leader, New York; Edwin M. McGonigh, teacher and choir leader, Philadelphia, Pa.; Paolo Giorza, composer, Seattle, Wash.; Karl Koelling, teacher and composer, Chicago; Geo. R. Snedeker, piano manufacturer, Trenton, N. J.; Arthur Gillespie, song writer, New York; Lillian Nordica, prima donna, Batavia, Java; Vincenzo Lombardi, teacher, Florence, Italy; Bowman Ralston, opera singer, Seattle, Wash.; George W. Porter, orchestra leader, Brockton, Mass.; Charles H. Tebbes, organist, Berkeley, Cal.; Hans Engelman, composer, Philadelphia, Pa.; N. B. Emanuel, operatic director, Chicago; Dr. Arthur E. Fisher, musical director, Hartford, Conn.; John Ruinen, violinist, Chicago; Maurice Devries, baritone and teacher, Chicago; Prof. Benjamin Jepson, musical instructor in New Haven schools; Karl Narvath, composer, Vienna; Ernest von Schuck, opera director, Dresden; Sir Francis J. Campbell, principal of Royal Musical College and Academy of Music for the Blind, London; Cuthbert Harrin, organist; London; W. W. Bennett, inventor of piano player, New York; William Dressler, pianist, Philadelphia, Pa.; Samuel Swift, musical critic, New York; Alexander McGuirk, organist and teacher, New York; Carl F. Mueller, composer and teacher, New York; Thomas Koschat, composer, Vienna; Carl Altenhofer, composer, Zurich; Hamilton S. Gordon, music publisher, New York; Edward Beaver, organist, Philadelphia, Pa.; William Schuyler, song writer, New York; Samuel B. Whitney, organist and composer, Woodstock, Vt.; Pol Plancon, opera singer, Paris; T. S. Doerley, organist, Philadelphia, Pa.; Edward Mollenhauer, violinist, Owatonna, Minn.; Georgine Van Jannowsky, opera singer, New York; Emil Fischer, operatic basso, Hamburg, Germany; Ludwig Englander, light opera composer, Far Rockaway, N. J.; Albert Magnard, composer, France; Arthur Rech, pianist and teacher, Chicago; Albert J. F. Siggel, bandmaster, Denver, Colo.; Gabriel Dupont, composer, France; Anton D. Wolff, piano and organ maker, Kenosha, Wis.; David M. Levett, composer and professor in New York College of Music; Frederick J. Liddle, composer and conductor, Pittsfield, Mass.; Frank L. King, pianist, San Jose, Cal.; Marion Manola, light opera singer, New Rochelle, N. Y.; Frederick S. Otte, tuba player, Chicago Symphony Orchestra; Frank King Clark, teacher, Berlin; Arthur Weld, conductor and composer, West Point, N. Y.; Frederick Gerhard, conductor, Pottsville, Pa.; Verona Jarbeau, light opera singer, Manuet, France; W. F. Bradbury, president of Handel and Haydn Society, Boston, Mass.; Charles De Beriot, composer, Paris; H. J. Gerald, composer, Cincinnati, O.; Selden Miller, organist, Philadelphia, Pa.; Jean Baptist Faure, operatic baritone and composer, Paris; Angelo Spadino, conductor, San Francisco, Cal.; S. N. Swan, piano and organ manufacturer, Freeport, Ill.; Carl E. Woodruff, pianist, Chicago; John Chatterton, opera singer, Turnersdale, Pa.; John F. Martindale, song writer, Greeley, Ia.; Ignace Haroldi, violinist, Los Angeles, Cal.; Giovanni Sgambati, composer, Italy; Arthur W. Korthauer, ex-conductor of Toledo Symphony Orchestra.—Chicago Tribune.

FANNING IN CANADA

November 19, at Toronto, Canada, in Massey Hall, capacity 4,000, Cecil Fanning made his third appearance before a Toronto audience, when he again demonstrated his unusual ability to interest and hold his hearers through a long and exacting program. The audience was roused to the highest pitch of enthusiasm, bringing him out to bow innumerable times and making it necessary for him to add six songs to his program, and at the close of the program he was immediately engaged for a recital in the same hall for next season. Two excerpts are selected from several fine criticisms:

Mr. Fanning has the faculty of making a just mean between the value of the musical contents of a song and the expressiveness of its words and sentiment. In this respect, he may be classed with Elpham, Plunkett Green and Henschel. Arias by Monteverde, Gretz, Verdi and Massenet were sung with vocal charm and significance of expression. His second group was devoted to Russian songs. The "Song to India," by Korsakoff, was a beautiful exposition of refined and yet characteristic charm. Mr. Fanning's great success of the evening was in Locwe's ballade, "Edward," his interpretation of which was a vivid dramatic exposition and also a finely adjusted vocal effort in contrast. A welcome novelty was found in two songs by our Toronto musician, Dr. Gutzeit, a setting of Goldsmith's "The Gift," and his satirical "Elegy." These numbers, accompanied by the composer, evoked enthusiasm. Mr. Fanning's final group consisted of numbers by Sidney Homer, Charles Willeby, Maude V. White and Arthur Whiting, which revealed his versatility in interpreting English song. Encores were numerous. Mr. Fanning's accompaniments, with the exception already noted, were played by Mr. Turpin, whose sympathetic collaboration has had much to do with the success of the vocalist.—Toronto "Globe."

Song interpreters who can be uniformly interesting in a long and varied program are so rare that a visit from Cecil Fanning is a genuine red-letter day in the musical season. Mr. Fanning's baritone voice is particularly tender and expressive and merely as

an instrument for melody it would furnish keen delight, but Mr. Fanning makes use of it with a fine intelligence. He has the happy faculty of being able to throw himself into the mood of his selections, whether they are intensely dramatic or light and humorous. He is in every way a song interpreter of rare and compelling gifts.—"Mail and Empire." (Advertisement.)

CULVER, IND.

The University of Chicago Glee Club, under the direction of Mr. Francis A. Mackay, gave a very brilliant concert on January 8 at Culver Military Academy, Culver, Ind. Every number on the program was brilliantly done and well shaded, and all received several encores.

The soloist, Mr. Fred Wise, a pupil of Mr. Mackay, is a very promising tenor and was enthusiastically received. Mr. Windrow, in a humorous sketch, pleased the students immensely. Mr. Chambers was also a soloist. He possesses a tenor voice of great beauty. As a whole, the concert was a success and a return engagement was made for next January.

Holstman—Orpha Kendall Holstman sang the following songs at the La Salle Hotel for the Dorothy Meadows Drama Circle Monday, January 11: "A Birthday Song" (MacFayden), "The Cuckoo Clock" (Grant-Schaefer), "Were My Song with Wings Provided" (Hahn), and "One Fine Day" (Puccini). Mr. Phelps Cowan furnished the accompaniments.

Williamson—Hardy Williamson of the Century Opera Company was a pupil of Yeatman Griffith, both in Europe and New York. Mr. Williamson will go into the concert and oratorio field.

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Byrum—Mrs. Estella Byrum was the accompanist for Mrs. Marie Yahr at the last concert of the Chicago Woman's Club and not Miss Easterly, as noted on the program.



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WORK OF THE STUDENT BODY

Following is the speech read by Miss Georgia Kober, director of the Student Body Division, at a recent meeting of the Chicago Artists' Association:

It cannot but be pleasing to anyone whose life-work, like my own, has been dedicated to the cultivation of the musical art, and its teaching, that such a departure as the Student Department of the Chicago Artists' Association should have been conceived and carried out, and that its direction should be placed in my hands. I feel that more competent ones might have been chosen—but may I be allowed to say that no one to whom it might have been entrusted would have approached the work with a deeper or more sincere desire to make a success of it?

The subject of the Student Department has already been thoroughly discussed by the members of the Club, but it will, I hope, continue to engage their warmest interest and heartiest co-operation, in every respect. I say this with particular earnestness because I am so confident that the department, once it is well organized and its work has proceeded to that point where results are becoming apparent, will prove of such value not only in its more immediate aspects, but others now latent which will develop as the work goes on.

I think, I am sure, that you are all aware that the primary object of the Students' Department is to not only afford the best musical advantage for young girls and women with a serious purpose of adopting music as a vocation, but, most particularly, to create for them the environment so necessary for success in their endeavors. I regret to say that the lines of the feminine music student are not always cast in pleasant places. In many cases she is alone and among strangers; she has been warned to avoid the pitfalls of the city life; she has, very possibly, pecuniary resources that are not large, and she lacks initiative and confidence. In consequence she lives a narrow and restricted life, which is inimical to success. Music is an exacting mistress—she must be worshipped with whole-hearted devotion. But on the part of her devotees she does not wish for a lopsided development of personality or talent. A well-rounded personality, a cultivated nature and a rich mental soil, carefully fertilized, she nowadays insists upon. Many of the Club members have probably read, for instance, of the enormous amount of time Paderewski spends at the keyboard, in order to perfect his art; but, at the same time, he is a man of the widest sympathies, the deepest culture and the most polished personality, and it is these characteristics which have been invaluable to him in his work.

There has been in the past, I regret to say, no place in the city of Chicago where its hundreds of young women engaged in music study, many of whom are non-residents, could enjoy the advantage so necessary to them. It is one of the chief aims of the Student Department to create such a place. I have in mind what should, in fact, be a sort of "club within a club," where these young women should find not only safety and shelter, but that so desirable atmosphere and environment calculated to bring out the best in them and to develop it, to open new vistas into pleasant paths, and to relieve them from the loneliness, the sense of isolation and of over-attention to one sole object goes far, in many cases, to defeat the attainment of that self-same end. There is a great work to be done here, and with the hearty co-operation of the entire body of Club members it certainly can be accomplished.

There is another feature, also, upon which I wish to lay some stress. That will be the usefulness of the department to the young matron of musical tastes. The feminine practitioner of the divine arts of harmony very often, as you are doubtless well aware, feels a vocation for another profession—that of marriage. Having adopted it, there ensues, oft-times, what I may term a clash of interests. Do I need to say that clashes are usually fatal to harmony? In these cases they all too often are, in the musical sense. The result is that the devotee claimed by matrimony, neglects her music—a very sad fact but a very true one! In course of time, also, small clinging arms are apt to come into her life, and they are also apt to come between her and the keyboards. Later on when George remarks to Mrs. George that she never touches the piano nowadays, and she resolves to return to her old allegiance, she is very likely to strike a few false notes. Sometimes she strikes so many that harmony again suffers and the result is embarrassing to herself and unpleasing to her audience, howsoever indulgent and bound-to-praise it may be. In such cases as this the Students' Department is certain to prove a most welcome resource to the woman who has temporarily given up her music but awakens later on to the fact that her life and that of her family are impoverished without it. It will provide her with the atmosphere, the opportunity, for

a renewal of musical culture for which she will be most grateful. And it will save her from a horrible fate—I refer to the possibility of a mechanical piano-player or canned music! Things perhaps very good in their places but which, as articles of permanent diet in the domestic regimen, produce awful results. Nothing is more important than that the young mother should be able to play for her children—and, if she possess any vocal gifts whatever, to sing to them and for them. To play for them on one kind of a machine and sing for them on another is, from my point of view, one of the most unmotherly things possible, for it will rob the life of the family of an aroma, a fragrance and a pleasure which will leave it poor indeed.

I could devote myself to many other phrases of the department and its possibilities, but the minutes allotted me are limited and I must be brief. In closing, however, I wish to say that above all things else which it will be my purpose to create within the department is a spirit of helpfulness, fellowship and mutual enjoyment of their work and of each other upon the part of the students. In this way a stimulus is provided that is otherwise unattainable. "Team work" is just as necessary in such an institution as it is in a baseball club if the highest possible goals are to be reached. It is not the purpose of the department to push a few students up to these altitudes, but to lift the entire body to them—and to do this all must work enthusiastically together. So should the whole Club itself work also, in those directions which will assist—and so, I feel sure, will they work.

What they have been instrumental in accomplishing they need remain in no uncertainty about, for the plans for the Student Department include, among the most prominent, an annual recital, in March, before and for the benefit of the entire Club membership—at which time, if all goes well, that they will each and all feel a pardonable pride in what has been achieved can not, I hope, be for a moment seriously doubted.

— # # —

Fram—Mr. Lorimer Fram, pianist, has returned to Chicago after several months' tour with the Duggan Grand Opera Company. The personnel is as follows: Agnes Scott Longan, soprano; Mme. Charlotte Clark, contralto; David Duggan, tenor, and Roscoe Kimball, baritone.

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Published Every Friday at 52½ Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908.
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, JANUARY 29, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon and Healy's, Gamble Hinged Company and Summy's music stores; or may be ordered through any of our correspondents in other cities.

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MUSIC NEWS

Vol. 7.

Chicago, January 29, 1915

No. 5

Editorial

PASSING COMMENT

By actual count there were just 23 people in the 75c section of the balcony at the Auditorium on last Wednesday evening and just about that many in the dollar section, while the boxes and lower floor were also very sparsely occupied. All this goes to prove that even the Gilbert and Sullivan Operas do not draw this year and that a policy of little or no publicity for the company does not pay.

The daily papers had much more to say about the fact that Ethel Leginska was fussy about a draft at the Fine Arts Theater on last Sunday than about the quality of her playing, the latter item receiving almost no attention at all.

The large chorus for the North Shore Festival has begun rehearsals. Splendid programs are announced and the list of soloists will be an astonishingly fine one.

The California trip of the Apollo Club is arousing a lot of comment and it will certainly be the means of engendering a lot of fraternal feeling among the members. It will certainly be a most delightful trip for all the Apollos and the few friends who will accompany them.

Mr. Zimbalist's manager is reported to be considerably annoyed because the public continues to designate the violinist as "the husband of Alma Gluck." Well, what was to be expected?

The Hotel Musicales have dwindled to the vanishing point. With such beautiful places as the Gold Room at the Congress and the Crystal Ball Room at the Blackstone, it should be possible to run successfully at least one society series. Perhaps a management may be evolved by next season

which will give an honest and artistic course and which will deserve a patronage which has been denied this season.

A man with a level head publishes the Hull (Ia.) Index, and thus advises his readers in a recent issue:

When a newspaper gives you a lot of free advertising in order to boom some concert or entertainment in which you are interested, keep track of the lines that are printed week by week and multiply the number by the regular rates of the paper. Compare the

Athens
is a good place
but
happiness
is
much better
—Epictetus

result with the actual money value of any favor that you get from any other business concern. Then take into consideration the fact that advertising and circulation are the only two things that a newspaper has to sell. Now in these days of higher prices, how much do you think it ought to give away?—Hull Index.

When the piano tuner appeared on the stage at the All-Chopin recital of Sunday and crawled under the piano to discover what was troubling the pianist a flippant youth at the end of a row near the front whispered to his friend, "a case of get out

and get under." The friend repeated it to the next in the line, and so it traveled to the other aisle, causing laughter all along. When Miss Leginska resumed her work this row was still laughing and according to one of the daily papers she "glared" at the disturbers. She should have done more—in fact had the chief offender been taken over to the Lake Front and shot he would have received no more than his just deserts.

It has been given out that "Patience" will not be sung by the Gilbert and Sullivan Opera Company because there is no one available for the part of Bunthorne. When most of the men of the company are as bad as it is possible for them to be, why quibble about this one part? Probably any one of them can sing it as well as he does any other part.

GO BACK TO GERMANY

(Contributed)

A certain musician, very good in his line (we will call him Ossian Hasenpflug, because that is not his name) is one of those people who are "never happy except when miserable."

On a recent occasion he was crossing the boulevard when old Boreas, who was in a spiteful mood that day, whisked off his hat, and caused him a chase to recover it.

He was equal to the occasion and maintained his reputation as a "kicker," by ripping out the oburgation "Verfluchte Amerika."

HAROLD HENRY PROGRAM

The program for the Harold Henry piano recital at the Fine Arts Theater Thursday evening, February 4, reads as follows:

Sonata, Opus 22.....	Schumann
Intermezzo, Opus 116, No. 6.....	Brahms
Impromptu, Opus 90, No. 4.....	Schubert
Fantaisie.....	Chopin
Prelude, Chorale and Fugue.....	Cesar Franck
To the Sea.....	MacDowell
Rhapsody, Opus 11, No. 2.....	Dohnanyi
Tabetiere a Musique.....	Friedman
Kobold.....	Grieg
Nocturne.....	Grieg
Vallee d'Obermann.....	Liszt



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MUSIC TO COME

Friday, January 29

Orchestra Hall, 2:15; Symphony Orchestra.

Auditorium, 8:15; "Pirates of Penzance."
New First Congregational Church, 8:15;
"The Messiah."

Little Theater, 8:30; Interpretative dancing.

Saturday, January 30

Kimball Hall, 2:00; Chicago Piano College, concert.

Kimball Hall, 3:30; American Conservatory, concert.

Orchestra Hall, 8:15; Symphony Orchestra.

Little Theater, 2:15 and 8:15; Interpretative dancing.

Sunday, January 31

Blackstone Theater, 3:30; Carlile Tucker, song recital.

Illinois Theater, 3:30; Kneisel Quartet.

Monday, February 1

Fine Arts Theater, 8:15; Herman Devries, opera program.

Auditorium Theater, 8:15; Gilbert and Sullivan Opera Company (all week).

Tuesday, February 2

Fine Arts Theater, 8:15; Jennie F. W. Johnson, song recital.

University of Chicago, 8:15; Dr. Horatio Parker in lecture on his opera, "Fairyland."

Wednesday, February 3

Fine Arts Theater, 8:15; Emmeran Stoeber, Thorwald Ottorstrom and Ludwig Becker.

Thursday, February 4

Fine Arts Theater, Harold Henry, piano recital.

BUSH TEMPLE CONSERVATORY

A violin recital by pupils of Guy Woodard will be given this (Friday) evening at the Conservatory Recital Hall. The program follows:

Hungarian Airs	Ernst
Ballade and Polonaise	Earl Eldred
Caprice Viennois	Marietta Livengood
Concerto Romantique	Alfred von Buelwitz
Moderato	Godard
Andante	
Allegretto	

Witches Dance	Mary Thomas
	Paganini-Kreisler
	Harold Dosch
	Miss Lucille Wallace at the piano

ALICE IONE CRAMER

Alice Ione Cramer, who is rapidly coming to the front as a soprano of great charm and ability, has a number of recitals booked for the spring in various parts of Iowa.

Two Chicago dates in early February, are an appearance as one of the soloists at the Fashion show, to be given at the First Regiment Armory during the week of February 8, and at a faculty recital reception of the music department of the Starrett School, under the direction of Jeannette Durno, at Warwick Hall, February 11.

Zendt—Marie Sidenius Zendt sang at the Ravenswood Baptist Church Saturday evening and sang three French songs at the Chicago Woman's Club Tuesday afternoon, January 26.

AMERICAN CONSERVATORY OF MUSIC

Jennie Johnson, contralto, will give a recital at the Fine Arts Building Tuesday evening, February 2, Herbert Butler, violinist, and Alfred Barthel, oboist, will assist. Marx Oberndorfer will be at the piano. The program will be the following:

Es kommt ein Tag	Bach
Three songs from "Magelone" cycle	Brahms
Morning Hymn	Henschel
Children's Prayer	Reger
A Morning Walk	Wolf
Longing	Wolf
Ecstasy	Rummel
Four songs by Scheinplug with violin, piano and English horn	
(First time in Chicago)	

When I am Dead My Dearest	Borowski
Lost	Oberndorfer
A Pilgrimage	Dunham
A Scotch Lullaby	Schaefer
Evansong	Weidig

Students of the School of Expression will give a dramatic recital Saturday afternoon, January 30 at Kimball Hall under the direction of Walton Pyre. The program will consist of two short plays: "The Falcon," by Tennyson, and "Dream Faces," by Hugh Wynne.

On Saturday afternoon, February 6, the American Conservatory students' orchestra will give its first public concert with the assistance of Dorothy Jacobi, pianist. Herbert Butler will conduct as usual.

The semi-annual bulletin of the American Conservatory, just out, contains much interesting reading matter relating to the conservatory. There is, for instance, a list of several pages consisting of teaching engagements by graduates of the conservatory, and a list of compositions by artist pupils, accepted by prominent music publishers. A most gratifying fact is the announcement by the management that the registration of the conservatory is fully up to that of last season.

FLORIAN VARKONY AT SINAI TEMPLE

Sunday evening, January 24, Mr. Florian Varkony, bass, was the soloist with the orchestra at Sinai Temple. The "March of the Boyards," Halvorsen, was played with fine spirit by the orchestra. The melodies and rhythms are very catching and the orchestra was accorded much applause for their efforts.

Mr. Varkony has a voice of much power and of splendid range and quality, and he should gain a fine place for himself. Seldom does one hear the "Song of the Golden Calf," Gounod, given with such absolute abandon and virility of tone as the rendition heard on this occasion. He was greeted with a storm of applause that did not cease until he kindly consented to repeat the number, and it might be well to say that he lost nothing by the repetition. The rest of the program could not be heard by this writer for there were other things to hear, but from all reports it is safe to say that the rest of the program which followed was splendidly done. The program:

Ballet Music from "Henry VIII."	Saint-Saens
Introduction—Entrance of the Clans	
Scotch Idyl	
Dance of the Gypsies	
Jig—Finale	
Three Songs—	
Venetian Song	Bemberg
Hungarian Drinking Song	Lorand
'Tis Snowing	Bemberg
Mr. Varkony	
Two Hungarian Dances—Nos. 1 and 3	Brahms

Music in Chicago

CHRISTINE MILLER IN EVANSTON

The bare announcement that Christine Miller is to sing in Evanston at any time is sufficient to draw a capacity audience wherever she may appear, and on last Thursday evening Music Hall proved entirely inadequate and scores were turned away unable to gain admittance.

Never has Miss Miller appeared in a more



CHRISTINE MILLER

delightful program and never has her voice been so utterly beautiful as at this time.

Her appearance and concert demeanor are absolutely of the finest quality and she carries her audience with her wherever she wills as much through the force of her own personality as through the wonderful significance and beauty of her musical offerings.

Miss Miller is loyal to the last degree to American composers and few indeed are the singers who have popularized so many songs by these writers. Scarcely ever does she give a program without some numbers by Charles Wakefield Cadman, and on Thursday she had listed six other Americans and she gave their work with a beauty and a finish that showed them at their very best.

Musically these works measured up with the well-known classics in a splendid proportion—and if there is a fault to be found it is in some of the texts selected by the various writers.

Poetical text, smooth and intense, is of prime importance and the American composers must continue to seek for this ideal; some of the verses used in last Thursday's concert were neither suave nor impressive.

The program opened with "Come, My Beloved," from Handel's "Atalanta"—this being an old fashioned aria of infinite charm and much effect; "Where the Bee Sucks" (Dr. Arne), which Miss Miller made absolutely delightful and "Be Ye in Love with April Tide," and "Separation," two songs by Ward-Stephens which have much worth and were given full valuation by the singer.

Schumann, Strauss, Mahler and Reger composed the next group and in this class of work Miss Miller is entirely beyond any criticism. There was power and lightness equally distributed, expressiveness and humor deftly contrasted, and at all times an intensity of vocal beauty which gave continual joy to every listener.

"Adieu Forests," the very intense and dramatic aria from Tschaikowsky's "Jeanne d'Arc," was an example of this style of singing which might well serve as a perfect model to all the vocal students present, and it was a poetic delight besides.

Cadman's "The Place of Breaking Light," "Ho, Ye Warriors on the Warpath" and "The Thunder Birds Come from the Cedar," from the suite "From Wigwam and Tepee," which have been heard from Miss Miller several times before were again given in a most convincingly dramatic way and with signal musical effect.

The last group was distinctly American, and also decidedly Evanstonian in makeup, and it was listened to with much delight by the enthusiastic audience, and, as a matter of course, every number was given by Miss Miller with a full valuation of its possibilities and effectiveness.

George B. Nevin's "When the Kye Come Hame" is a thoroughly attractive Scotch song, musical and characteristic. Horatio Parker's "Morning Song" is a perfect gem in every way; the text is perfect and the music fits the text as a glove. "Lullaby of an Infant Chief" proved again that G. A. Grant-Schaeffer is a writer of great insight and power and the "Mother's Visits," by Alfred G. Wathall, showed this Evanstonian also to be very much worth while from the musical standpoint.

"Wind Song" and "The Star," by James H. Rogers, closed the program and they were examples of short songs entirely praiseworthy and wholly delightful as given by Miss Miller.

A number of encores (besides Reger) were given, among them being "Candle Lightin' Time" (Dunbar-Taylor), "My Love Is but a Lassie Yet" and "By Bendermeyer's Stream," the two latter being sung with exquisite grace and musicianship.

Entirely sympathetic and of good musical values were the accompaniments furnished by Mr. Carl M. Beecher.

C. E. W.

Freer—At a pupils' recital to be given by the International College of Music at Suite 63, Auditorium building, on Saturday, January 30, at 3 o'clock, two songs of Eleanor Everest Freer, "My Garden" and "A Carol," will be given.



Glenn Dillard Gunn

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LITTLE THEATER

Miss Miriam Marmein, the young dancer who has made her debut at the Little Theater on the fourth floor of the Fine Arts Building, and will dance there again this (Friday) and Saturday evening and at Saturday matinee, is a resident of Chicago. From babyhood she has loved music, the drama, dancing, painting, and sculpture, and her natural tastes have been systematically encouraged by her parents, with the result that the expression of her art is a purely spontaneous thing. As a child she wrote, produced, and acted ten-minute plays, picked out miniature musical numbers, and used her water colors to design costumes and stage settings. Never having had academic training in any branch of art, she instinctively makes use of all the arts for her particular activity. Her dancing is entirely her own, both technically and creatively, and some of the musical accompaniments she has herself composed. Her costumes are designed by herself, and executed under her direction; she also made the original sketches of her dances for the curious and unusual designs which C. Raymond Johnson of the Little Theater has worked out to illustrate them, and which are now hanging in the theater's lobby.

Brock—Mr. Collins J. Brock has accepted a position as teacher of voice at the Chicago Evangelical Institute, Washington boulevard and Wood street. Mr. Brock will spend part of his time only at this position.

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CHICAGO, ILL.**"NATOMA" AT FULLERTON HALL**

Considering the many voices that are raised nowadays demanding American music for Americans, it seems strange that there were a number of vacant seats in Fullerton Hall last Sunday night, when Miss Henriette Weber and her able assistants presented an American opera, written by an American composer.

A large audience was present, but not as large as usual. Possibly the fact that it was the "thirteenth" of these opera evenings of the season had something to do with the size of the audience.

The opera presented was "Natoma," music by Victor Herbert and words by Joseph D. Redding. The story is of long ago mission days in California, before that southwest country became a part of the United States. The music is decidedly appealing and dramatic, introducing melodies suggestive of the Indian legends and Spanish lore. Miss Weber and the orchestra played a number of characteristic melodies, with their usual excellent taste and musicianship, and were enthusiastically encored.

Marjorie Dodge Warner was the vocalist of the evening, and certainly one more capable of adequately handling the solos assigned her would not easily be found hereabout. Her voice is pure soprano, of great beauty and brilliancy, and so splendidly did she acquit herself in the aria "I List the Trill in Golden Throat" that the audience refused to allow the recital to proceed until she had sung it all over again.

It must be recorded also that she sang "Natoma's Plea" and the "Indian Lullaby" beautifully, although they are both mezzo solos.

These opera evenings certainly have much educational value and afford enjoyable hours to those who have the privilege of attending, and this "Natoma" program was in every way up to standard. C. J. B.

LYCEUM ARTS CONSERVATORY

The following program was given by pupils of the Lyceum Arts Conservatory on Saturday afternoon, January 23, at 3 o'clock.

Piano—"Manuela" Liebling
Edwin Green
Voice—"Two Roses" Gilberte
Rose Brown
Readings Selections
Mary Mildred Roberts
Voice—"Damon" Stange
"Friend O' Mine" Sanderson
Mildred Small
Piano—Scherzo Schubert-Liszt
Voice—"The Rosy Morn" Ronald
Marguerite Farrell
Piano—Moment Musical, Op. 7, No. 3 Moszkowski
Menuet Sivjoso, Op. 42, No. 3 Moszkowski
Pearl Brown

JOHN RANKL

John Rankl sang in Milwaukee on January 14 and with the Phillips (Wis.) Choral Society, in "Elijah," on January 20. He will be soloist with the Choral Society at Kentland, Ind., on February 1 and will sing in a benefit musicale in Austin on February 8. Mr. Rankl has many oratorio engagements booked for the spring, and has received many encomiums from directors of the most prominent societies and orchestras. Mr. Rankl will also sing in a concert in the Community House in Winnetka on February 11.

NORTHWESTERN UNIVERSITY

This (Friday) evening Dr. Alma Webster Powell will give a lecture-musical at the School of Music, her subject being "Music Is a Human Need." On February 5 at 8 o'clock, Miss Esther Ward will play a piano recital.

On February 2 at 8 o'clock, the following program will be given by Clare Livingston, contralto; Dwight Defty, 'cello; David Jacobs, violin, and Charles Maschal Dennis, reader, Mr. G. A. Grant-Schaeffer furnishing the accompaniments:

May, the Maiden (Sidney Lanier) Carpenter
Come Dance the Jig (Paul Verlaine) Carpenter
The Mother's Visits (Mulock) Wathall
Autumn Song (Paul Verlaine) E. Nevin
(For Violin and Voice)
Cry of Rachel (Weese) Salter
Miss Livingston
Vous dansez Marquise (Bazot) Lemaire
Sous les orangers Holmes
La Chanson de l'oiseau bleu Holmes
Miss Livingston
Orange Blossoms Friml
Valse triste Sibelius
Scherzo Van Goens
Mr. Defty
La Ballade du Desespere (H. Murger) H. Bemberg
(The Ballad of a Despairing Man)
Mr. Dennis, Miss Livingston, Mr. Defty
Love and Eternity (Benfey) Orlando Morgan
Candle Lightin' Time (Dunbar) Coleridge-Taylor
Oranges, Sweet Oranges (L. Hunt) Leo Smith
Two Nonsense Songs (Lear) Margaret A. Lang
The Lady of Riga
There Was an Old Person of Cassel
Miss Livingston

A HIGHLAND PARK MUSICAL

Among the many notable musical events in Highland Park recently was that given at the home of Mrs. Mather Smith on January 11 by Edna McDevitt Ross, soprano; Worthie Faulkner, tenor; Mildred Marsh Henderson, pianist; Ernest Schmidt, organist, and Sidney Arno Dietch, organist-accompanist. Their program was as follows:

Organ—Lohengrin-Vorspiel Wagner
Mr. Schmidt
Songs—
Possession Clough-Leigher
Coyote La Forge
Like the Rosebud La Forge
A Song Augustus Palm
When Celia Sings Moir
Mr. Faulkner
Organ and Piano—
Intermezzo, Cavalleria Rusticana Mascagni
Mrs. Henderson Mr. Dietch
Songs—
Star of Me Rogers
Non la Sospiri, Tosca Puccini
Schlaflied Zuckerman
Her Love Song Salter
Mrs. Ross
Organ and Piano—
Kamenoi-Ostrow Rubinstein
Mrs. Henderson Mr. Dietch
Song Cycle—
Syonara Cadman
I Saw Thee First When Cherries Bloomed
At the Feast of the Dead I Watched Thee
All My Heart Is Ashes
The Wild Dove Cries on Fleeting Wing
Mrs. Ross Mr. Faulkner
Organ—
Liebestraum, No. 3 Liszt
Tristan and Isolde "Liebestod" Wagner
Mr. Schmidt

BERGEY PUPIL

The Bergey Chicago Opera School was well represented by Miss Florence Benson in an entire program which she gave before the Hammond Country Club Sunday afternoon, January 24. Miss Benson recently appeared as soloist with the Clara Vaughn Wales Concert Company at the Wilmette Woman's Club and Hammond Country Club, and she was immediately re-engaged to give an entire program.

EDNA VER HAAR SOLOIST AT WEST SIDE SUNDAY NIGHT CLUB

A wealth of splendid music, as usual, was heard by the great congregation which assembled in the Third Presbyterian church, Ashland boulevard and Ogden avenue, on Sunday evening, January 24, where the West Side Sunday Night Club is conducting its services.

Mr. Allen W. Bogen played an organ program which consisted of "Prelude, Sonata No. 6" (Guilmant), "Berceuse" in D (Lemare), and "Reverie" (Saint-Saens) as an opening to the order of service. These were played with all the skill and finish of the artist organist, which he is. His postlude was "The Pontifical March," by F. de la Tombelle, which was brilliantly played.

Daniel Protheroe directed the fine choir through excellent renditions of "Praise the Lord" (Randegger) and "Still with Thee," his own composition.

The special soloist of the evening was Mrs. Edna Ver Haar, who sang "Like as a Hart Desirèth" (Allitsen) at the offertory point in the program. Mrs. Ver Haar is one of the most charming and satisfactory contraltos heard in the musical field at present and there is no question but that she won a host of new admirers on Sunday night. Her voice is of the rich, velvety quality which always brings joy and the sincerity and appealing sentiment which enters into her interpretation of a song is always the occasion for much praise on the part of her hearers. She was wholly successful along these lines on Sunday night. Mr. Bogen played extra fine accompaniment to the singing of Mrs. Ver Haar, as well as for the work of the choir.

Mr. Protheroe brought an added touch of thrill to the evening's order of worship by his wonderful singing of the touching old hymn, "Where Is My Wandering Boy Tonight?" this number being exceedingly appropriate after the address of the evening, "The Case Against the Saloon," given by Dr. Charles Scanlon of Pittsburgh, Pa.

The club's second free monthly recital will be held Sunday afternoon, February 7, at 4 o'clock. Mr. Bogen at the organ will be assisted by Marie Sidenius Zendt, soprano soloist.

H. M. B.

BUSH TEMPLE

The following program was given by pupils of Harold von Mickwitz, on January 22:

Finale from Concerto, Op. 37, C minor.....	Beethoven
Miss Deborah Borovick	
(Mr. Harold von Mickwitz at second piano)	
Yesterday and Today.....	Spross
Elysium.....	Oley Speaks
Mrs. W. E. Williams	
Nocturne, D flat.....	Chopin
Rhapsodie, No. 8.....	Liszt
Miss Georgie Jones	
Aria from "Magic Flute".....	Mozart
Requiem.....	Homer
Mr. John Brantley	
Scherzo, C minor, Op. 39.....	Chopin
Mr. Joe Wynne	

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Krause—Miss E. Louise Krause appeared as soloist with the First Methodist Church choir of Austin at the special morning service. Miss Krause rendered "The Pharisee and the Publican" in her usually musicianly manner. Miss Krause is filling numerous engagements this season, many of which are of no little importance.

MENDELSSOHN SERVICE AT LEAVITT STREET CONGREGATIONAL CHURCH

The congregation which assembled at the Leavitt Street Congregational Church on Sunday evening, January 24, was given a rare and interesting musical treat by way of the Mendelssohn festival service which had been exceptionally well prepared under the guidance of Miss Alice R. Deal, organist and director of music.

Not only were the choir and organ numbers taken from the music of this composer, but the hymns as well, and the pastor took for his text the dramatic scene in the Scriptures which gave to Mendelssohn the words and inspiration for his great oratorio, "The Elijah." The pastor also went further and read an interesting and instructive sketch on the life of this great composer.

That Miss Deal is giving this church much excellent music can be proven by the manner in which the music of last Sunday evening was given. While the choir is not made up with a great number of voices, they nevertheless are capable of forming a fine ensemble and sing with smoothness, good enunciation, sincerity and expression. The choir as a whole or in part sang the following numbers in good style, both musically and intelligently: "How Lovely Are the Messengers" (St. Paul), "Cast Thy Burden" (Elijah), "If With All Your Hearts" (Elijah), and "I Waited for the Lord," (Hymn of Praise). All beautiful indeed, as were the organ numbers played by Miss Deal in a manner which marked her as an organist of high attainments. These consisted of "The March of the Priests" (Athalia), "Sonata No. 3," A major: "Spring Song" and "Wedding March." Miss Deal is a fine musician and knows her instrument perfectly, apparently, for her offerings were adorned with beautiful contrasts, coloring and expressive effects throughout the evening.

H. M. B.

LECTURE RECITAL

Saturday, January 23, a goodly number of music lovers assembled to hear the lecture recital of the songs of Hugo Wolf and E. A. MacDowell given by Mr. D. A. Clippinger. He was assisted by Miss Anna L. Cooper, soprano, and Mrs. Charles Orchard, accompanist. Mr. Clippinger's lectures are well known and liked, for they are of real value to the student, teacher or professional singer. His manner of address is so forceful and attractive that it is little wonder that many come to hear his presentation of the different composers he chooses to represent. Miss Anna L. Cooper gave illustrations. Her voice is very pleasing and she gave a good account of herself in the following numbers heard by this writer: "O Sleep, Why Do'st Thou Leave Me," by Handel, and the following by Hugo Wolf: "Island Song," "Morning Dew," "Secrecy," "A Prayer," "To an Old Picture." Mrs. Orchard gave excellent support at the piano.

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Gallup—Miss Helen Gallup is accompanist for the West Side Choral Society (seventy-five voices) and will play at their coming concert. She is also temporary accompanist for Milton Harris' new chorus at Rogers Park.

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CONCERT AT JEWISH ALLIANCE

Sunday afternoon, January 24, a concert was given at the Jewish Educational Alliance by Messrs. Clarence Eidam, piano; Hans Hess, 'cello; Alexander Kaminsky, violin. Miss Yetta Soboroff, soprano, was the soloist. The trio, Messrs. Eidam, Hess and Kaminsky, gave a varied program that was very enjoyable and greatly appreciated



CLARENCE EIDAM

by the good-sized audience that was in attendance. Messrs. Eidam and Hess are both well known as soloists and teachers and their work was of a high order. Mr. Kaminsky draws a tone that is rich and powerful, but his ensemble work was not all that it should be. A little restraint would add greatly to his playing. Messrs. Hess, Eidam and Kaminsky gave a good rendition of the "Largo" (Handel). The trio of G major by Mozart was well liked; the first and last movements were especially well done. The Beethoven "Minuetto" was greeted with a storm of applause, as was the Arensky "Elegie." "The Extase," by Ganne, was a fine bit of playing. The "Pizzicato Gavotte" (Pach) and "March Militaire" (Schubert) were the best liked of the last group and they were given in a manner that was praise-meriting. The playing of the trio reflected much credit upon themselves and they received many compliments from the work of the afternoon. Miss Soboroff has a pleasing voice and gave much pleasure in her numbers.

H. W. P.

CHICAGO CONCERT ENSEMBLE

Sunday, January 24, the Chicago Concert Ensemble, George Dasch, conductor, gave the following program at Joliet, Ill.:

Overture, Magic Flute Mozart
Prayer from Jewels of the Madonna Wolf-Ferrari
Two Hungarian Dances Brahms
Air de Salome from Herodiade Massenet
(Miss Alberta Bragg)
Serenade Burgmeier
Polish Dance Scharwenka
Selection, Cavalleria Rusticana Mascagni
Germany (from Foreign Lands Suite) Moszkowski
Bridal March Mendelssohn

SHERWOOD MUSIC SCHOOL

Friday, January 22, at Thurber Hall, the Sherwood Music School presented in recital the advanced pupils of Miss Kober, Mr. Schultz, Miss Marley, Miss Keller. The quality of the pupils' work in both piano and voice shows careful training, and the presentation of the varied numbers reflected much credit upon themselves and the teachers. The pupils displayed to a fine advantage the value of student recitals, for there was a good deal of surety and poise in their work that was very commendable. The program follows:

Polonaise, A major Chopin
Mollie Fox
Scherzo, E minor Mendelssohn
Gladys Smith
To You Oley Speaks
Tears and Smiles Protheroe
Edwin Kemp
Romance Tchaikowsky
Gavotte, G minor Bach
Marion Rinn
Evening (two pianos) Chaminade
Lillian Harkness and Miss Marley
Sing, Smile, Slumber Gounod
Song of Sleep Somerset
Helen Headington
Minuet Stavenhagen
Celia Ticklen
Tarantelle MacDowell
Etude, B minor Schytte
Genevieve McGreevy
Dedication Franz
Sacrament MacDermid
My Laddie Thayer
Harriet Hollingsworth
Romance Schuert
Arabesque No. 2 Debussy
Ruth Thompson
Melusine at the Fountain Wurmbrand-Vrabely
Crescendo Larson
Walburga Loeppert
Tender Farewell Schuert
Madeline Chadwick
Barcarolle Schytte
Alma Goerler and Miss Marley

WALTER SPRY MUSIC SCHOOL

Mrs. Minnie Fish-Griffin, soprano, and Mr. James Whittaker, pianist, members of the faculty of the Walter Spry Music School, and whose work was commented upon in these columns following their recent recital in the Fine Arts Theater, gave the following joint recital program in the Literary Club Rooms of the Fine Arts Building on Saturday afternoon, January 23, to a very appreciative audience:

Prelude, Aria and Finale Cesar Franck
Mr. Whittaker
Stille Thraenen Schumann
Poems by Burns
Somebody Schumann
Naebody
Highland Widow's Lament
Highland Cradle Song
Mrs. Fish-Griffin
Preludes in D flat major and F sharp minor Chopin
Mazurka in A minor Chopin
Etudes in F minor, G flat major and C major Chopin
Mr. Whittaker
Auf Fluegel des Gesanges Mendelssohn
(On the Wings of Song)
When? (Tennyson) Eilenberg
Fate (Dedicated to Mrs. Griffin) Eilenberg
Mrs. Fish-Griffin
Liesbestraum, No. 1, A flat major Liszt
Legend, "St. Francis Walking on the Waves" Liszt
Mr. Whittaker

Mr. Walter Spry played excellent accompaniments.

Radanovits — Stellan Windrow, tenor, pupil of S. S. Radanovits sang Sunday, January 24, at Brunt Hall, Bush Temple, Stringberg evening, group of Swedish songs, by Grondahl, Ackerberg and Jornefelt.

"THE CREATION" IN AUSTIN

Music News reported the very successful giving of "The Creation" by the Haydn Choral Society, under direction of H. W. Owens, at Park Avenue M. E. Church, two weeks ago, and the pleasure of hearing it was repeated on last Friday evening when the very large M. E. Church of Austin was packed to overflowing with the usual



H. W. OWENS

Austin audience, one which has been taught variously to admire and appreciate oratorio and which attends these functions in such immense numbers, also partly because the Austin churches do not ever charge admission to any music function.

This is absolutely unnecessary and it is also inartistic, inasmuch as it necessitates usually a long "begging" harangue just before the collection which could be avoided if an admission price was charged.

On Friday evening the choral perfection of the earlier performance was repeated, and not only was there present great accuracy and assurance as well as a splendidly modulated and controlled body of tone, but there was also such bravura in "A New Created World," "The Heavens Are Telling" and others of the greater choral numbers as will rarely be heard from any choral body.

Mr. Owens has proved his splendid vigor and intelligence with several choral bodies and he is now engaged in building up a church choir in Austin. The M. E. Church is fortunate indeed to have been able to secure his services.

He has a large class of vocal students and from this body he usually recruits his solo singers for oratorio performances, and also many of them are members of the Haydn Choral Society, an organization which has taken many prizes in contest and which will enter for the great Eisteddfod prize at San Francisco next summer.

At the Park Avenue M. E. Church performance Miss Augusta Collson sang the soprano solos and Miss Lillian Landwer assisted the chorus. At the Austin performance Miss Landwer became the soloist and Miss Collson graciously took her place with the chorus.

Miss Landwer has a nice presence, good vocal style, and much technic. Her work in the ensemble was particularly good, while "With Verdure Clad" was a distinctly artistic achievement.

Mr. Archer Ballentine, in the bass solos,

showed a good voice and very intelligent musicianship, and Mr. H. E. Haines, tenor, again proved to be a very worthy singer. His voice is sweet and he has much adaptability and authority in oratorio.

His enunciation in full voice passages was much improved over a former hearing but is still indistinct in pianissimo work. Haydn Owens again displayed great versatility and style in his piano accompaniments and Harris R. Vail did good service at the organ.

C. E. W.

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MR. NEUMANN'S ANNOUNCEMENTS

The Kneisel Quartet will give their second chamber music concert next Sunday afternoon, January 31, at the Illinois Theater under the direction of F. Wight Neumann. The quartet will have the assistance of Ossip Gabrilowitsch, pianist, and Messrs. Esser and Brueckner. The program, which is a very interesting one, is as follows: Schumann Quartet A major, Op. 41 No. 3; Arnold Schoenberg Sextet D minor Op. 4 for two violins, two violas and two violoncellos, assisted by Messrs. Esser and Brueckner and the Brahms G minor Quartet, Op. 25 with Mr. Gabrilowitsch at the piano.

Rudolph Ganz, the popular Swiss pianist, will give a recital at the Illinois Theater, Sunday afternoon, February 7, under the direction of F. Wight Neumann. Other February concerts under the management of F. Wight Neumann are piano recital by Mme. Olga Samaroff, Sunday afternoon, February 21, at the Illinois Theater, and Albert Spalding, violinist, Sunday afternoon, February 28, at the Illinois Theater.

ENGLEWOOD SUNDAY EVENING CLUB

The Englewood Sunday Evening Club choir, under the direction of Mr. Glenwood Preble and Mr. George R. Kurtz, organist, gave a musical program of excerpts from the "Messiah."

The assisting artists were Miss Lucile Stevenson, soprano; Mrs. Fredericka Gerhardt Downing, contralto; Edward Walker, tenor, and Marion Green, bass. Mr. Kurtz gave a good account of himself at the organ, playing the "Overture" and "Pastoral Symphony" as solo numbers. The organ at this church is not in the best condition, but Mr. Kurtz handled it with skill. Rev. A. J. Francis gave a neat talk on the "Messiah" that was much enjoyed.

The chorus, under Mr. Preble, did many things that were commendable, reflecting credit upon themselves and the directors. This quartet of well-known "Messiah" artists, Miss Stevenson, Mrs. Downing, Mr. Walker and Mr. Green, gave the allotted solos in a very artistic and finished manner.

Mrs. Downing was at her best in "He Shall Feed His Flock." Miss Stevenson, in the number "I Know that My Redeemer Liveth." Mr. Walker gave a fine reading of the recitative and air "Thy Rebuke Hath Broken His Heart" and "Behold and See." Mr. Green made much of the number "Why Do the Nations."

The evening of music was much enjoyed by the large audience, and it is safe to say the "Messiah" would be heard again with pleasure in Englewood. H. W. P.

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Fanfare Brilliant, Op. 303.....	Bohm
Duet for Piano	
Grace Schwartz	Emma Clark-Mottl
Golden Silence.....	Edith Fortesque
Song for Mezzo Soprano	
Madge Wiederman	
In the Morning.....	Hannah Smith
Piano With Verses	
Waltz in C major—Duet.....	Charles Dennee
Evelyn Miller (Age 7 years)	
Selish Giant.....	Oscar Wilde
Reading	
Hazel Blair	
Polonaise, Op. 50.....	Schmoll
For Piano	
Hortense Adamsky	
Love Once Again in Spring Time.....	von Telzer
For Soprano	
Elizabeth Rodgers	
At the Brook.....	Albert Franz
Barcarolle.....	Grant Schaefer
For Piano	
Roslyn Grant	
Consolation.....	Mendelssohn
Barcarolle.....	Offenbach
For Guitar	
Paula G. Merker	
The Dancing School.....	Terrington
Reading	
Hazel Blair	
Frolic of the Winds, Op. 13.....	H. L. Cramm
Piano	
Evelyn Bernstein	
My Garden.....	Eleanor Everest Freer
A Carol.....	Eleanor Everest Freer
Otoya Mizuki	
Fantasie, for Piano and Clarinet.....	Schumann
Gertrude Campbell	
Ralph Kraum	
Members of the Faculty	

CARLILE TUCKER PROGRAM

Program of recital to be given by Carlile Tucker, baritone, and Gilbert Shorter, impressionist reader, at the Blackstone Theater Sunday afternoon, January 31, at 3:30:

Lungi dal Caro Bene.....	Secchi
Heimliche Aufforderung.....	Strauss
Printemps Nouveau.....	Vidal
Carlile Tucker	
King Robert of Sicily.....	Longfellow
(With musical setting by Rosseter Cole)	
Gilbert Shorter	
Soufir.....	Hillemacher
Separation.....	Hillemacher
La Jeunesse n'a q'un temps.....	Hillemacher
Carlile Tucker	
Aux Italiens.....	Lord Lytton
The Duet.....	Ella W. Wilcox
Gilbert Tucker	
Sing Me a Song of the Lad That Is Gone.....	Homer
The Last Leaf.....	Homer
How's My Boy.....	Homer
Carlile Tucker	
The Soul of the Violin.....	E. Merrell
Gilbert Shorter	
May, the Maiden.....	Carpenter
Waldensamkeit.....	Reger
A Fool's Soliloquy.....	Campbell-Tipton
Carlile Tucker	
Mr. Robert Gale Smith at the piano for Mr. Tucker.	
Miss Florence Breyspraak at the piano for Mr. Shorter.	

FRIDAY CLUB

The Friday Club will give a benefit concert at the Logan Square Auditorium this evening, January 29. The following artists will appear on the program: Miss Louise Krause, soprano; Mabel Helen Rogers, harpist; Alice Hinshaw, reader; Helen Ryan, pianist; T. Francis Hughes, tenor; Marvin Hinshaw, baritone; Hans Hess 'cellist.

A FINE YOUNG PIANIST AT TURNER HALL

Turner Hall was packed on last Sunday afternoon, and besides the fact that there were no seats for late comers, it was also true that the smoke was unusually dense and that the piano used was dismally out of tune, in spite of which drawbacks a genuine sensation was produced by Gertrude Weinstock, a ten-year-old pupil of Esther Harris, a teacher who has every reason to be very proud of her remarkable



GERTRUDE WEINSTOCK

success in training the great talent of this little girl.

Miss Weinstock is small, even for her age, and on the stage she has a very engaging and simple manner.

She played the B flat "Concerto" (Beethoven), first movement, and disclosed remarkable powers for her years. First of all, she is very accurate and sure; secondly, she possesses a good, round tone, and thirdly, she discloses remarkable musicianship in her work. Her accent is definite, she makes her phrases very clear, her rhythmic sense is admirable, and of musical taste she possesses a large degree.

Altogether a splendid performance for a

young student—one which reflected much praise on her teacher and which proved her own undoubted talent, as well as her industry.

For encore she played the Liszt "Second Rhapsody," with remarkable virtuosity, splendid swing, and marked piquancy, and in response to a thunderous demand for a second encore played a brilliant little "Etude" very skillfully.

In fact, there was no flaw in the performances in any particular except the already mentioned circumstance, that the piano was much out of tune.

Mr. Ballmann, with his orchestra, played a fine list of classic and popular numbers, in his inimitable way. Soprano solos were sung by Freya Marie Mack and a sensation was scored by George Milton Lipschultz and Rudolph Mangold in a duet for two violins, "Grossmutterchen," by Lange.

C. E. W.

SYMPHONY CONCERT

After one had read Mr. De Lamar's basis for his "Overture to a Fantastic Comedy—the Faun," following the picture as given by the orchestra, was easy, enjoyable, invigorating. Anyone who saw Faversham in the Knoblauch play knew just what was going on, and recalled happily the tilts between the conventional and the unrestrained. Mr. De Lamar's music fairly bubbled and danced with exuberance, as well as quaintness, and an irresponsibility that never seemed to lose its hold upon itself no matter how far it went. The orchestra did it capitably, with a real dash and enthusiasm, and made its episodes brilliant with color. A call for the composer at the Saturday night concert did not produce him.

Strawinsky's "Fireworks" is fitly named, for it is not at all worth the putter they made over its performance in London. The orchestra played it in a bored manner. The Berlioz "Queen Mab" was delicious, quite mild and insinuating as compared to the Casella "Rhapsody" that followed, which was opulent and bombastic in rioting color and popular in its romping use of the "Funiculi-Funicula." It is passing strange that Berlioz could have at one time been pushed aside as bizarre. May be he was in the eyes of the gently melodious Mr. Aufer of "Fra Diavolo" fame, but he is tame in the presence of Signor Casella.

The first portion of the program was not heard.

ALBERT COTSWORTH.

APOLLO CLUB

Frances Ingram, contralto, and Warren E. Proctor, tenor, have been engaged for the first performance in America of Cowan's "The Veil," by the Apollo Musical Club, Monday night, February 22, at Orchestra Hall. Both are Chicago artists of good reputation, and their appearance on this occasion will be watched with interest. This promises to be one of the most attractive concerts of the entire season. Single tickets are now on sale at the Apollo Club box office in Lyon & Healy's.

Cosmopolitan School—Saturday, January 23, at 3 p. m., there will be a recital at the Auditorium recital hall by the pupils of the school. Pupils of Dr. Williams, Mr. Eames, Mrs. Bracken, Mr. Grandell, Mr. Lewis and members of the ensemble class will appear.

AMERICAN CONSERVATORY OF MUSIC

The concert of last Saturday afternoon drew many scores more than could be ac-



MME. RAGNA LINNE

commodated in Kimball Hall, and provided great delight for all who heard it.

Mr. Herbert Butler, in a well selected group of numbers by Tor Aulin, Dvorak and Moszkowski, gave an object lesson in good violin playing to the many students present and, in conjunction with Hans Hess, 'cello, and Mrs. Butler, pianist, presented the "Trio," Op. 66, by Mendelssohn, in splendid ensemble style.

A symphony in white was Mme. Linne, dress, hat and hair all being the color of snow, and her appearance was no less



HANS HESS

charming than was her thoroughly artistic singing.

"Remembrance" (MS.), by Helen Ashley, was sweetly simple in form and construction. "Dew Drops," by Agathe Grondahl, was a gem of great refinement in its pianissimo charm suggesting Sigurd Lie's "The Snow."

Rubinstein's suave "The Dream" was



HERBERT BUTLER

sung with great refinement, and Grieg's "Kid Dance" was full of naivete and bucolic charm.

C. E. W.

AN ORCHESTRA PENSION FUND

It is due to the trustees of the Chicago Symphony Orchestra to correct, on the authority of a high official of the association, an impression given in two communications in these columns, that the trustees are opposed to the formation by the musicians of a mutual aid or pension society.

The official interviewed said emphatically to the writer: "Not only are we not opposed to the pension idea, but we are, so far as I know, unanimously in favor of it."

"The contrary impression must have gained publicity from the fact that some of us have undoubtedly stated that, in view of the heavy debt which the association owes, it would be quite impossible for us, at present, to establish such a fund; but we will welcome any suggestions from members of the orchestra by which we may aid them in their very laudable desire to organize such a society among themselves."

SIMEON F. NEWHALL.

MacBURNIE CLUB ANNOUNCEMENT

The MacBurnie Studios Club will hold the monthly dinner at Kuntz-Remmler's on Thursday evening, February 4. Following the dinner will come an important meeting, at which time the professional life of the studio is to receive a new impetus. All members and friends of the studio are urged to be present for this affair.

Frawley—Mrs. Albert Frawley has been appointed to fill the position of alto soloist at the Church of the Redeemer, Warren avenue and Robey street.

MUNRO STUDIOS

People know that they are likely to be well repaid when they go to a recital at the Munro Studios, and therefore every seat in the attractive place is likely to be filled when such recitals occur. Saturday night was no exception to the rule. Mr. Munro and Miss Love know the value of the minor accessories of light, flowers and unaffected cordiality, and make good use of them.

The current program was of unusual character. Mr. Munro explained that Miss Minnie Lang, soprano, who was to present it, had been under his training for a stated period and that he regarded her as finished so far as groundwork was concerned. The program which she was to give at this time was to be repeated in June, when she should have given to it the additional work of coaching and style that he considered necessary, and those present on Saturday were urged to be present six months later and see what the cultivating process had done.

Accompanied excellently by Mrs. Elsa McMynn, Miss Lang was heard in her first group by the reviewer. Her voice is a large one, rounded and brilliant in quality and telling in its directness. The scale is even and easy, compassing without apparent difficulty the demands of the songs used. Once or twice a certain hardness that produced overtones made itself felt, but could easily have been caused by outside influences. In its present shape Miss Lang impressed as being well equipped for very good service along the chosen lines. Quite singularly she made about as good a showing in an old-time song as in any other number. Abt's old "Sleep Well, Sweet Angel" is another of Mr. Munro's revivals, which justifies his perspicacity, for it is a good song yet, even when placed right next to La Forge's extremely modern one, "Retreat." This latter was beautifully done, as were the lilting phrases of Massenet's "Open Thy Blue Eyes." To attempt the big Oberon aria, "Ocean! Thou Mighty Monster," must have required courage, and it was so commendably attacked that the applause following was well deserved. It will be interesting to see what the next six months will add to its effectiveness. It is one of the great arias for soprano, and, like marriage, not to be undertaken lightly or without much forethought, but having rewards for the worthy.

ALBERT COTSWORTH.

SIGMA ALPHA IOTA ENTERTAINS CHRISTINE MILLER

Christine Miller was pledged to Sigma Alpha Iota last spring and on last Thursday evening after her Evanston recital was initiated by the Beta Chapter which is located in Northwestern University School of Music. Following the ceremonies incident to initiation, the members tendered the popular artist a reception at the home of Miss Anna Hebblethwaite.

Among the members of Beta Chapter are the following teachers at Northwestern: Bertha Beeman, Nina Shumway-Knapp, Lura Bailey, Elizabeth Shotwell Burger, Claire Livingston and Janet Hanna.

Wolffungen—De Cortez Wolffungen will give a song recital at Kimball Hall on February 4.

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The Elderly Person

January is the month of inventories, the month when books are balanced, dividends passed or declared, where the business errors and successes are gone over and faced for what they mean in the profit and loss account. It is a month for judgments, and plans, and consultations, and a sort of girding on of one's armor to meet what the coming eleven months of the year may hold in the way of strife and conquest. Things would be very quiet in the retail business world, as they certainly are in the wholesale, if it were not for the enterprise which seizes one phase of the inventory as a means to create trade where it otherwise might not be. The shopkeepers all know that people are in a state of financial collapse in January as the result of too much Christmas shopping, and that only the most drastic appearance of reductions will be considered as tempting bargains. Therefore they do mightily, and lustily, and with big patterned type, proclaim that they are slaughtering prices furiously—and we all go buy—buy, particularly mankind at the haberdasher shop.

Well, why not, if the expected scarfs, and mufflers, and hose, and brilliant shirts were not found in the Christmas stocking? True, the eyes must be shut to some very evident preparations for these same bargain days. It won't do to question whether these shirts were not really prepared against the very days they had fallen upon, or to note that the ties have a suspicious look of not being the regular stock supposed to be cruelly marked down. If you have a wife she is rather apt to suspect some of your values if you allow her to be free in expressing the thoughts. This, by way of digression only!

The Elderly Person turns to one inventory and its balance sheet that he looks over thoroughly, reverently, emotionally. It is the profit account of the inexorable Reaper whose name we couple with taxes as being unscrupulous and exacting and who takes his toll day by day and month by month throughout the year and records an appalling host as his garner. The papers which print these long rolls divide them into classes, and in every list are names of eminence and value and talent and great gifts that the world had need of, and, it would seem, could illy spare. The old saying that "the old must die—the young may die" stares out boldly, too, from the long columns. Splendid lives of ripe fulness and usefulness, as well as promising lives of service and eager enthusiasm, are always found in the reckoning of this husbandman who goes about so silently, picking here and there for the swelling phalanx which he feels he must present, at the end of the year, as the greatest of all harvests brought in.

The Elderly Person does not feel any intensity in the survey. Perhaps it is one of the good things about elderliness that with it arrives as well a philosophy about living which includes the transition from one form of it to another. But he does cling to the thought that all those who have

passed on can never be so content with what they find elsewhere that they are in the least forgetful of what they left behind, but that rather, with new and enlarged vision, they have a quickened sense of the blessings which made the dwelling here of moment and beauty. The affections are not laid aside, but more likely intensified by separation. And he is sure that the loving mention of names, in mind or by voice, have some sort of quick means of communication and add that much more to the pleasures of those who dwell in those sweet fields beyond the swelling floods of which the old hymn sings. In Maeterlinck's "Blue Bird" this idea is carried to a definite point, when the old grandparents reprove the children who have found their way to the "Never-Never Land" because they have not been aroused for a long time from their otherwise happy existence of dreaming, by the mention of their names.

In the literary, artistic and musical circles the necrology of 1914 scores a list that seems like a decimation of the ranks of the noted and needed. In Chicago, all those who knew him have not ceased to mourn the passing of Emil Liebling. He was a familiar figure in the fullest sense of the word, touching and illuminating every person with whom he came in contact with some of that marvellous world-richness which made up his personality. But fine as was all that he did in life, nothing was finer than the way he went out of it, as was so beautifully said of "Little Billee," and which, if it could be said of any of us, would be a requiem of as rare flavor as is that which Stevenson sang of. To meet, and face, and fight a foregone tragic surety with a smiling face and a brave sweetness is courage to be emulated, if not coveted. Almost the same might be said of W. R. French, for so long the head of the Art Institute, on whose vision and ripe standards the directors felt they could rely, and so supplied him unhesitatingly with the means to make his ideals realities, which, in turn, give to us untold and far-reaching privileges—to use a weak and inadequate word. Sometimes it really seems better to have the ideals and the visions than to have the money to work them out. Certainly Mr. French's influence will be wider in its many leadings than he could ever have hoped to make it had he been but a man of wealth who could buy pictures for himself so long as he had place for them.

Byron L. Smith was more to Chicago than just a big bank's astute president. He was so choice a man, with so large a sense of what the ministry of beauty should mean in every walk of life, that one smiles gratefully in mentioning his name. Apart from what he did for the Symphony Orchestra and Art Institute, his memory shines fresh and green in all the vines and plants which fill the boxes that crowd every vantage point on the different bank fronts in the city. He originated and set in motion the lovable example, which was quickly taken up by every bank and even spread so far that the windows of the City

Hall have their boxes of plants and a man to water and care for them between frosts. S. M. Nickerson was another banker who lived beyond his day, and left a wonderful heritage to the Art Institute in those magical rooms crammed with pictures, curios, tapestries and potteries. William B. Earle, for years head of the Pilgrim Press store, made a brave effort to live out his fair measure of days, but when he found that it was not to be he went toward the unseen with such serenity and strength that he left courage behind him for those who must still wait. H. S. Perkins, a name to conjure with when the Elderly Person was a lad, and who penetrated to far recesses with his musical propaganda in the way of conventions, is on the Chicago list, and breaks a link between the past and present. But he was full of years and honors and ripe for the transition. One can't feel quite as reconciled to the passing of young Arthur Rech, so rich in natural gifts, training and possibilities. But the young lovers did what they believed to be the right thing, and the flowers on their names are fitting. Sometime such mysteries will be found to be worked out. And Gabriel Katzenberger must have mention, also, for years of honest service.

In the outer circle probably the best known man's name enrolled is that of Robert J. Burdette, the "Hawkeye Man," who went from one end to the other of the United States, preaching his gospel of cheerfulness and humor. He was a young man, contemporary with the Elderly Person, for they thrived in the same town, and he gave some of his dearest flings at that same young chap who is now the Elderly Person. There is not space for anecdote, or for more than a reference to "Bob's" devotion to his invalid wife, who after all was his real inspiration and monitor. Madame Nordica leads the list of notable women. And an intense regret goes with the comment, because there are not many or very satisfactory records in the reproducing instruments of her voice, so that she must pass into the traditions by which we keep alive the memory of the vocal triumphs of the other great divas who came before her.

Raoul Pugno was one of the first to lay down his burden in the year. Shall any of us who saw him put on his spectacles, open the score and play the Mozart concerto ever forget him? He was the one artist who never could overcome his fear of a treacherous memory. It played him false once—he never trusted it again. Zelda Sequin Wallace! What a host of memories for those who recall the Castle and Campbell, and Parepa-Rosa, and Emma Abbott English Opera Companies! They do say there was never a better Azucena or Gypsy Queen. And Emil Fischer, the hero of early Wagnerian festivities, when Theodore Thomas made himself the protagonist of "the music of the future." And Faure, who left "The Palms" for a lasting heritage to all baritones. And Sgambati, most lyrical of all modern Italians who write for piano. And noble Pol Plancon, greatest of all Mephistopheles and no mean Plunkett when the Elderly Person last heard him. . . . Like "little children tired from their play," they were all ready for sleep when bedtime came.

This enumeration does not touch the outer surface of the loss side of the ledger. We have to confess how great it is, to regret it, to feel its severity. And we know that none of those who are gone can be quite replaced, for each person's work in the world is done in his own peculiar way. This is the tremendous victory and compensation of personality. The thought should give everyone a more erect carriage and the mental poise to take himself and his work seriously. In business meetings when the inventory and balance sheet are presented, these losses, their importance and effect are first discussed and tribute paid to those who converted energy into deeds and results. Then new hands are chosen to pick up the threads and begin to weave the pattern of the next year's balance sheet. . . . Some of us are to be selected, whether we wish it or not, to contribute to the profit side and be in the inventory. May we be equal to the opportunities, fit into the endeavor with sturdy vigor and make a good showing. And for those of us who are to be chosen in the same way to join the choir invisible—may our names be spoken often and with loving inflection always.

THE ELDERLY PERSON.

— # # # —

RUSSELL SCHOOL

The following program will be given at the Russell School of Music at Seventy-fifth street and Vincennes avenue, on Monday evening, February 1:

Sonata, A major.....	Mozart
Andante and Variations	
Menuetto	
Alla Turca	
Miss Irma Hosier	
Renewal of Mrs. Pixley.....	Mason
Miss Lucille E. Bourke	
Menuetto, B minor.....	Schubert
Impromptu, Op. 90, No. 2.....	Schubert
Miss Irma Hosier	
Crossing the Bar	Tennyson
(With musical setting)	
Miss Lucille E. Bourke	
Arabesque, Op. 45.....	Leschetizky
Serenade	Schuett
Polka Boheme	Rubinstein
Gavotte, E Major.....	Dreyschock
Miss Irma Hosier	

— # # # —

Boston—The first performance in America of "Weeping Pierrot and Laughing Pierrot" (Pierrot qui pleure et Pierrot qui rit), comedy by Edmund Rostand and music by Jean Hubert, with English translations by Amy Lowell, will be performed in Jordan Hall, Boston, Mass., February 2, 3, 4, with Miss Maggie Teyte. Stage settings designed by Livingston Platt.

ORCHARD SCHOOL OF MUSIC

Some recent and coming dates for teachers of the Orchard School of Music, 1535 Hyde Park boulevard:

Mrs. Jessie DeVore, violinist:

Concert—First Presbyterian Church.
Concert—Chicago Artists' Association.
Recital—Elmhurst, Ill.
Recital—Bloomington, Ill.

Mr. John Allen Richardson, who is becoming well known as a director:

January 7—With choir assisted at John Doane organ recital.

January 10—With soloists and chorus of 75 voices gave the cantata, "Holy Child," at Civics Music Association, First Baptist Church.

January 24—Musical service, St. Paul's Church.
January 28—Musical Service, Dr. Page's Conservatory.

Miss Olene Wallis, pianist:

Soloist and accompanist at concert at Chicago Heights Woman's Club.

Soloist "Civics Club," Waterford, Wis.

Recital at home of Mrs. Reynolds, president of South Side branch of the P. E. O.

Miss Zula Ziegler, pianist:

Soloist, Colony Club, Congress Hotel.

Recital—Kenwood, March 27.

Grace Saltonstall:

Program character songs in March.

Soloist Orchard faculty concert, March 2.

Mrs. Jennie Bowman Ricketts, reader:

Program Woman's Club, Hinsdale, Mich.

Program North Shore Women's Club.

Mrs. Jessie Nichols Baldwin:

Recently illustrated D. A. Clippinger's lecture on Russian Music at Arche Club, and French songs at Madrigal Club rooms.

Soloist Orchard faculty concert, March 2.

Mr. Walter Brauer, 'cellist:

Soloist at the home of Mrs. Alfred Baker.

Dates at—Hobart, Ind.; Battle Creek, Mich.; Walnut, Ill.; Aurora, Ill.; Arche Club, Southern, N. C.

Soloist musical at St. Paul's Church for Choir Boys' Camping Fund

Mrs. Charles Orchard:

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Catholic Woman's League.

Bryn Mawr Woman's Club.

Playgoers' Club.

Mangasarian Lecture.

Chicago Dramatic Society.

Arche Club.

For C. W. Best Series, Rockford, Beloit, Elm.

Six Recitals, Dorothy Meadows Dramatic Society.

Rogers Park Women's Club.

Chicago Heights Women's Club.

— # # # —

Donath—Kurt Donath, the director of the vocal department, choir and glee club at the Culver Military Academy, ludicrously states that the academy is strictly neutral. Five hundred Culver boys sang "It's a long way to Tipperary," with the same spirit and enthusiasm as they sang the "Watch on the Rhine."

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THE ROUSE-PRAHL RECITAL

Charles Rouse, baritone, and Earl Victor Prahl, pianist, two of Chicago's young and favorite artists, gave a choice, interesting and enjoyable program on Monday evening, January 25, at their recital in the Little Theater. A comfortable and very appreciative audience was in attendance.

Mr. Rouse has made marked improvement since his singing in the same surroundings one year ago. He was in fine form vocally on Monday night, the rich vibrant quality of his voice, which is the source of much admiration, was never heard to better advantage. It apparently made little difference to Mr. Rouse whether the songs were German lieder, French classics, Old Irish or of the more modern school, he was perfectly at ease with all, and his exceptional powers as an interpreter gained the required effects to make each offering a real gem. His first group was made up with "Wohin," Schubert; "Widmung,"



EARL VICTOR PRAHL

Franz; "Zwei braune Augen," and "Mit einer Wasserlilie," both by Grieg. His second appearance brought forth "Bon jour Suzon," Delibes; "La Bonne Chanson," Hahn; "Si mes vers avaient des ailes," Hahn, and "Chant Venetien," Bemberg. The group with which Mr. Rouse closed the program included "Bank o' Daises" and "Irish Love Song," which were delightful old Irish melodies. "Aedh Laments the Loss of Love," "The Moods" and "The Poet Pleads with His Friend" were three songs from the mind and pen of Helen Louise Birch, and "In Haven" by Elgar, drew forth such an amount of applause from the audience that the baritone was compelled to add an encore.

Mr. Prahl easily shared honors with Mr. Rouse throughout the evening by his excellent solo offerings and accompaniments. His playing is that of a thorough student along all musical lines. His numbers made a very choice list, including "Plaisirs d'amour," Martin, which opened the program. A group composed of a "Scotch Dance," Beethoven-Busoni; "Intermezzo," Brahms, and the "Waltz" in E minor, Chopin. His last group was made up with a "Nocturne," Grieg; "Gavotte," Sapellnikoff; "Habanera," Chabrier, and "Novelette," MacDowell. To

these was added a charming encore. It would be hard indeed to choose any one of Mr. Prahl's offerings as being better than any other. Each was played in a most clean-cut and very finished style technically and the tone which responds to his touch is of the most smooth and even quality imaginable. He well deserves the place which is fast becoming his, of being one of our most brilliant and satisfactory pianists. The recital was a genuine achievement for these two artists and for those present it was one of the musical treats of the season. H. M. B.

MUSICAL SERVICE AT CUYLER AVENUE M. E. CHURCH

The chorus choir of the Cuyler Avenue M. E. Church will give their monthly musical service this Sunday evening, January 31, at 7:30 p. m. This service will enlist, besides the soloists of the choir, the services of two of the best artists in the city of Chicago and promises to be the best program which has yet been given this season. The choir, under the direction of Mr. H. H. Williams, has almost doubled in size since September, and has given some very fine musical evenings, and we are sure a rare treat is in store for us this Sunday evening.

The choir soloists are Mrs. George Hart-rick, soprano; Miss Hazel Dustin, soprano;



EDITH ADELAIDE KIEN

Miss Edith Kien, well known to many Chicagoans, is touring very successfully with the Gretchen Cox Concert Company. She will return to Chicago in the spring.

KATHRYN HILLEBRAND GIVES SONG RECITAL

Miss Kathryn Hillebrand, coloratura soprano, gave a song recital in the Auditorium Recital Hall Wednesday evening, January 20. Mr. Arthur Fram, accompanist; Bianca von Weber Finney, violinist, and Richard Schroeter, flutist, assisted.

Miss Hillebrand has a coloratura voice of good quality and excellent range over which she has splendid control. The opening group of songs comprised Purcell's "Nymphs and Shepherds," "The Lass with a Delicate Air," Arne, and Bishop's "Love Has Eyes." Although a trifle nervous in the first number, Miss Hillebrand gave splendid readings of the Arne and Bishop numbers.

The German group gave ample proof of much study, for they were given with a fine regard, both tonally and interpretatively. "Horch! Horch! die Lerch," Schubert, was especially well liked. "Across the Hills," Rummell, was the occasion of much applause, and Schneider's "April Rain" was given in a manner that was very captivating. Miss Hillebrand made much of Dvorak's "Song My Mother Taught Me," the "Waltz Song" from "Romeo and Juliette" was the closing number of the fine list of songs, and Miss Hillebrand gave it in a manner that merits much praise. She was compelled to add several songs to her programmed numbers, that were heard with much pleasure. This review would not be complete without a word of commendation for the accompanist, Mr. Fram. His playing was musicianly and sympathetic, adding much to the pleasure and success of the evening. H. W. P.



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Mrs. Edith Quayle Wise, contralto; Miss Marie Edwards, organist; E. B. Elmore, baritone; H. H. Williams, tenor and choir-master, assisted by Mrs. Emma Sollitt-Sherman, soprano; Miss Mabel Woodworth, violinist; Joseph Marshall, basso cantante.

The program is as follows:

Organ prelude, Grand Chorus in D	Guilmant
Miss Edwards	
Anthem, No Shadows Yonder (from Holy City)	Gaul
Chorus Choir	
Trio, I Waited for the Lord (from Hymn of Praise)	Mendelssohn
Mrs. Hartwick, Miss Dustin, Mrs. Wise	
Solo, A New Heaven and a New Earth (from Holy City)	Gaul
Mr. Marshall	
Anthem, Lo It Is I	Faure-Shelley
Chorus Choir	
Organ Offertory	
Even Song	Johnston
Grand Offertoire	Batiste
Remarks by the pastor, Rev. Claude S. Moore.	
Duet, Hark, Hark, My Soul	Nevin
Mrs. Sherman and Mr. Marshall	
Violin, Adagio, from Violin Concerto	Bruch
Miss Woodworth	
Male Chorus, When the Mists Have Rolled Away	Edwards
Anthem, "Great and Glorious Is His Name (from Twelfth Mass)"	Mozart
Chorus Choir	
Postlude, Festival March in D	Smart

THE GILBERT AND SULLIVAN OPERA COMPANY

This company was seen on Wednesday night of the last week in their performance of "Trial by Jury" and "The Sorcerer" and was found to be inadequate in the most essential items.

"Trial by Jury" in its text is the sauciest piece of diction imaginable—it is full to repletion of fun and fancy, pun, quip, repartee and simile, and is altogether delightful when spoken and sung as it should be.

With the exception of De Wolf Hopper not a single person on the stage spoke the lines so that they could be heard in the balcony, where this writer had his place, and as for the singing—the less said about it the better.

De Wolf Hopper is no longer funny, he can enunciate text and he displays a certain amount of authority in stage action, which is totally lacking in most others of the company, but he never could sing well and now even his acting has grown coarse and foggy.

Every one of the principals sang off key persistently and the orchestra was also wholly inadequate, though one must concede that the stage setting was good and that the chorus could at least group themselves effectively, even if, for the most part, they could not sing.

"The Sorcerer" as played by this company was deadly dull. The setting of the first act was very pretty, and when the chorus came trooping on, richly dressed and very alert in manner, hope was born that this opera would prove more worth while than the "Trial."

This hope, however, was dashed as soon as the principals began their work, for, without exception, in no Auditorium performance has this writer ever heard so much off key singing, and the matter of enunciation of text was, as in the other opera, so bad as to preclude anyone knowing anything whatever of what was supposed to be going on.

This writer attended the performance because it happens that he had never heard "The Sorcerer," and he really wished to study its possibilities. He left before the close of the first act. C. E. W.

KATHARINE D'ORSAY

Miss Katharine D'Orsay, soprano, sang the following songs recently at the musicale given by the Count of Honor Lodge: "The Star," Rogers; "Morning," Speaks; "Just a-Wearyin' for You," Bond, and Cadman's "From the Land of the Sky Blue Water." Miss D'Orsay lived among the Ojibway Indians on the White Earth reservation for nearly a year and the knowledge gained has made her interpretations of the Indian melodies especially interesting and original.

CARLILE TUCKER IN RECITAL

On Sunday, January 31, at 3:30, Mr. Carlile Tucker will give a song recital at the Blackstone Theater, assisted by Mr. Gilbert Shorter.

This concert will be one of the most important musical events of the season in Chicago.

Mandy—Mr. and Mrs. Frank P. Mandy will present their pupils in a violin and piano program at their home studio, 627 Lyman avenue, Oak Park, on next Sunday afternoon, at 2:30.



MELBA MAE FRENCH

MELBA MAE FRENCH GIVES A MUSICALE

Miss Melba Mae French opened her home studio at 5632 Wayne avenue to her friends on last Sunday evening and offered them a program of splendid value.

Miss French is a girl of many talents, among the most prominent of which are the fact that she plays the violin admirably and sings in a way to prove that should she so decide to do she may become an artist of renown.

Her voice is a dramatic soprano in effect, though it is distinctly lyric also, and she has attained great control over her resources and sings in a way to prove that her method is a fine one and that back of it is an abiding intelligence.

Her first group proved to be a most cheerful one for a cold winter night, including as it did "The Blackbird," by Scott; "An Open Secret," by Woodman, and "Down in the Forest," by Ronald.

These cheerful nature songs were given with infectious lightness and gaiety, and the tonal quality employed was refined and charming.

"Rose Dreamed She Was a Lily," by Mary Helen Brown, and "Now Sleeps the Crimson Petal," by Quilter, were used as encores and continued the mood and the bucolic charm of the grouped numbers.

Later Miss French sang "For You," "Love's Rhapsody" and "June," by Herbert

Butler, who accompanied the songs most gratefully. Mr. Butler is Miss French's violin teacher of long standing.

The Butler songs are so good as to raise the wonder that they have not long since been published, for, despite the fact that they have been sung in public many times, they are still in manuscript. "For You" is the best of the three, and is very good indeed, though the "Rhapsody" is also an intense song and "June" is a number permitting much grace and some bravura moments—each of which items was very well taken care of by Miss French.

Other encores were demanded, and altogether the audience was distinctly enthusiastic over Miss French's good vocalism and the splendid interpretative values with which each of her numbers was invested.

As a violinist, she is not less remarkable, and the results of many years of practice are admirably shown in the clarity, brilliance and delicacy of her work.

A Volpe "Mazurka," "Liebeslied" (Kreisler), "Canzonetta" (Friml), and a little-played "Berceuse" of Townsend served to display much technical proficiency and a wide range of interpretative thought. The Friml number was possibly the most attractive of all, though the "Mazurka" showed genuine technical equipment and the "Berceuse" carried a very lovely legato line.

Mrs. French, an excellent pianist, furnished thoroughly sympathetic accompaniments for all the numbers, excepting those played by Mr. Butler. C. E. W.

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EDNA DUNHAM GIVES DELIGHTFUL RECITAL BEFORE TUESDAY ART AND TRAVEL CLUB

On Tuesday afternoon, January 19, at the Hotel Sherman, following a sumptuous luncheon the Tuesday Art and Travel Club, which was out in great numbers and fashionable attire, was given a rare musical treat through the singing of a short but



EDNA DUNHAM

excellent program by Miss Edna Dunham, soprano, of New York, with Marie Pierik at the piano.

Miss Dunham is gifted with a charming personality and her abilities as a singer can hardly be surpassed. Her voice is of beautiful richness throughout its well developed wide range, and her powers of interpretation are equaled only by few.

The program opened with the "Prelude" from Ronald's "Cycle of Life," a "Slumber Song" by Gretchaninow, and "Song of Joy," Woodman, which were rare gems through the delightful presentations accorded them by Miss Dunham. A group of German lieder contained "Blich, O lieb," Liszt; "Es blinkt der Thau," Rubinstein, and "Herbst," Haile, which were sung in fine style and aided in raising the admiration for this singer to still greater heights.

"Sunset," Russell, and "Love is Meant to Make Us Glad," German, which closed the program, were two especially delightful numbers of the afternoon, and Miss Dunham, who had already added encores to the program list, was compelled to respond with two extra songs at the close before the very enthusiastic audience would cease

its applause. There can be no question but that the soprano won a host of everlasting admirers upon this occasion, and her all round commendable singing merits many appearances in the leading musical functions of the country. H. M. B.

THE O'DONNELLOGS OF TRAVEL

On January 31 the subject at the Fine Arts Theater will be "Corsica and Napoleon."

Hugh O'Donnell says that with Josephine and Napoleon it was a case of love at first sight. At his first visit to Josephine he became bewitched and her life was ever afterwards woven with his. After some hesitation she accepted this devoted lover. His appointment to the command of the army of Italy hastened his wooing, for he did not wish to set out without being first married. And the ceremony took place a week after his appointment. She was older than he. The official record shows one year was added to his age and six subtracted from hers. A simple wedding without attendance, a honeymoon of two days, and he took his seat in the carriage which was to take him to the coast. That was before the day of railroads. It was a love match directly in contrast to the union of Napoleon and Louise, who married twice after the downfall of Napoleon. She heartlessly neglected her son, the Seion of the man of destiny, who was subjected to the insults of the Austrina prime minister, the duke of Metternick, in charge of his education. The boy was told nothing of his father excepting the most slanderous and only the writings of Napoleon's enemies were permitted to be read by the child. He finally died of a broken heart before he was twenty-one years of age, ten years after the death of his exiled father, the modern Mars. The boy was the duke of Reichstadt. Louise last married the Count Neipperg.

THIRD PRESBYTERIAN

The program for Sunday, February 7, at 4 p. m., under auspices of the West Side Sunday Night Club, direction of Allen W. Bogen, with Mrs. Marie Sidenius Zendt, as soloist, reads as follows:

Sonata in D flat.....Rheinberger
Maestoso lento—Allegro agitato
Pastorale
Introduction and Fugue
"Largo" from New World Symphony.....Dvorak
Aria—Hear Ye, Israel (Elijah).....Mendelssohn
Mrs. Zendt
Barcarolle (Fourth Concerto).....Bennett-Stegall
Allegretto, B minor.....Guilmant
Dead March in Saul.....Handel
"Of the Robin and the Master".....A. Walter Kramer
Mrs. Zendt
Introduction, Theme, and Variations.....Hesse
Canzona.....Wheeldon
Finale, from Symphony No. 1.....Vierne

Ray—Miss Ruth Ray gave a program before the West End Mothers' Council Wednesday, January 20, at the home of Mrs. J. Mueller, 317 S. Cuyler avenue, Oak Park.

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The Artist and His Art

By KATHARINE S. BROWN

VII.—STAGE TECHNIC: "ADDRESS"

Truth is within ourselves. It takes no vice
From outward things, whate'er you may believe.
There is an inmost center in us all,
Where truth abides in fulness; and to know
Rather consists in opening out a way
Whence the imprisoned splendor may escape
Than in effecting entry for a light
Supposed to be without. —Browning.

Truth in art becomes the artist's only in the ratio that he expresses it. He only holds it in trust, to be passed on and given to another—the public, the audience! Therefore, however much and however well he himself may feel and understand his subject, he is only more certainly the victim of sorrows if he is not equally able to **express** this feeling and understanding—"he is only half himself. The other half is his expression." Therefore, the public artist's immediate and ever-present problem is "in opening out a way whence the imprisoned splendor may escape." At the point where the expression of his art fails to parallel in excellence his art itself, the significance of his work fails of impression.

No class of public artists has so sure and positive an instinct for audiences as actors. In the degree in which it appears in actors it is the theatric instinct, and finds its own field in the theater and in a kind of work which involves the triangular rather than the straight line of approach to an audience. The actor produces his effect upon the audience by means of the **obvious** effect upon a fellow player, who becomes in such case the **neutral instrument**. The direct line of work finds the platform—in public-speaking, in that noble art, oratory, and in all musical arts outside of opera. Of these, singing offers the simplest problem, so far as **artist and audience** are concerned, for the reason that it is almost impossible for the singer to regard his neutral instrument, the vocal organ, as the place where the ultimate effect is produced, while it is not incredible that a pianist or other instrumentalist should sometimes make the mistake of regarding his neutral instrument in that light. However, the audience is invariably the ultimate instrument, and invariably, therefore, the place where all effect is produced.

Much has been worthily brought forward of late concerning American art for Americans. This cannot be too often brought to our consideration. If, however, there is a difference in value favoring the foreign artists above the American, it is in the matter of their cultivated ability to deal with audiences rather than in any excellence pertaining to their art. It is in the matter of charm and not in the matter of gifts or proficiency. This is not equally true of all European nations, of course, but in those peoples in whom distinctive charm of manner is innate that quality is naturally carried into many avenues. Its value is intuitively recognized for the arts, and so, in three certain countries of Europe at least, is the element of charm and address taken into account for exactly what it is. Its necessity for the best results in dealing with audiences is conceded and therefore the ultimate audience is taken into consideration consciously and continu-

ously in all stages of the artist's schooling, beginning at the most primary. The art and science of dealing with audiences is so instilled into the artist-workman that it is as natural and complete an artistry by the time he is ready to use it as is his art subject. In those other peoples, who are as lacking in elegance of **personal address** as are Americans, elegance of address in the arts is equally lacking.

Now it has been asserted at various times that the average American lacks charm. Grant him initiative, originality, adaptability, courage, anything and everything else, but still he lacks charm! He has a fine mind, working all the time! He is excessively and untiringly alert. His ability is unique, his energy unflagging, his endurance amazing. He can think quicker and farther than most, even if he doesn't think deeply. But he has much more talent than tact, and that is why other nations have more diplomats than we and we have more politicians than all the rest of the world put together. The average American is confident of his ability to deal with any situation by sheer force or by virtue of his resourcefulness in conformity with the situation or in **spite** of it. Even our men of

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affairs are of nearer kin to boss politics than to diplomacy.

This American attitude naturally expresses itself in all walks of life. Our much vaunted "freedom" is rather a free-and-easiness that divests us of charm at the outset. If there is charm, it lies safely concealed. We do not look upon charm as an asset, but as a sort of liability, a "give-away"—a kind of confession that we need help—that we have lost our grip on things. The "address" of the average American is more properly "attack." It lacks manner and charm, though it may be frequently overburdened with convention and ceremony. This average American quality or **minus** carries over into American art just as all the **splendid** American qualities do. The average American public artist comes to the audience with little tact but much talent, without diplomacy but with resourceful politics, not infrequently of the "boss" variety. He proclaims the self-sufficiency of all his fine and entirely admirable qualities of person and attainments as all anyone could wish; and they may be—of themselves! The entire attitude defies the world to produce better if it can. As one American poet wrote of another: "As near as I can make it out, the argument seems to be that . . . because the Mississippi is long, therefore every American is God."

Granting that our artists and our art as such are of unimpeachable standard, we are, nevertheless, forced to allow that the very quality of charm of address which comes to us at times from foreign shores is the compelling quality which gains certain artists admittance. Without it the

quality of art would be recognized at once as mediocre. Many times the product is far below the average "made in America" artist, but the ability of the foreign artist, in certain cases, to use with telling and sure effect **every atom of ability that he has** will frequently win over the thorough workman who is baffled by an audience and whose efforts to deal with it are obviously **effort, and experimental**. Such obvious effort pales the most brilliant workmanship and dims its beauty. It betrays the secret difficulty at once—the artist has been too **self-centered** to take into account the best interests of his audience. And his selfishness hits back full in his own face. He has relied upon the necessity of the moment to bring about ingenuity in dealing with the case. His interest has been focused to himself and his work. It has fallen short of the fundamental law of "breeding" in all social relationships—sincere regard for the interests of others, their needs, their rights, and not one's own. Until the artist learns the foundational truth that his art is no more his nor **for himself** than it is **theirs** and **for them**, we shall have to cry, with our own Ralph Waldo Emerson:

What boots it thy virtue,
What profit thy parts,
While one thing thou lackest,
The art of all arts.

The only credential,
Passport to success
Opens castle or parlor,
Address man! address!

A. "COLORATURA BASSO"

The Mozart Club of Pittsburgh opened its season with Haydn's "The Seasons." Among the soloists was Albert Borroff, the American Basso Cantante. Although the newspaper reports of the work of both chorus and soloists were exacting in their criticism, all agreed that Mr. Borroff made a conspicuous success. "J. N.," in the Pittsburgh Dispatch, was observing, and with good judgment named the quality that has given to Mr. Borroff his eminent position in the world of music. The critic pronounced Mr. Borroff the star among the soloists, saying "he sang his difficult arias with fluency. Haydn gave the bass regular coloratura music to execute in this score, and it is not every singer who can meet the demand thus made upon him."

And the Chicago Tribune said of Mr. Borroff's singing in the "Messiah": "Vocally his most remarkable achievement was 'Why do the Nations,' which was taken at dizzy speed and the ornamentation dashed off in a fashion that was fairly Tetrizzini like."

MACBURNIE SERIES OF SONG RECITALS HAMILTON PARK FIELD HOUSE

Program No. 9 will be given on Monday evening, February 1, by Alma Leslie, soprano, and John Doane, accompanist:

Se tu m'ami.....	Pergolesi
Care Selve	Handel
Chi vuol la Zingarella.....	Paisiello
Lilacs	Rachmaninoff
At the Ball.....	Tschaikowsky
The Nereid	Glazunoff
Oh Come to Me.....	Balakirew
Aria de Lia—"L'Enfant Prodigue".....	Debussy
Music, When Soft Voices Die.....	Deis
Cuckoo Song	Quilter
Remembrance	MacFarlane
The Time of May.....	Salter



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THUEL BURNHAM, SOLOIST OF RUBINSTEIN CLUB CONCERT

The Rubinsteiners may feel themselves happy and honored in the recollection of the lustre and glory Thuel Burnham conferred upon the program of their concert on January 16, held in the ballroom of the Waldorf-Astoria.

Mr. Burnham's all-around virtuosity must have indeed proved a surprise to the members of the Rubinstein Club. For Thuel Burnham is the Pianist with a Punch—not the Poet of the Gloaming. He is the artist who makes people sit up, take notice and think—also, and this is comprised in the thinking process—make comparisons.

If you were to suggest to Burnham the sub-title of, let us say, Poet of the Piano, it is dollars to doughnuts that he would point the finger of scorn and disgust at you and laugh you out of countenance.

If Burnham is a Poet of the Piano, it is the poet with unmistakable red blood in his veins; whose poetry is built upon the solid foundation of a secure technic.

In a sense all great artists are poets. Michel Angelo and Rodin and Rembrandt will be remembered when Fortuny and Meissonier are in the discard; and yet we know that Rodin is as capable of modeling a figure as he is of creating a monument to Life and Death.

And when Burnham plays the Third Nocturne of Liszt you know his exquisite delicacy of sentiment and touch is as much a matter of superb technic cum intelligence as is his magnificent exposition of the vari-voiced Schubert-Liszt "Erl-King," his Cheval de Bataille.

Well, the Rubinsteiners had food for thought on January 16, and here is a restatement of the supplied pabulum:

Impromptu	F. Schubert
Erl-King	Schubert-Liszt
From an Indian Lodge, ...	MacDowell
Improvisation, ...	
Shadow Dance, ...	
Polonaise	

Quite a little bunch of difficulties, but Burnham touched them off with all the essentials requisite to their appropriate celebration; left his audience hypnotized, almost paralyzed, by this wonder-working apparition, and rushed out of New York by the first train he could catch, to fill probably more engagements than have fallen to the lot of any one male pianist now doing stunts on the waiting-list in little old Gotham.

Albert Spalding in Two Recitals

Albert Spalding, America's own son, and a violinist of whom she may justly feel

proud, is gathering laurels on this American tour, and letting us all perceive how steadily and finely he grows in his art.

His two concerts in Aeolian Hall, one on the afternoon of January 14, the other on the afternoon of January 23, were well attended, and the young artist was warmly applauded.

At the first concert Spalding gave a ravishing performance of the unaccompanied Bach opus, the suite in E major. It is worth while being a Bach interpreter. It is an art—an accomplishment—an insight given to very few among the instrumentalists or singers who attempt the task of interpretation. For you who would explain the great old composer must have a soul specially created for the task; Bach may be arithmetical or architectural—choose as you will. He is also subtly-intellectual, and he has the secret—none more so—of lifting the spirit upon its pinions—exhilarating as well as edifying. Spalding senses this, and his playing of Bach puts you in exact rapport with this exigent composer.

Three examples of pure euphony—examples of Schumann and Schubert, especially the latter's "Rondo Brilliant"—proved the artist a poet as well as a prophet of his instrument.

He eventuated these numbers glowingly, and—praise to the gods who often play tricks with stringed instruments and their players—without any deviations from the pitch.

The tricky moods and daintinesses of the

"Rondo" slid off the tip of his facile bow, and the sweetnesses—not cloying, but healthy—of the two sane German Romanticists lingered upon the palate in exquisite reminiscence.

In the last group of several composers Spalding had included two of his own compositions, a "Scherzo Giocoso," happy as the robin trilling in aether, and a "Berceuse," divinely sweet enough to soothe to slumber the last little Belgian cradled upon its mother's knees.

The program of the recital of January 22 opened with a Brahms' Sonata, played with a thousand tone-modifications; delicate and ingratiating in the first movement, and waxing to the exhilarating in the Vivace. Mr. Benoist, the assiduous pianist of the Spalding ensemble, supplied a most satisfying complement.

The Bach Andante and Allegro (played alone) was a choice example of Spalding's devotion to the great German cantor's masterpieces, and in the Corelli Sonata in E the artist's technical equipment evidenced itself admirably; going hand in hand with the force and fervor which are becoming so salient in his work.

His own "Concerto quasi Fantasia," in F minor, proves convincingly how thoroughly his imagination imbues his talent for self-expression in composition. It is an interesting opus and should be heard again.

Two Spanish dances by Sarasate and two character sketches by Cecil Burleigh concluded the concert proper, adding to the

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impression one received of the versatility of the young maestro; his earnestness and delight in his work.

Miss Mylott with Isadora Duncan

That very versatile danseuse in her own incomparable metier, Miss Isadora Duncan, and her squadron of jeunes filles and jeunes fillettes, monopolized the stage of the Metropolitan Opera House on the evening of January 19, and impressed a very large and important audience with a terpsichorean reading of certain Schubert compositions. Among these were the well-known "Ave Marie" and "Du bist die Ruh," sung by Miss Eva Mylott in her very best manner, notwithstanding a change of words and verses in both songs, and the necessity of singing them in higher keys. However, the handsome contralto acquitted herself more than acceptably and helped to round out an interesting performance.

Madame Narelle Sings

Mme. Marie Narelle gave the entire program on the afternoon of January 19 at a recital in Chickering Hall. Her program was beautifully diversified and contained two request numbers—Salter's "Cry of Rachel" and Santuzza's intensely dramatic aria in the first act of Mascagni's "Cavalleria Rusticana."

The singer brought her great gifts of temperament and sensuous vocal timber to the impressive development of both these arias, and she was richly and abundantly applauded for her efforts. There was a thrilling upper C in the second part of the aria.

There were groups of Irish and English songs—the latter group including Mrs. Heckscher's exquisite "Norse Maiden's Lament" and Phillips' difficult but delightful "Enchanted Forest." Among the numerous encores was Schumann's "Lehn deine Wang," sung beautifully in German.

Kreisler with the Philharmonic Orchestra

Thursday evening, January 21, saw Carnegie Hall packed to the doors; doubtless in consequence of the announcement that the war-veteran (I presume that's the term) of the Austrian army was fiddling with our noble Philharmonic on that date.

I don't know just what happened to Kreisler while he was serving under his emperor's Aegis; but something must have happened, for I am assured that he draws enormous audiences since his appearances (if that's the right word) with the battalions of Franz Josef; and that was the exception rather than the rule upon those previous occasions when I have been in his audiences.

Why people should manifest greater interest in his appearances today than yesterday is a mystery to me. He doesn't seem to play quite as well as he did formerly, and his talents never were of the first order. He slid off the key with surprising non-

chalance the other evening, and never turned a hair at these frequent deviations. Perhaps there are compensations in a stiff knee, and perhaps the neurologists will discover in the near future that a stiff knee affects the tympanum of the ear. Let us hope so; for in that case Kreisler's wanderings from the pitch are made reasonable, as it were. He played the Beethoven Concerto and brought tears, not of joy, but of reminiscence to my eyes when I thought me of the superb rendition given it in this same hall, and with this same orchestra, by the only Carl Flesch a little more than a year ago.

And yet in the announcement the pressman of the Philharmonic assured us that Kreisler was the greatest of living violinists. I assure you his effect upon me was contrari-wise.

I for one was glad when the audience quieted down, and I managed to get pleasure—the simon-pure article, too—out of Beethoven's Symphony No. 5. Its joyousness gave a filip to the second part of the program quite absent from the first. It was more than well played.

The "Dedication of the House"—you must know, fair reader, that Kreisler honored an all-Beethoven program—opened the entertainment, much to its depreciation. I should have preferred the stirring "Coriolanus," even if this Roman "unworthy" was a soldier whose knees served him elastically and unremittingly, and in more battles than you can count on your fingers and thumbs. There are intensely dramatic moments in the "Coriolanus" overture, the most dramatic Beethoven ever conceived.

Well, let us hope that the soloist (next season) of an all-Beethoven Philharmonic concert will be none other than that Darling of the Soldiers and the Ruler of the Austrian Empire, Carl Flesch.

Two Announcements

Mrs. Gertrude F. Cowen, the clever and up-to-date impresario, informs me that Mme. Charles Cahier, contralto, is now under her management.

Announcement No. 2 reads as follows: Benefit concert for the Orphanage of the Sisters of St. Frances, Aeolian Hall, February 8, 1915. Soloists—Germaine Schnitzer, world-famous pianiste; Marie Narelle, Australian (Irish) soprano. I am informed that the chairman of the committee of this concert is Miss Mary Hoey, sister of the Hon. James J. Hoey, and that one of the finest Baldwin pianos in the country will grace the stage.

Julia Culp will appear in recital at Aeolian Hall, January 30.

George Hamlin, tenor, and Christine Miller, one of the most popular contraltos in America, will give a joint recital in

Aeolian Hall on Tuesday afternoon, February 16.

After an absence of six years, Mark Hambourg, Russian pianist, will give a recital in Aeolian Hall Tuesday evening, February 2.

Mr. Gustav L. Becker has sent out cards for receptions for January 30 and February 5.

MAUDE FENLON BOLLMAN

Following is some further comment on the work of Maude Fenlon Bollman, soprano:

Mrs. Maude Fenlon Bollman, soprano, the artist in the Lyceum course who appeared Tuesday evening at the Coliseum, justifies the expectations of local music lovers and friends who gathered to hear her recital of song. The tonal beauty of her singing was evident in every number, and in the songs of a light vein her personality added its charm to the dainty bits of melody. The audience was a compliment to the Rockford singer in numbers and in the cordial reception given her at every appearance, as well as in the warmth of applause with which her numbers were received.

Every soloist that has appeared at the Coliseum experiences the handicap which is presented by the very vastness of the auditorium.

Of necessity a large part of the audience is seated at a distance remote from the singer, and to span the space and enter into cordial sympathy is a heroic task.

Mrs. Bollman ignored the disadvantage and sang with the same beauty of tone, the same rare quality in the upper register that characterizes her vocalism and which makes her songs a delight.

Her program opened with the exultant lines of Handel's "Come Ever Smiling Liberty," followed by the stately measure of "Caro Mio Ben" (1743-1798), Giordani, which was one of the most beautiful offerings of the evening. "Legacies," by Mildred Hill, was a number eminently adapted to Mrs. Bollman's voice, also the "Lullaby," Herman. This group closed with "Larkin," Heland, and was the signal for an insistent applause to which she responded with the dainty "Cuckoo Song."

A group of songs in English, and a group of children's songs which Mrs. Bollman interprets as but few singers are able to do were the signal for further encores. She brought the program to a close with three numbers of increasing brilliancy, "Rapture," Cowell; "The Dancing Girl," Huhn, and the "Grand Valse," Venezano, which was a brilliant climax and put the seal of artistry on the program.—Rockford Morning Star. (Advertisement.)

WHEATON, ILL.

The Orpheus Club of Wheaton College gave "Hear My Prayer" by Mendelssohn, Thursday, January 21, with Mrs. Mabel Corlew-Smith as soloist, Miss Nelle Bibbins, director, and Miss Marguerite Dresser, accompanist. Mrs. Smith also sang two groups of songs and delighted her audience with the clear beauty of tone as well as the sympathetic quality of her voice and her pleasing interpretation. Those who heard her are anxious to have her come again to Wheaton.

Lutton—Charles E. Lutton will be one of the soloists at a concert to be given by the Ladies' Fellowship Union of the Fellowship Congregational Church at the home of Mrs. Wm. Riker Burling, 6347 Drexel avenue, this (Friday) evening.

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People & Events

HAROLD HENRY WITH NEW YORK SYMPHONY ORCHESTRA

From the Urbana Courier-Herald of January 20, we reproduce the following:

Prominent features of the evening concert were the "Jupiter" symphony of Mozart, which is perhaps as close an approach to the divine as mortal music is ever likely to be, and the masterly performance of the Liszt E flat concerto, by Harold Henry, the pianist of Chicago. Altho Mr. Henry's technical attainments are indeed considerable, they are allowed to serve him but as a means to an end—the authoritative interpretation of the selection chosen for performance. The playing of this young artist is marked by exceptional warmth and color, a nice attention to detail in phrasing and delicacy of dynamic shading. There was a good deal of brilliancy, too, in the bravura passages and in the quieter portions his tone took on a winning quality. He was recalled again and again but could not be prevailed upon to grant an encore.—(Advertisement.)

KENNETH M. BRADLEY TO LECTURE IN THE EAST.

Kenneth M. Bradley, president of the Bush Conservatory, continues to hold the attention of different parts of the United States. His eastern engagements are as follows:

Wilkes-Barre, Pa., January 25.
New York City, January 26.
Albany, N. Y., January 27.
Warren, Pa., January 30.
Youngstown, Ohio, February 2.
Marion, Ohio, February 4.

In Warren, Pa., Youngstown and Marion, Ohio, Mr. Bradley is to deliver two lectures in each city. Mr. Bradley was forced to refuse a number of other engagements owing to his limited time allotted to lecture work.

AUGUSTA ALBERTI MEEKER—FORT WAYNE MORNING MUSICAL

Augusta Alberti has an evenly developed contralto voice of much power and of a resonant and smooth quality which she uses with dramatic skill. The "Cry of Rachel" Madame Alberti sang particularly well, and her impression on the audience was so positive for appreciation that she appeared again and sang "My Native Land."

A group of German songs at the close Madame Alberti sang with more freedom and sympathy than her first numbers. She makes an attractive stage presence and is free from mannerisms.—Fort Wayne Sentinel.

Madame Alberti's first group of songs were heavy and dramatic to suit the quality of her rich contralto voice. Her lightest number, "Yesterday and Today," by Spross, and "His Lullaby," by Carrie Jacobs-Bond were pleasing, and "The Cry of Rachel" by Salter, which closed the first group was of tragic character, and Madame Alberti displayed the power and dramatic force in rendering it. Her second group consisted of heavy German numbers which were well liked.—Fort Wayne News.—(Advertisement.)

JENNIE F. W. JOHNSON

Jennie F. W. Johnson, the contralto, gave a recital on Tuesday evening, January 26, at Kirkland, Ill. At her Chicago recital, February 22, the Brahms songs she will sing are from his Magalene cycle and will be given in English. The Chicago composers represented are Felix Borowski, Alfred Oberndorfer, Arthur Dunham, a manuscript song of Grant-Schaefer, and a manuscript song by Adolf Weidig, this being dedicated to Miss Johnson.

PUPILS OF LIDA BROWNING WHITE

The following program was given by pupils of Lida Browning White, in Gary, Ind., on January 15, assisted by a violin pupil of Wade Eversol:

Tarantelle, Op. 85	Heller
Esther Anderson	
Morning Birds	Seeboeck
Merrill Nusbaum	
Child's French Song	Behr
In the Month of May	Behr
William Browning White	
Fairy Zephyrs	Horner
Scherzo Valse	Marie Crosby
Cecelia Pihlgren	
Danse des Sorcieres	Devaux
(Witch's Dance)	
Hermine Aulschuler	
Dnet, Waltz (from Faust)	Gounod
Alvena Hannig and Mrs. White	
Gypsy Rondo	Haydn
Helen Haas	
Chaconne	Durand
Virginia Chase	
Vacation Rambles	Carl Moter
Tarentelle	Van Gaej
Margaret Hunter	
Violin, Air Varié	Dancla
Virginia White	
(Pupil of Mr. Wade Eversol)	
Merry Hunting Party	Sartorio
Pomponette	Durand
Dorothy Mayne	
The Waltzing Doll	Poldini
Mary Elizabeth White	
A Reverie	Wettach
Enbalancelle	Dolmetsch
Alvena Hannig	
On the Water	Bartlett
Valse Cromatique	Leschetizky
Esther Anderson	
Vocal—	
Snow Flakes	Henri Ruifrok
A June Morning	Willeby
The Roses Cup	Ward Stephens
Mrs. Ferguson	
Rustle of Spring	Sinding
Military Polonaise in A	Chopin
Ruth Anderson	
Butterfly	Lavallee
Troisieme Ballade	Chopin
Florence Anderson	
Trio, Barcarolle	Offenbach
(Tales of Hoffman)	
Ruth, Esther and Florence Anderson	

Drake—Mr. Earl Drake has completed a new comic opera. Libretto by Henry G. Hodgkins of Chicago. The work is in two acts, and its title is "The Mite and the Mighty," or the "Queen and the King." It will be given by the chorus and orchestra of the Drake School of Music sometime in April.

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ARVID SAMUELSON IN NEBRASKA CITY

On Tuesday, January 12, Arvid Samuelson, pianist, of Lincoln, Neb., gave a very successful recital which called forth most



ARVID SAMUELSON

cision and touch which seemed to make every note stand alone. The skill with which the accompaniment was subordinated to the theme revealed true artistic facility. By request Mr. Samuelson played the "Concert Arabesque" of Strauss-Schulz-Evler, based on "The Beautiful Blue Danube" waltz. It was beautiful and was superbly done.—(Advertisement.)

WILFORD MUSIC STUDIOS

The following program will be given at the Wilford Music Studios in Maywood this (Friday) evening:

Trio, At the Children's Dance.....	Streibog
Gladys Huffman, Edward Beech, Philip Sommer	
The Cuckoo.....	Richter
Martha Taylor	
The Primrose.....	Read
Carlos Cramton	
Violin, Faust.....	Gounod-Amprosto
Walter Peterson	
Paul Peterson at the piano	
Lily of the Valley.....	Sartori
Elza Luttringhaus	
Good Humor.....	Baumfelder
Cornelia Hawthorne	
Bagatelle.....	Wilson
Esther Gonder	
Song, He Giveth His Beloved Sleep.....	Abt
Nira Gray	
Village Dance.....	Spencer
Ida Bernstein	
At Twilight.....	Lange
Sophia Jarmulsky	
Maybells.....	Bohm
Marjorie Keiler	
Violin, Marionette Valsette.....	Oehmler
Luella Staub	
The Marquise Minuett.....	Lack
William Graksch	
Tarantella.....	Dennee
Dorliska Cramton	
Song, I'm a-Longin' fo' You.....	Hathaway
Nira Gray	
Minuett.....	Seeböck
Toccatella.....	Dupont
Everest Johnson	
Sonata Pathétique (Last Movement).....	Beethoven
Evelyn Williams	

JOHN T. PRINCE AND PUPILS IN "SWEET LAVENDER"

On Tuesday evening, January 12, Mr. John T. Prince and his pupils presented Sir Arthur Pinero's three-act comedy, "Sweet Lavender," before a large and deeply interested audience at Lincoln. The cast follows:

Ruth Rolt.....	Vera Louise Douglas
Mr. Bulger.....	William Diercks
Dr. Delaney.....	Bernard J. Townsend
Clement Hale.....	Harold M. Wilkinson
Richard Phenyl.....	John T. Prince
Lavender Rolt.....	Fairy D. Thomas
Horace Bentley Bream.....	William D. Holmes
Mrs. Gilfillian.....	Marjorie Kimball
Minnie Gilfillian.....	Clara Lee Young
Mr. Maw.....	Charles S. Thompson
Geoffrey Wederburn.....	Carl Wilke

Commenting upon this event the Nebraska State Journal said in part:

This play first presented in London in 1887 and simultaneously (six months later) in New York and Boston has had a phenomenal world-wide existence. It has been played upwards of 10,000 times and is still as youthful as when first given. It is by no means an easy task for amateurs to present it acceptably. It has an effusive flavor due to its British origin, which requires delicate and sure acting to make it do for an American audience. Mr. Prince did a fine bit of character work as "Richard Phenyl." The students played with enthusiasm and good judgment. As usual they were helped along by the open admiration of a friendly house. The general effect was satisfactory, as there was little left to be desired in stage management.—(Advertisement.)

Cramer—Alice Ione Cramer, soprano, won a host of new admirers at a concert given at Sherman Park, January 20, where she sang so charmingly two groups of solos with encores insistently demanded, and most generously given.

THE APOLLO CLUB WILL GO TO CALIFORNIA

The Chicago Apollo Club will attend the Panama-Pacific Exposition at San Francisco and the Panama-California Exposition at San Diego in a body, leaving Chicago on next July 10, remaining sixteen days and giving concerts at Denver, Salt Lake City, San Diego and San Francisco.

Four special trains will be run and the complete schedule is as follows:

Leave Chicago, Saturday, July 10, 1:30 p. m.	
Arrive Denver, Sunday, July 11, 2:00 p. m.	
Concert, Auditorium, 8 p. m. Remain in Denver until 8:00 a. m. Monday morning.	
Leave Denver Monday, July 12, 8:00 a. m. Day-light ride through Royal Gorge.	
Arrive Salt Lake City Tuesday, July 13, 10:30 a. m. Concert, Mormon Tabernacle, 8:00 p. m. Remain in Salt Lake City until 12:00 night.	
Leave Salt Lake City Tuesday, July 13, 12:00 night.	
Arrive Ogden Wednesday, July 14, 1:10 a. m.	
Leave Ogden Wednesday, July 14, 1:30 a. m.	
Arrive San Francisco Thursday, July 15, 6:30 a. m.	
Three concerts, Festival Hall, Exposition grounds. One concert, Auditorium, San Francisco. Remain in San Francisco (Inside Inn, Exposition grounds) July 15, 16, 17, 18.	
Leave San Francisco Sunday, July 18, 12:00 night.	
Arrive Los Angeles Monday, July 19, 2:00 p. m.	
Two concerts, Auditorium. Remain in Los Angeles one and one-half days, New Hotel Roslyn.	
Leave Los Angeles Tuesday, July 20, 12:00 night.	
Arrive San Diego Wednesday, July 21, 6:30 a. m.	
Concert, Exposition grounds. Remain in San Diego two days, Hotel U. S. Grant.	
Leave San Diego Thursday, July 22, 12:00 night.	
Arrive Los Angeles Friday, July 23, 5:00 a. m.	
Leave Los Angeles Friday, July 23, 6:00 a. m.	
Arrive Chicago Monday, July 26, 7:30 a. m.	

SHAKESPEARE AT THE BOSTON OPERA HOUSE

W. R. MacDonald, manager at the Boston Opera House, has arranged with the Henry Jewett Players for a repertory of the Plays of Shakespeare which is announced for January 1-9, "As You Like It"; January 11-16, "Romeo and Juliet"; January 18-25, "The Merry Wives of Windsor"; January 25-30, "Julius Caesar."

The production of "Romeo and Juliet," Saturday night, January 16, was excellent. The special feature was the splendid diction of all the players.

The musical program was an added pleasure and appropriate to the play, being the "Romeo and Juliet" overture, Gounod; the selection, "Wizard of the Nile," Herbert; Intermezzo, "Cavalleria Rusticana," Mascagni; "Fantasia on Hungarian Airs," Lalo; and "Kamenoi Ostrov," Rubinstein.

The "Intermezzo" and "Kamenoi Ostrov" were played by organ and orchestra. Samuel Manus was the director.

Civic Music—The Civic Music Association announced two concerts for Sunday afternoon, January 24, at 3:30 p. m. The opening concert of a series of four to be given at Eckhart Park, Chicago avenue and Noble streets, was given by Agnes Nering, soprano; Priscilla Carver, pianist, and Magdalen Massmann, accompanist. At Palmer Park, 111th street and South Park avenue, the Rubinstein Trio, Rachel Steinman Clarke, violinist; Louise Smith, cellist, and Mildred M. Henderson, pianist, gave the program.

Benedict—Ethel Geistweil Benedict, the dramatic soprano, will be the special soloist for the Englewood Sunday Evening Club, January 31.

enthusiastic applause and comment. The program presented was as follows:

Carnaval mignon, Op. 68	
Prelude	
Serenade d'Arlequin	
Tristesse de Colombine	
Polichinelle	Schutt
Pierrot reveur	
Caprice Sganarelle	
To a Water Lily.....	MacDowell
Air de Ballet.....	Frynsinger
Melancholy, Op. 65, No. 3.....	Grieg
Bauermarsch, Op. 54.....	Grieg
Rhapsody, C major.....	Dohnanyi
Papillons (Butterflies).....	Rosenthal
Concert Arabesque "On the Beautiful Blue Danube".....	Strauss-Schulz-Evler
(By Request)	

The Nebraska City Daily News had the following in part to say relative to this noteworthy event:

The small audience which, unfortunately, usually attends a high grade musical event in Nebraska City was present at the High School Auditorium last night to hear the pianoforte recital by Mr. Arvid Samuelson. They were indeed well repaid for their presence and perhaps by their enthusiasm and appreciation compensated the artist and Mrs. Stanford, the promotor, somewhat for the lack of numbers. With so many studying music, with such a good music course in the schools, we wonder why so few attend these recitals which are given periodically, almost always to the loss of the person or persons who have the courage to promote them. Those who stray away miss so much which would enrich and beautify their lives. We are reminded of Elbert Hubbard's saying: "If I had but a single loaf, I would sell half of it and buy white hyacinths to feed my soul." The man or woman to whom music like that last night does not bring return out of all proportion to the cost is poor indeed.

Mr. Samuelson is well known in Nebraska City, having played in recital here before. His program, while not long, offered a range of interpretative insight and technical skill, which no one but a first rate artist could even essay, much less accomplish. The wide variation of feeling exhibited included the beautiful little MacDowell meditation, "To a Water Lily," the exuberant, joyousness of the Frynsinger "Air de Ballet," the sustained power of the "Carnival Mignon" and the plaintive sweetness of the "Polichinelle" by Schutt against which, as a background, so to speak, was placed the moodiness of Grieg. All these numbers were played with a pre-

FLORENCE MACBETH AT THE BLACKSTONE MUSICALES

The last of the Blackstone musicales, given on Monday afternoon, was made notable through the appearance of Miss Florence Macbeth, who has become one of the greatest favorites possible in Chicago and who at this time delighted all her older friends and made scores of new ones.

Everybody expects, first of all, that Miss Macbeth in any concert will give a coloratura display and to satisfy this craving on the part of the public she sang at this time the "Shadow Song" from "Dinorah" and the "Staccato Polka" by Mulder—both famous coloratura pieces and both excellently suited to Miss Macbeth's voice.

Her trills are perfect, her staccati could not be more exact and clean and her top notes are always sweet and always well controlled no matter how high in the scale they may lie.

She received a well merited meed of approval for these numbers and again demonstrated her supremacy in this branch of vocal art.

But, at this time she also showed a newer phase of her art and one that is no whit less delightful, when she sang two Franz lieder and the "Frühlingslied" by Mendelssohn in the original texts and with a wealth of poetical feeling and a musical expressiveness beyond the possibility of the vast majority of singers.

Neither did the variety nor the excellence of her work stop there—for, in "Bid Me

Discourse," by Bishop, she proved that she has the sincerity and the style for this famous old song—one, by the way, that few present day sopranos can sing, and in "Star Trysts" (Marian Bauer) she gave a display of tenderness quite unexcelled. "Light, My Light" by Carpenter was given with breadth and full understanding of its introspective aspect, and in the encore to this group, "Youth Comes Laughing O'er the Meadows" (also by Miss Bauer), she was delightfully happy in style and finish.

Altogether the afternoon was a display of vocalism such as may seldom be heard and it showed also in a new and most attractive phase a singer who is now firmly established as one of the prime favorites of all Chicago.

The alternate artist was David Sapirstein, a pianist who labored under a good many difficulties, the chief one of which is that he is entirely of another class than Miss Macbeth, being, in comparison to her, a decided amateur.

His very best number was the "Blue Danube Waltzes" in the Schulz-Eyler paraphrase and in this he displayed some neat technic and deft coloring. He was, however, so immensely overshadowed by the recent performance of the same work by Mrs. Fannie Bloomfield-Zeisler that those who remembered her playing were glad when he had finished.

His Chopin playing was marked by eccentricities of rhythm wholly unwarranted and his "Spinning Song," by Mendelssohn,

was devoid of rhythmic impulse though of delectable clarity.

In Brahms and Rachmaninoff he allowed himself some very abrupt accents and more muddy rhythms while in the forte passages he hammered his Steinway so unmercifully that it gave forth unwontedly distressing tones.

For final encore he played a "Danse Chinoise," by some ultra-modern whose name has escaped me at the moment, announcing first that it was played "for the first time in Chicago." One hearer, at least, hopes that this will be also the last time, for of all monstrous compositions heard recently this was by far the most hideous and the most absolutely without excuse for exploitation.

C. E. W.

GRANT KIMBELL

Grant Kimbell is one of Chicago's busiest singers these days, filling concert and oratorio engagements, besides singing in Temple Israel Friday nights and Saturday mornings and in the First Congregational Church of Oak Park on Sundays.

Mr. Kimbell also has a class of pupils Mondays and Thursdays in the Fine Arts Building, Room 730.

In November he appeared in three Sunday night opera-recital lectures, given in Fullerton Hall, under the direction of Miss Henriette Weber. The other singers were Lucille Stevenson, Louise Harrison Slade and Marion Green, and the operas were "Faust," "Der Kuhreigen" and "Madame Butterfly."

Mr. Kimbell was invariably a favorite with the Fullerton Hall audiences, which are composed of Chicago's most critical musicians. However, owing to his church position requiring his services on Sunday night, he is unable to appear at present in these opera-recital evenings.

A few of Mr. Kimbell's future engagements are:

January 29—"Hymn of Praise," Berwyn, Ill.
February 22—In solo quartet in "The Veil" with Chicago Apollo Club.
March 23—"Persian Garden," South Side Woman's Club.
April 27—"Messiah," Tiffin, Ohio.
April 28—Concert, Tiffin, Ohio.
May—"Swan & Skylark," Berwyn, Ill.
May—"Messiah," Angola, Ind.

A LETTER TO CHARLES E. LUTTON

Garrett Biblical Institute,
Evanston, Ill., January 23, 1915.

Dear Mr. Lutton:

I am sending this just to acknowledge with deep and sincere gratitude the pleasure I had in your concert last night. It was one of those occasions on which one gets a new relish for life through sheer delight in witnessing a thing worth doing done in noble fashion. You have a rare gift and I venture to offer you best wishes for a successful career in a vocation than which none can communicate more of the delight which ministers to strength and wholesome joy.

Very sincerely yours,

(Signed) CHARLES M. STUART.

Mr. Charles E. Lutton,
Steinway Hall, Chicago, Ill.

Pupils' Concert—Pupils of Mildred Millet and Leonore Wood gave a piano program at Wurlitzer Hall on last Friday evening, assisted by Dorothy Murdoek, soprano.

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FLORENCE MACBETH

Few indeed have been the singers who have stepped into front rank eminence so quickly and so securely as has been the case with Miss Florence Macbeth, the young American singer, whose lovely voice has brought her very great recognition both at home and in Europe.

So recent has been the story of her great successes abroad that recapitulation here is not necessary; sufficient to say that she is now under a long term contract with the Daniel Mayer Concert Direction in London and, but for the war, she would even now be fulfilling engagements of great prominence in various parts of Europe.

Her success last season as Prima Donna Coloratura with the Chicago Grand Opera Company was a sensational one and the fact of her availability for some guest appearances with the Century Company this year, both in New York and Chicago, was the occasion of very much better houses and greater enthusiasm on the "Macbeth nights" than at other times and in each role in which she appeared she scored enthusiastic success.

Miss Macbeth is fulfilling throughout the balance of this season many concert engagements under the direction of Mr. A. J. Bernhardt, formerly of the Chicago Grand Opera Company, and her very great success in the Blackstone Musicales of last Monday is reviewed in the current issue of Music News.

Miss Macbeth has youth, charm of personality and splendid musicianship in addition to a voice of the most unusual compass and quality. Nothing in opera or concert is beyond her possibilities and her growth will be watched with keen pleasure and the very sure conviction that her career will be, throughout, at the same high standard maintained during its opening months.

C. E. W.

CHICAGO WOMAN'S MUSICAL CLUB

The fifth concert of the Chicago Woman's Musical Club will be given February 4 in the Francis I Room, Congress Hotel, by the following members: Miss Margaret Shirley, soprano; Mrs. Rose Lutiger Gannon, contralto; Miss Carol Robinson, piano; Miss Mignonette Schruta, violin; Miss Edith Clyde, harp, assisted by Miss Olga Matuska, piano, and Dr. Frank J. Novak, 'cello.

The program follows:

Organ Fantasie and Fugue, G minor.....Bach-Liszt
Miss Carol Robinson
Och vien, non tardar (Le nozze di Figaro).....Mozart
Miss Margaret Shirley
Minnelied.....Brahms
Der Schmied.....Brahms
Sing to Me, Sing.....Homer
Mrs. Rose Lutiger Gannon
Harp—Miss Edith Clyde
Capriccio, B minor.....Brahms
Clair de Lune.....Debussy
Concert Etude, F sharp.....MacDowell
Miss Carol Robinson
Nymphs and Shepherds.....Purcell
Es muss ein Wunderbares sein.....Liszt
Der Lenz.....Hildach
Miss Margaret Shirley
Harp—Miss Edith Clyde
Dumky—Opus 9.....Dvorak
Miss Mignonette Schruta, violin; Miss Olga Matuska, piano; Dr. Frank J. Novak, 'cello

###

Lutton—Charles Edwin Lutton sang a group of songs at the Woodlawn Women's Club Tuesday evening, Mrs. Charles Henderson Miller, accompanying.

FIRST CONGREGATIONAL CHURCH OF OAK PARK

Music for Sunday, January 31, 1915:

MORNING

Organ Prelude—Ave Maria.....Shelley
Anthem—The Lord Is King.....Buck
Offertory Anthem—There Is a Land of Pure Delight.....Shilley

Sermon—

Response—The Golden Threshold.....Lohr
Organ Postlude—March in E Flat.....Faulkes

EVENING AT 7:45

Special Soloists—Oriental Male Quartet
E. O. Todd, tenor; W. R. Dickenson, tenor; J. K. Chapman, bass; W. A. Ward, bass
Organ Prelude—Concert Overture.....Faulkes

Double Quartet—Arise, Shine, for Thy Light Is Come.....Maker
Chorus—Jerusalem.....Gounod
Offertory Anthem—Sunset.....Van der Water
Oriental Quartet

Sermon—

Response—Double Quartet, In Heavenly Love Abiding.....Brown
Organ Postlude—The Heavens Are Telling (From the Creation).....Haydn

###

LEMUEL KILBY

Mr. Lemuel Kilby filled "Messiah" dates as follows: Indianapolis, December 6; Cornell College, Mt. Vernon, Ia., December 15; Olivet College, Michigan, January 16, and Fargo, N. Dak., January 6.

Reports and letters from all speak very highly of his work.

"Fargo Forum" says:

Mr. Lemuel Kilby, baritone, sang his solos in a remarkably musical manner. Every technical difficulty was taken with great ease of execution, especially noticeable was his cleanly articulated work in the running scale passages. His voice is resonant and he has good judgment in using it.

The following is a quotation from personal letter to Mr. Kilby from the director of the People's Choral Society of Indianapolis:

I enjoyed your "Messiah" work very much indeed. You had your interpretation and technic in superb shape, and your singing gave great satisfaction not only to me but to many others. (Advertisement.)

###

EMMERAN STOEBER RECITAL

Ludwig Becker and Th. Otterstrom will assist Emmeran Stoeber, cellist, in the following program at the Fine Arts Theater on Wednesday evening, February 3, at 8:15:

Adagio and Allegro for Violoncello.....Boccherini
(From A Major Sonata)
Concerto for Violoncello.....Volkman
Sonata for Violoncello and Piano.....Th. Otterstrom
Allegro energico
Allegretto
Lento
Lugubre—Allegro con fuoco
(First Public Performance)
Trio Op. 50.....Tschaiakowsky
Moderato assai—Allegro giusto
Thema con variazioni
Finale

AMATEUR MUSICAL CLUB

At the next regular concert of the Amateur Musical Club, to be held in Assembly Room, Fine Arts Building, on Monday afternoon, February 1, at 2:30 o'clock, a program of American compositions will be given.

Program arranged by Miss Pauline Rommeiss and Mrs. Bertha Darst Stewart; assisting artist, Mr. Rossetter Cole, reader, accompanist, Miss Eleanor Scheib.

Concerto in A Minor.....MacDowell
Andante Tranquillo, Presto
Morning Wind
Miss Marie Clement Moll; orchestral parts on second piano, Miss Olive Kriebs

Sundial Cycle.....Branscombe
Noon
In Arcady by Moonlight
Open Road

Miss Mary Ann Kaufman

By the Fireside.

Scherzando Fantastique.....Cecil Burleigh

Murmurings

Miss Minnie Cedargreen

Spirit Flower.....Campbell-Tipton

The Sleep that Flits on Baby's Eyes.....J. A. Carpenter

A Birthday Song.....MacFayden

Mrs. Orpha Kendall Holzman

Hiawatha's Wooing (Longfellow) recitation

with music.....Rossetter Cole

Mr. and Mrs. Cole

###

ILLINOIS COLLEGE OF MUSIC

The following students gave an interesting program at the college last Friday evening: Mary Jones, Clarence Jensen, Marie Egan, Myrtle Reuschle, Rose Rubenstein, Amy Berkowitz, Pearl Wilcox, Helen Rusch, Ada Markson, Maude Johnson and Willard Groom. We were also delighted to have with us the well known baritone-composer, F. E. Hathaway, who favored us with a group of his songs.

The next recital will be given, instead of this Friday, on Tuesday evening, February 2. On Friday evening, February 5, a concert will be given by the college for the Warren Avenue Congregational Church, corner Warren and Albany avenues. The first half of the program will be given by the little folk and the last half by members of the faculty.

###

APOLLO CLUB SOLOIST

Mr. Warren Proctor, tenor, was chosen from Radanovits studio, as soloist with the Apollo Club. Mr. Radanovits has reason to be proud of the work of his pupils.

###

Congratulations—Mr. and Mrs. Carl E. Craven are subjects for congratulation because of the arrival at their home on January 21 of an infant daughter, Miss NaDine Elizabeth.

William Wade Hinshaw

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2422 S. LAWNDALE AVENUE**BULBUL** W. Rhys-Herbert's Charming Operetta Performed
in New York City for European War Sufferers

It is seldom that a serious-minded musician sets his expectation over-high when called upon to attend a performance of an operetta announced for a charitable purpose and most especially when given by amateurs.

The writer was of that frame of mind when laying down the price of admission to such a performance primarily in order to help along a good cause, then also in order to pass judgment on the work of a choir which enjoys an excellent reputation in New York, and last but not least to acquaint himself with the much advertised operetta "Bulbul."

There is probably no form of musical dramatic entertainment more popular in the United States than the so-called "operetta for amateurs." It should be remembered that any "operetta for amateurs" deserving the name can be musically just as good, just as entertaining and as attractive as is any other comic opera. And this applies to the text as well as to the music. As a matter of fact, the "operetta for amateurs" stands textually on a higher plane than the average comic opera text, which allows licenses and vulgarities barred in good amateur operettas. It stands to reason that certain dramatic and musical limitations have to be observed; otherwise a work of the kind could not be presented effectively by amateurs. And in the music of an amateur operetta the average vocal range and other practical considerations cannot be disregarded, a la Wagner or Richard Strauss. Neither can its text make dramatic claims that would tax a Sir Henry Irving or a Nazimova. But a really good amateur operetta, good musically and dramatically, has not only a definite art value, but an educational one as well.

To revert to the performance in question, the real reason for the presentation of the operetta was the observance of the fortieth anniversary of the founding of the Young Men's Association of St. Peter's Evangelical Lutheran Church. The entire receipts are to be devoted to the cause of the noble work of relieving the needy widows, orphans and non-belligerents who are suffering as the result of the European conflict.

The hall selected was the centrally located Palm Garden on East Fifty-eighth street; date, January 13; program time, 8:15 p. m.; actual starting time—in order to be real precise—9 o'clock.

The opening bars of the overture convinced all present that, for one, the orchestra was made up of bona fide musicians. The Young Men's Association of St. Peter's displayed sound judgment in engaging such competent men and also in their selecting Mr. Banford as the musical director. The work of the evening showed that Mr. Banford knew his tempi and his company and was by no means making his debut as a conductor. Once or twice in the course of the performance he was called upon to show considerable presence of

mind, and he was "there with the goods." The choruses were all sung with a snap and vim. The solo parts were placed in good hands, as follows:

Tamit.....	Mr. William Rhodes Brandon
Bulbul.....	Miss Dorothy E. Bellmer
Caspian.....	Mr. E. Herman Ernst
Ida.....	Mrs. Daisy J. Tice
Lilla.....	Miss Fritz Hausermann
Alain.....	Mr. Alfred E. Harry
Dosay.....	Mr. Otto Kerkman
Justso.....	Mr. Walter A. Benkiser

Miss Bellmer (Bulbul), the prima donna, the possessor of a good, well-trained voice, sang her different solos with much taste. Mr. Ernst, as Caspian, made a very agreeable impression on the audience and at all rates surprised Princess Bulbul in the duet in the first act, "Love Is Such a Funny Thing." His work throughout was par excellence in every respect, and the audience demanded the number repeated several times.

Miss Fritz Hausermann, as Lilla, from all appearances, felt indisposed, as far as her vocal organs were concerned, which, however, did not tend to dampen her ardor otherwise. Her few solos were turned into musically accompanied recitations and were well received.

The entire chorus also deserved great praise for the willingness and attentiveness displayed in order to help make a success of the performance. Worthy of special mention was the singing by them of "Permit Us to Escort You," "A Soldier's Song" and "Croon Silver Moon," all of which were encored in no half-hearted manner.

The spacious hall was well filled. It seems a pity that only one performance of "Bulbul" was announced, considering most especially the time devoted to the preparation of the work. Costumes and stage settings were within keeping.

—*—*—

HENRIETTE WEBER'S ACTIVITIES

On February 2 Henriette Weber will deliver her lecture on "Modern Tendencies in Music" before the Tuesday Music Club of Omaha, Neb., using for illustrations piano pieces by Chopin, Liszt, Brahms, Debussy, Reger, Schonberg, Wolf-Ferrari and John Powell. The same program will be repeated in two Iowa towns on the two succeeding days.

February 5 Misses Weber and Larkin give some of their popular melodramas at the faculty recital of the Cosmopolitan School, and on February 8 programs in Davenport and Rock Island. And between these dates comes "The Juggler" at Fullerton Hall, on Sunday evening, February 7.

Misses Weber and Larkin recently gave their melodrama arrangement of "L'Amore dei tre Re" before the Woman's Club of Riverside, and they will give some short melodramas at Girton School, Winnetka, January 29.

—*—*—

Faulkner-Dietch—Worthe Faulkner, tenor, and Sidney Arno Dietch, accompanist, will make an extensive concert tour of the South, especially Florida, during the month of March.

JENNY DUFAU IN TEXAS

To Houstonian lovers of music of warmth and tone, of clarity of diction and of strength of volume, the concert of Mlle. Jenny Dufau, coloratura soprano, at the Municipal auditorium Sunday afternoon was an unusual treat. From her opening number, "Oh, Had I Jubal's Lyre," to the final gem of mellow beauty, "The Leaves and the Wind," Mlle. Dufau commanded the closest attention of the audience of 2,000 gathered in the auditorium.

In a way the program might have been called an international program, since Mlle. Dufau sang English, Irish, Scotch, French and German songs. To the people who had heard that the singer was born in one of the "lost provinces," Alsace, of French parentage, her enunciation of English words and the beauty of her expression of the words and feeling in "My Lady" was a revelation.

To single out one selection and say that was the best would be an injustice to the remainder of the program, since each number might have been termed "the best" by the lover of that particular style.

But doubtless "Wiegenlied" was as well received as any other selection and could be entered upon as a selection especially adapted to Mlle. Dufau's beauty of expression and warmth of tone. As the last note of "Wiegenlied" rose barely above a whisper and yet with the same distinctness of enunciation that the strongest notes of the remainder of the selection had, the audience sat for a minute in perfect quietness under the spell of dying music.

"Lilacs," as rendered by Mlle. Dufau, could deserve no better appellation than its own name, "Lilacs." The words, the music, both seemed to be bent upon giving the idea of the exquisite lavender flower, and the melting of the two into a perfect power of song by the singer attested to the degree of her art.

The ability of Mlle. Dufau as a coloratura soprano was particularly shown in her rendition of the Polonaise from "Mignon" and in "L'Oiseau Bleu."—Houston Daily Post, January 10.

Birmingham has had many excellent musical attractions this season—more than usual—but it can be said without exaggeration that the recital of Mlle. Jenny Dufau, coloratura soprano, at the Tutwiler yesterday afternoon, made the hit of the season.

Much was expected of this operatic celebrity, but she more than fulfilled all promises.

The fair young woman would have been exceptionally pleasing were her ability alone considered; but her personality was regularly captivating and greatly heightened the effect of her art.

Like most coloratura sopranos, Mlle. Dufau is at her best in miniatures—dainty little pieces such as made up Group No. 4 in her program. Any lover of music would have been well repaid if he or she had heard only "L'Oiseau Bleu" or "Les Filles de Cadix."

The aria from "Traviata" was sung in the operatic style and the entire program kept the audience keyed up to a rapturous pitch.

The artist was greeted with tumultuous applause and she graciously responded to several encores.

The recital was given under the auspices of Mrs. J. E. Frazier and Mrs. C. J. Sharp in the regular Sunday series. These ladies were heartily thanked after the performance, by many persons who had formed part of the audience, for having presented so delightful a singer as Mlle. Dufau.—The Age-Herald, Birmingham, Ala., January 17.—(Advertisement.)

GUSTAF HOLMQUIST

Some recent comment:

A fine audience greeted Gustaf Holmquist, the Chicago baritone, at the concert given by him Thursday evening. Mr. Holmquist is possessed of a voice of exceptional beauty, its great power being tempered to a sympathetic quality that was displayed to great advantage in numerous delightful songs.

He has achieved marked success in oratorio as soloist, and last evening his singing of the "Rolling in Foaming Billows" from the "Creation," was the greatest treat of the occasion. It was interpreted with a sincere dignity, and the tone was of marvelous beauty, for notwithstanding the heavy timbre of his voice, and its breadth, he brings it into perfect control, doing the difficult baritone roles with ease.

Mr. Holmquist added a group of Swedish and English songs, which were thoroughly enjoyed.—Rockford Morning Star.

Little can be added to what has already been said of Mr. Holmquist, who has been heard in a number of enjoyable concerts previous to this. He displays a beautiful voice of uniform quality throughout, which is rarely discerned in baritone voices. In the delightful Haydn recitative and aria, "Rolling in Foaming Billows," from the "Creation," Mr. Holmquist sang with perfect control. A group of Swedish songs was most enthusiastically applauded.—Rockford Republic.

Mr. Holmquist's voice, a bass-baritone of exceptional musical quality, full of warmth and color, is under perfect control of the singer, and it was displayed to its best advantage in the program of last night.—The Rockford Register-Gazette. (Advertisement.)

LUCILLE STEVENSON

Some press comment on the work of Lucille Stevenson, soprano, reads as follows:

Lucille Stevenson, one of the most satisfactory exponents of oratorio now before the public, gave a truly beautiful and moving rendition of the soprano solos. Deep, reverent joy characterized her singing of the beloved aria, "I Know That My Redeemer Liveth." There is nothing sensational about Miss Stevenson's oratorio singing. It is true art, ample, adequate, satisfying. "Rejoice Greatly" was sung with faultless and brilliant vocalization.—Telegraph-Herald, December 29, 1914, Dubuque, Ia.

Miss Stevenson sang once more with the success and distinction that have made her popular with Winnipeg audiences. The beauty and purity of the upper part of her voice in particular were as appealing as ever, and her interpretation revealed a thorough appreciation of Handel's style. She has a command of the technical side of her art that calls forth great admiration; her tone production seems to be almost perfect. Her simplicity of manner and her sympathetic understanding added all that was necessary to make her singing entirely acceptable.—Manitoba Free Press, January 6, 1915.

Miss Stevenson's excellent soprano voice sounded even better than on the previous evening, and she aroused special interest by singing a number of very modern compositions. One of these, which she gave as an encore, was William Dichmont's "He's Such a Li'l Fellow." Mr. Richmond belongs to Winnipeg, and the favorable reception of the song by his fellow citizens was a genuine tribute to his ability, most of the audience not knowing at the time whose song they were applauding. Of course, much was due to the singer, who rendered the song with appropriate delicacy and tenderness. Bachelet's "Dearest Night" was one of her best offerings. It reveals plenty of individuality and is full of the kind of melody that especially suits her voice and style. Cyril Scott's "Lullaby" also has much merit, and the singer rendered it with very pleasing effect. For sheer delight "Dove Song," from Mozart's "Le Nozze di Figaro," surpassed the rest of her program. Miss Stevenson possesses to a very uncommon degree the ability to reveal the latent beauty of compositions for the voice.—Manitoba Free Press, January 7, 1915. (Advertisement.)

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DR. J. E. BRINKMAN OF WATERLOO, IA. AND MISS CHRISTINE MILLER

WATERLOO, IOWA

The following article is reprinted from the Waterloo (Ia.) Evening Courier:

Culture, in the sense of an unnatural thing artificially acquired, is a travesty on education—a disgusting deceit which, after all, fails to deceive. But culture which means the development of personality, which adds fineness, intensity, toleration and democracy to the crude equipment of the undeveloped person, is a direct step toward divine perfection.

So diametrically is pseudo-culture opposed to the real thing that the first realization of the difference is more than likely to inspire bitter contempt. It is the kind which gruff men and small boys despise. And the gruff men and small boys are right. They are, in reality, proving their delicacy of taste when their senses are nauseated by the odor of sham.

Great people are always democratic. This is because they cannot become great without being genuine. And they cannot be genuine without being tolerant of the weaker and of those who have had inferior advantages. They love children and animals and nature and simplicity. They have the kind of culture which is the real thing.

All of which is a rather long and abstract introduction to the discussion of a local event. But I use it to enforce my point and my opinion that Waterloo has seen no more satisfying demonstration of the kind of culture I believe in than the program given here Wednesday evening by Christine Miller.

A song with the best voice and the best tone quality in the world can be a listless thing, a mere frame of words trimmed and clipped to fit a mere frame of notes. Or it can be an idealized reproduction of the most exquisite, the most powerful of human emotions. The former bores us in a minute. The latter fires and transports us.

A well done song, after all, is only a mood, strung to the music of the most sympathetic instrument of sound which we know anything of—the human voice. A smile, a turn of the head, a little gasp of delight prepares us for the abandonment which is to follow—a bird song, a child song, a love song, any song of happiness. An expression of haughtiness prepares us for the utterance of a Caesar or an Arab prince. Dignity attunes us to the majestic, and pensiveness to the dramatic.

It requires an artist, a personality, an actor, or actress, with the fundamental roots of high character, to lead us in these moods. Miss Miller did it and we liked it.

In her oratorio arias she subordinated her person-

ality to the grandeur of her theme. We did not get acquainted with Christine Miller while she sang those four numbers. She was mostly a voice devoted to transmitting to our ears the divine conceptions of those immortal composers, Mendelssohn and Handel.

It was in the subsequent numbers that she introduced us to her personality and held us captives, whether we would or no, to the end. She led us through the whole gamut of emotions, the whole spectrum of moods, from the piccauniny song to the despair of "Separation," from the sportive love of "Ich Glaub, lieber Schatz" to the exquisite poetry of the same passion in the "Wind Song," from the spring lilt of "April-tide" to the anguish of the woman crying in the desert for the prophet whom she could not live without.

To live these parts and to carry a large audience of mixed tastes and sympathies through all these pictures of human emotions, these colors of mountain, sea, desert and peasant cottage, without scenery and without costume, requires more than a voice, more than a mere imitator. I contend that it requires a personality and a personality which loves the little human things of every day existence even as it thrills to the big and the dramatic.

We of Waterloo who pay for these entertainments also owe the artists and the managers a vote of thanks. For such presentations cannot be measured in dollars and cents. They are a gift out of life—life at its highest, most refined, most human.

We need more of this sort of thing. It makes us forget ourselves. It breaks the constantly forming crust of provincialism and makes us again citizens of the world. It revitalizes our sympathy for the weak and the humble.

The way to die young, the way to cease living before we cease breathing, is to confine our interests, to narrow the scope of our mental and emotional activities. Our tendency in Waterloo is to concentrate on business.

There is a way to avoid this early death, this congealment of our broader humanity. That is to take advantage of such truly cultural opportunities as Waterloo affords. The person and the art of which I have been writing is one example of some rare avenues which connect us with the highest and best in the world.

Goodson—Katherine Goodson will be the soloist with the Minneapolis Symphony Orchestra (85 musicians) Emil Oberhoffer, conductor, at its concert Sunday afternoon, February 28, at Orchestra Hall, under the management of Carl D. Kinsey.

JENNY DUFAU

Following is some comment on the very successful Nashville appearance of Jenny Dufau:

Mlle. Jenny Dufau, prima donna coloratura soprano of the Chicago Grand Opera Company, appeared last night before a highly appreciative audience in the auditorium of Ward-Belmont. From the echoes that had reached Nashville of the success which had come to Mlle. Dufau, anticipation had run high, but however high it was they found its fulfillment in this artist, who entirely captivated her audience. Hers is the personality that makes her success. She is of a verity a gracious musician who pleases her audience with whatever she sings, as her applause and encores eloquently testified.

Mlle. Dufau's program was one of great diversity, making large demands of technic and musicianship. Possibly the number which best showed the timbre of her voice was that lyrical aria from Verdi's "La Traviata," "Ah Fors e Lui." This selection gave fine opportunity for the display of ornamentation of her voice, and the rich purity of her tones. She sang with a rippling flexibility and tunefulness that marks her for the artist of merit and attainment.

The program consisted of a group of the earlier composers, such as Handel, Monro and Bach, with songs from the German, French, Italian and English composers. The Schubert group is especially deserving of mention. This great master of song found in Mlle. Dufau an artist capable of giving the highest and truest meaning to his tuneful music. Tender and melodious flowed this exquisite music, losing nothing of its composer's meaning, but instead gaining new security by this artist's sympathetic interpretation. Not only had this young singer an exceptionally beautiful organ, but she had also unusually thorough and complete technic, which makes of her an artist that wins at once her audience.

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In her accompanist, Mr. Charles Lurvey, Miss Dufau had a most sympathetic and industrious pianist, whose skill made for the complete beauty of this program.

In this, the sixth number of the artist course of Ward-Belmont, Mr. Charles C. Washburn has certainly earned the gratitude of the music folk of this city. Having the choice of the best, he, with unerring skill and with the knowledge of the true musician, chose the very best. The wisdom of his choice was evinced last evening by the repeated encores of a most enthusiastic audience.—Nashville (Tenn.) Tennessean, January 20, 1915.

The appearance of Mlle. Jenny Dufau, coloratura soprano and former member of the Chicago Grand Opera Company, at Ward-Belmont College Tuesday night in a recital, takes first rank in the list of the notable musical events that have been given at the school this season. Mlle. Dufau more than fulfilled all that had been heralded of her as a singer, and she was accorded an ovation after the singing of several numbers. Especially did she win a storm of applause following her rendition of the exquisite aria from "La Traviata," "Ah For e Lui." This she sang superbly, but few of her numbers affording a superior vehicle for the portrayal of her coloratura work.

Mlle. Dufau gave a program of marked diversity, many difficult selections that made large demands on her voice being rendered in a way that stamped her as the true and finished artist. She possesses a voice capable of wide range, and its volume and richness provoked many admiring expressions from those fortunate enough to hear her. She has also the temperament necessary for the pleasing interpretation of her selections. The flexibility and purity of her tones were pronounced throughout the entire program.—Nashville (Tenn.) Banner, January 2, 1915. (Advertisement.)

Fullerton Hall—"Martha" is the subject at Fullerton Hall next Sunday evening, the soloists to be Lucille Stevenson, Louise Harrison Slade, George Sheffield and Marion Green.

FLORIAN VARKONY

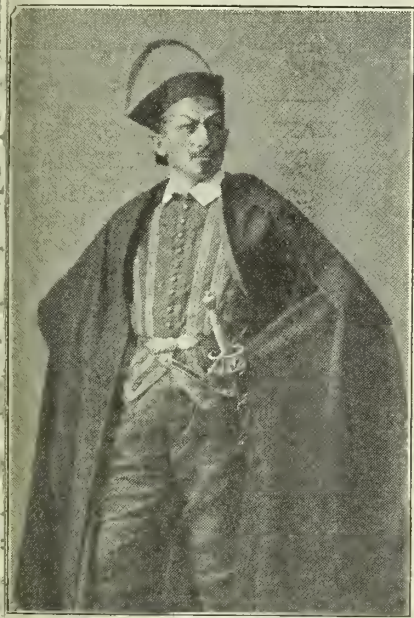
Some foreign press comments on the work of Florian Varkony, who has lately taken up his residence in Chicago:

Speaking of how Herr Varkony carried the role of 'Mephisto' in 'Faust,' the 'Pester Lloyd' said: 'Herr Varkony, both in his singing and acting, has wonderfully interpreted 'Mephisto.' The great singer displayed his complete self-control through his singing temperament, and his characteristic manner.

His devilish joy of triumph, and his fawning devotion (to Faust) had an overwhelming effect. Herr Varkony's skill in interpreting, and his wonderful tonal quality, mark him one of the greatest Hungarian singers of today.'

The 'Pesti Hirlap' said:

Herr Varkony played 'Mephisto,' and equally well, both by his acting and his singing, he defeated the evil spirit. Besides his masterful skill in character interpretation, and his colossal voice, his clear enunciation perfected his performance. At the 'Rondo' the audience burst forth with rapid applause in the middle of the scene.'



FLORIAN VARKONY

Speaking of Herr Varkony as 'Wotan' in 'Waltraute,' the 'Pester Lloyd' said:

In carrying the role of 'Wotan,' Herr Varkony has surprisingly surpassed all the other singers. He stepped into his part so quickly, and acted the character so well, that he seemed to live 'Wotan.' His grasp of the subject, his tone structure, and his clear-cut enunciation marked him as the premier performer of the evening.'

During the performance of 'Magyarország,' speaking of how Herr Varkony carried the part of 'Wicked Gaspar' in 'Der Schatz,' said:

During the performance Herr Kornay became so, thereupon Herr Varkony was forced to take the part without a moment's rehearsal. This deserves special recognition. Herr Varkony, because of his powerful voice, and his ability to act, makes him our choice for the wicked part. He should have been given the part finally. His master performance enthralled us. The first act Herr Varkony gave the wicked fellow's song of triumph with flawless technique, and ending in exultation. His acting in the wolves' ravine was so realistic that it made us shudder.'

The 'Budapesti Hirlap,' speaking of Herr Varkony as 'Escamillo' in 'Carmen,' said:

Herr Varkony as 'Escamillo' was a striking character; his storming passion, his keen insight, and his force, at all times controlled by a dignified voice, singled him out as a great singer. Especially the wonderful opening scene did he display his colossal voice control. Time and again, the enthusiasm of the audience broke in wild applause in the middle of the act.' (Advertisement.)

International College—Arnold Barber, a student of the International College of Music, is singing at the Jewish Educational Alliance on January 31.

GERTRUDE CLEOPHAS

Following is some foreign press comment on the work of Gertrude Cleophas, young American pianist who has lately returned to America and located in the Brooks-Evans Building, Minneapolis:

A clever and well schooled pianist is Gertrude Cleophas, who also possesses the musical insight which gives to her hearers the true inward significance of the composition she essays.—Berliner Morgenpost.

At the last Leschetizky class, the MacDowell concerto was splendidly played by Miss Cleophas when the Master Leschetizky sat back and gave expression to his satisfaction by nods of the head and a loud 'bravo' at the close.—British and American Post, Vienna, April, 1911.

Gertrude Cleophas has astounding strength of hand and wrist and a most beautiful full round tone which commanded immediate attention in the Bach-Liszt A Minor Prelude and Fugue. Especially well given were the smaller things of Chopin and Brahms.—Breslau General Anzeiger.

Gertrude Cleophas rendered at her piano recital in the Singakademie, April 18, the D minor concerto of MacDowell and the B minor concerto of Tchaikovsky, in both of which she had the assistance of the Philharmonic Orchestra under Kunwald. The young artist played with brilliancy and splendid rhythmic effect and won great success, particularly in her rendering of the MacDowell number. A real artist, it was a joy to note the musical clarity of her interpretative point of view and the technical skill with which she made the fact evident to her hearers. The tumultuous applause with which she was rewarded spoke volumes for her superb achievement.—April, 1912, Berlin Reichsanzeiger. (Advertisement.)

MARIE WHITE LONGMAN

After spending the summer in Europe and returning sooner than anticipated because of the war, Mrs. Marie White Longman is giving this winter some very unique programs in American cities.

In February and March she will be in Illinois and Michigan. In April goes to the Pacific Coast and during May will sing in Iowa.

Her program, which deals with old tales and legends, reads as follows:

Early One Morning.....Old English
Sally in Our Alley.....Beethoven
O Lass Mich Weinen (Iphigenia at Tauris).....Gluck
Reigen (The Dance).....Weber
I've Been Roaming.....Old English
Die Lorelei (poetic legends).....Liszt
Herr Oluf.....Loewe
Songs having to do with little creatures
Der Wachtelschlag (Song of the Quail).....Beethoven
St. Francis and the Cricket.....Loewe
Bauerlein, Bauerlein (the farmer receives a tiny visitor).....Taubert
The Robin and the Master (Why the robin has a red breast).....Kramer
Caecilie.....Strauss
O, Leave Me Not, Friend of Mine.....Tchaikovsky
Tramping.....Wolf
Story of Sneewittchen (Snow White), an old German fairy tale

Introduction
Song of Tom, the Dwarf
In the Forest
In the House of the Dwarf's
The Discovery
The Queen and Her Mirror
The Queen and Sneewittchen
Finale

COSMOPOLITAN SCHOOL OF MUSIC

The second of the series of artist recitals will be given in the Auditorium Recital Hall on Friday evening, February 5. The program will be given by Mrs. W. S. Bracken, Miss Bertha Hart, Miss Anne Larkin, Miss Henriette Weber and Mr. Gordon Campbell.

Mrs. Bracken gave a song recital at Mt. St. Joseph College at Dubuque on January 27.

A pupils' concert will be given at the Auditorium Recital Hall on Saturday afternoon at 3 o'clock.

"MESSIAH" AT NEW FIRST CHURCH

The second performance of "The Messiah" will be given this (Friday) evening at the New First Congregational Church under direction of H. Augustine Smith, with John Doane at the organ.

The soloists will be Lucille Stevenson, Rose Lutiger Gannon, M. J. Brines and Gustaf Holmquist.

WANT ADVERTISEMENTS

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FREDERICA DOWNING

GERHARDT

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The Music Festival held on January 8 proved a great artistic as well as financial success. For many months past Professor Dett has been at work with his mighty chorus of 900 to share the program with Helen Ware, the eminent interpreter of Hungarian and Slav music.

The chorus was preparing a great surprise for Helen Ware, viz.: two Hungarian Folksongs. These they sang with that wonderful emotional and rhythmic feeling which characterizes the Negroes' musical activities in every field.

Helen Ware chose the Saint-Saens Concerto in B minor for her big number. This perhaps, more than any of the other modern concertos, appealed to our music lovers who seek, first and last, melody and rhythm.

Helen Ware rose to great heights in her rendition of the concerto during the last part of which her audience was wrought up with enthusiasm equaled only by that brought forth by her Hungarian numbers.

Robert Braum was given a hearty reception for his musicianly and spirited playing of the solo numbers as well as the accompaniments for Miss Ware.

Following the impressive singing of the plantation songs by the ensemble chorus, Miss Ware played a group of solos of which the "Chant Negre" by Kramer, and her own arrangement of a Hungarian love song won Miss Ware mighty rounds of applause.

Mr. Dett's choral arrangement of "Listen to the Lambs" proved a fine work of musicianship, and in conducting it he brought forth from his chorus those fine nuances of phrasing that have made his work and the splendid chorus famous in musical circles.

When interviewed on her return to New York, Helen Ware was bubbling over with enthusiasm, and spoke of her Hampton experiences with the greatest appreciation:

"I have always been interested in the negroes of our country and have at all times appreciated their inborn talent for music, therefore it was with great pleasure that I anticipated my visit to Hampton Institute, Va. But I never dreamed of the inspiring sights and sounds that were in store for me.

"The students of Hampton are members of a race which has every reason to be sad, and yet they are the gladdest people I know of. They are busy from 5 o'clock in the morning till bedtime, but they sing at their work and are earnest in their studies. They march to luncheon to the time of a splendid band, then as they stand in the great dining hall they chant their thanks for their food. At evening they gather and sing their prayers.

"But a greater treat was in store for me. At the concert 900 of them sang plantation songs, also a great choral developed from one of the songs of Nathaniel Dett, the splendid music director of Hampton school. Such a chorus I have never even imagined. What clear, fresh voices, haunting rhythm, harmony, and most wonderful of all, the crescendo and decrescendos, the great fortes and whispering pianissimos.

"I was told afterwards that they produced the swelling and dying away of a chord by instinct. One by one without any previous arrangement they would enter or

leave the huge ensemble. One could imagine a great organ played by a hand divine.

"True, they are inspired by their leader or 'Major,' a large handsome negro, who sings the song over and then begins to conduct.

"It was a new experience for me to be entertained in such royal fashion by my audience. I was confident they were all fellow musicians and I only hope they enjoyed my performance as well as I enjoyed theirs.

"The next morning at 6, I was awakened by a muffled roar of laughter, whistling and singing just outside my window. Like a flash it occurred to me that this place was not Hampton but 'Happy Town.' And it is, because of their instinct for music, rhythm and laughter. They work while they learn and sing while they work.

"There is music and sunshine everywhere."

MR. DELAMARTER'S "THE FAUN" IS PLAYED BY THE ORCHESTRA

The following comment was made in the daily press on the overture to a fantastic comedy, "The Faun," by Eric DeLamar, which was played by the Chicago Symphony Orchestra last week:

Mr. DeLamar's overture to a fantastic comedy, "The Faun," was heard here for the first time last season at one of the "American composers' concerts. Since then Mr. DeLamar has evidently amplified the expression of his thought, and to my ear lost something of the spontaneity which was so infectious at the first hearing. The opening sounded familiar with the same fresh, unexpected note, but there were places where it seemed as tho he had drawn out the thought more in accordance with what was considered proper for a concert overture than as a natural expression of what he had in mind. Mr. DeLamar has so much creative vigor in his thought that one would almost wish he might shut himself away from everybody, writing just as the thing came to him whether it were long or short. He was forced to come out onto the stage several times in response to the applause of the audience.—The Evening Post.

"The Faun," otherwise described as an overture to a fantastic comedy, and composed by the Chicago musician and ex-critic, Eric DeLamar, came to second hearing yesterday, its first performance having been under the direction of Glenn Dillard Gunn early last season. Since that time it has been to certain extent rescored and, since it was played by a larger orchestra yesterday, it took on a brilliance which it did not possess on the former occasion.

Brief as it is, it is cast along the lines of some highly original thinking. In this, as in his subsequent works, DeLamar shows a marked gift for independent expression, sprightly rhythm and a feeling for orchestral color.—The Journal.

Eric DeLamar's overture to a fantastic comedy, "The Faun," slightly revised, made a decided success with the audience, the composer being compelled to appear on the stage a number of times to acknowledge the insistent applause. It is light and even in style, its themes are handled with originality, and orchestral color and atmosphere give it a certain piquant character.

It is in the sustained sections that our Chicago composer has not yet found himself. The theme here afford but little contrast to the more sprightly and brilliant sections of the work.—The Examiner.

Mr. DeLamar's overture, "The Faun," a musical characterization of a comedy by Edward Knoblauch, was not a novelty, inasmuch as it was one of the chief features of a program of American works given by Glenn Dillard Gunn and the Chicago Symphony Orchestra in 1913. Then it spoke eloquently of its creator's cleverness; it was no less eloquent yesterday. The piece is colored with those qualities of lightness and humor which a salient and attractive features of Mr. DeLamar's style. It is modern in expression, and it shows a common grasp of the things which orchestrally are effective; moreover, it does not, as so many modern productions do, permit the listener to become bored.—The Herald.—(Advertisement.)

HAZEL HUNTLEY

Miss Hazel Huntley, Chicago contralto, spending a few weeks in New York, after which she returns to her work in Chicago.

Her success in her eastern tour is shown in the press notices herewith given. Miss Huntley was soloist at an organ recital in the First Presbyterian Church in Springfield, Mass., on January 10, and sang at vespers at Smith College, Northampton, Mass., on the 17th.

She has many return engagements in the east for next spring.

Miss Huntley has a contralto voice of great richness and much dramatic power and gave all her recitals in such a manner as to gain the hearty approval of her audience. She has a pleasing personality and no mannerisms.

The first group of songs were in English and in these, as in all her numbers, her diction was very clear, all her words being perfectly understood. She next gave a group of German songs and these, with the group of French songs which followed, were given in a very artistic manner, the third one of the French group, "Les Roses d'Hiver," gaining much favor with her hearers. Tosti's "Ave Maria," was given between the German and French groups and was very feelingly rendered.

A group of five English songs were well received and served to show the versatility of the singer.

Miss Huntley's voice is at its best in the more somber songs, which is perhaps true of most contralto voices, although "Good Morrow," by Pette, was in lighter vein and was one of the most pleasing of the English group.

A proof of the singer's hold upon her audience is in the fact that she was recalled for two numbers at the end of the printed program, the first of which "Prayer," by Starr, she sang to her own accompaniment. For the last she gave "Melisande in the Wood," by Goetz.—Gloucester (Mass.) Times.

Miss Huntley has long ago won her way into Springfield's favor, and no one was surprised at the warm, rich quality of her voice in such a glowing air as the ever-popular "He Shall Feed His Flock," given with its fullest and most poetic emphasis.—Springfield (Mass.) Times.

Miss Hazel Huntley, contralto, of Chicago, gave a song recital last night in Assembly Hall. Miss Huntley has the sterling gifts—or are they acquisitions?—of intelligence and good taste, in addition to a beautiful voice. She presented a program containing Russian, German, French and English songs, chosen for the greater part, from the works of living composers. Miss Huntley grasped the spirit and the attitude of mind which distinguished these diverse temperaments, that makes the Russian stern and melancholy, or the Frenchman delicate and repressed in his expression. She delivered the songs with evident understanding of their inner meaning.

With a rich, sonorous voice, almost flawlessly even throughout the entire range, Miss Huntley is successful in a reposeful, sustained type of song. Tschaikowsky's two songs, "A Night in July," and "To the Forest," and Hahn's "Infidelite," gave Miss Huntley opportunity for impressive use of her best qualities. In "Infidelite" she held the breathless attention of her audience. The single listener who communicated with her neighbor in a sibilant whisper just as this song closed, must have been happy with the success of her effort.—Northampton (Mass.) Gazette.

Hazel Huntley was well known as a choir singer when she was in this city; since then she has had a larger experience, and her singing last evening had a pleasing firmness and breadth. Specially good was "He Shall Feed His Flock," in which the rich mellow contralto air finds a fine contrast in the soprano sequel.—Springfield (Mass.) Republican.

Of the soloists considerable interest centered in the reappearance here of Hazel Huntley, contralto, who not so very long ago was familiar to Springfield people as a choir singer. As an artist she has grown since last we heard her and there was great delight evidenced in her work last evening, notably in her rendition of "He Shall Feed His Flock," in which she especially distinguished herself.—Springfield (Mass.) Daily News.—(Advertisement.)

Drake School—Harold Fullen Ayres, a youthful student with Earl Drake at the Drake School of Music, will give a violin recital at the Auditorium Recital Hall this (Friday) evening.

THE STANLEY-INGRAM RECITAL IN ST. JOSEPH, MO.

The St. Joseph News-Press of Wednesday, January 13, contained the following comment upon the recital given by Helen Stanley and Frances Ingram in that city:

Miss Helen Stanley and Miss Frances Ingram gave a recital at the Auditorium last night which more than sustained the high standard of the series of concerts under the local management of Mrs. Francis Henry Hill. Singers of greater fame have appeared but none has given greater enjoyment that did these two amazingly talented women. Miss Ingram opened the program with "Che Faro Senza Euridice," by Gluck, and her voice was a revelation. It seemed to leave nothing to be desired. It is an enormous rich contralto under wonderful control. Her dramatic ability was instantly shown and was sustained throughout her numbers. Schubert's "Gretchen Am Spinnrade" was pitifully tragic, Brahms' "Saphische Ode" was so gracefully given that a repetition was demanded, and "Aus Meinen Grossen Schmerzen," by Franz, was exquisite. Miss Ingram gave an unusual and at the same time convincing interpretation of this exquisite verse of Heine's. After Schumann's "Frühlingsnacht" an encore was demanded, to which Miss Ingram graciously responded. Her next group included Debussy's "Il Pleure Dans Mon Coeur," Massenet's "Crepuscle," "Dawn in the Desert," by Ross, "Good Day, Susan," by Delibes, and Salter's "Cry of Rachel." "Sing to Me," by Sidney Homer, was given an encore. The first of this group, of which the translation is "Tears Fall in My Soul," was singularly well suited to Miss Ingram, for she has tears in her voice. The next number was among the gems of the evening and in the "Dawn in the Desert" her full power was shown. She has the faculty of making every song seem peculiarly suited to herself. Her voice is no less fitted for depicting the majesty of the desert than the hopeless tragedy of the mother weeping for her son, "The Cry of Rachel."

Miss Ingram's temperament and her absolutely fascinating personality should carry her far in her profession, but when there are added to these a voice as marvelous as she possesses, coupled with the polish it displays, the singer's full charm may be appreciated. Her genius embraces every quality that should enable her to rise to the heights of her profession. In the lobby the remark was overheard: "Others may satisfy the ears, but Ingram satisfies the whole soul."

Her co-star, Miss Stanley, won more and more enthusiasm from the house as the program progressed. Her first number was Debussy's "L'Enfant Prodigue," brilliantly given. Brahms' "Nachtigall" and "Standchen," Strauss' "Nacht" and "Cacilie" comprised the next group and were all characterized by a charming delicacy of interpretation. "Abend Dank" was an encore. In the next group "A Spirit Flower," by Campbell-Tipton, was dramatically sung. In "Apple Blossoms" her voice had the freshness of the springtime and Harold Osborn Smith's "The Place of Dreams," dedicated to Miss Stanley, was perhaps the best liked of her selections. It is an unusually beautiful song. After a fine rendition of Cadman's "Call Me No More," the encore, "Down in the Forest," by Ronald, was sung so delightfully that its repetition was necessary. The flower duet from "Madame Butterfly" closed the program. Miss Stanley's voice is noteworthy for its purity and clearness of tone and her work is of a very high order. It is trained to a remarkable state of development. The concert was altogether a treat long to be remembered. Mrs. Harriet Bacon MacDonald presided at the piano and won much commendation for her work.—(Advertisement.)

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Doelling-Lund—A joint recital will be given by Mae Doelling, pianist, and Rene S. Lund, baritone, at the Fine Arts Theater on Sunday afternoon, March 7, at 3:30 o'clock. Alice R. Deal will be the accompanist.

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Boston, Mass.

Editor
LESTER S. BUTLER

MID-SEASON CONCERT OF PEOPLE'S CHORAL UNION

The twelfth mid-season concert of People's Choral Union was given in Symphony Hall, Sunday night, January 17, at 7:30 o'clock. Frederick W. Wodell was the conductor, the soloists were: Mrs. Marie Stapleton-Murray, soprano; Mr. Charles Harrison, tenor; Mr. Bernard Ferguson, baritone; Miss Grace Brown, pianist; Mr. Herman A. Shedd, organist; members of the Boston Symphony Orchestra, Mr. Jacques Hoffman, principal, and the works given were:

Pater Noster (Our Father).....Verdi
Fair Ellen, Dramatic Cantata.....Max Bruch
The Legend of Granada.....Henry Hadley
(Women's voices)

The American Flag (New).....Frederick W. Wodell
(Men's voices—first time in Boston)

The chorus numbered several hundred voices and its singing was marked by prompt attack, fine tone quality, effective obedience to its conductor, true pianissimos and justly graded crescendos.

The instrumentalists acquitted themselves with the credit expected of veterans, and emphasized the steadiness apparent in the rest of the musical forces.

The soloists had been carefully chosen and added completeness to the entire performance.

The program showing the solo and orchestra numbers was:

March (Eli).....Sir Michael Costa
The Orchestra

Recit and Aria, Lend Me Your Aid (Queen of Sheba).....Gounod
Mr. Harrison

Pater Noster (Our Father).....Verdi
People's Choral Union

Recit and Aria, Ocean, Thou Mighty Monster (Oberon).....Weber
Mrs. Marie Stapleton-Murray

Cantata, The American Flag.....Frederick W. Wodell
Messrs. Charles Harrison, tenor; Bernard Ferguson, baritone, and the men's voices of the Choral Union

Musette (Second Suite L'Arlesienne).....Dizet
The Orchestra—Solo Flute, Mr. Brooke

Cantata, Legend of Granada.....Henry Hadley
Mrs. Stapleton-Murray, Mr. Ferguson, and the Women's Voices of the Choral Union

Air, In Native Worth (Creation).....Haydn
Mr. Harrison

Cantata, Fair Ellen.....Max Bruch
Mrs. Murray, Mr. Ferguson and the Choral Union

Mr. Harrison has a lyric voice and sings with intelligence but "Lend Me Your Aid" is of too big proportion tonally for a voice of his type, and "In Native Worth," while given a traditional presentation, has possibilities for broader treatment than a purely lyric voice can afford. But in all his work the directness of his appeal to the audience received ample recognition.

Mr. Ferguson was heard in "The American Flag" and "Legend of Granada" and impressed one with sincerity of purpose to depict his composer's text with truth and vividness. His voice, not large, had carrying quality, and his enunciation and declamation were commendable.

Mrs. Stapleton-Murray is the happy possessor of a personality; a platform naturalness, that would alone captivate her audience. These advantages, combined with a vocal organ of trained excellence, intense,

yet of subtle beauty, which is directed by an intellect and a sympathetic spirit, makes her appearance in a program of interest to the layman and musician.

At the present concert she sang the Weber (Oberon) Aria with effective skill and artistry. A satisfying thing was noticed about her singing: In forte passages, either in solo or with chorus, her voice rose without unpleasant shrillness, and was commandingly dominant.

It would be a pleasure to hear Mrs. Stapleton-Murray in an aria of different type from the present work.

"The American Flag," Dvorak's immortal poem beginning "When freedom from her mountain height," has been given a musical setting by Mr. Wodell, it being composed for tenor and baritone soloists and male chorus and instrumental accompaniment.

A first hearing impressed one favorably toward the work. There were passages of beauty which the chorus effectively presented, and rhythms not usual and accentuation not too often heard.

The solos were delivered with vigor and energy.

Mr. Hadley's work, "Legend of Granada," gave an opportunity for a plausible moment as the women's voices uttered the story of "Old Granada."

Some of the chorus singing in this work was the best of the evening. The soloists, too, entered into the "Legend" with sympathetic offerings, and one could almost hear "Down the lonely passes come the black bulls stamping," and see "The city's market-place, the feast-day of Madonna," as the work begins and ends.

Bruch's "Fair Ellen," admirably produced, ended the program.

April 25, Sunday night, "Samson," Handel, is to be given by the Union, and soloists, with organ and orchestra. Mr. Wodell received beautiful floral gifts in appreciation of his seven years as conductor of these concerts. L. S. B.

Hubbard Opera Talks

Havrah Hubbard, of the Boston Opera House, assisted by Floyd M. Baxter, pianist, began a series of public talks about opera, the first in Boston, in Steinert Hall, Tuesday night, December 29, with the "Love of the Three Kings," Montmezzzi, and "The Secret of Suzanne," Wolf-Ferrari, following January 12, with "Monna Vanna," Fevrier. The schedule now is:

TUESDAY, JANUARY 26, 1915, 8 P. M.
Tannhauser.....Wagner

TUESDAY, FEBRUARY 9, 1915, 8 P. M.
La Boheme.....Puccini

TUESDAY, FEBRUARY 23, 1915, 8 P. M.
Francesca Da Rimini.....Zandonai

TUESDAY, MARCH 9, 1915, 8 P. M.
Parsifal.....Wagner

Activities at the New England Conservatory

A concert by advanced students, accompanied by the New England Conservatory Orchestra, George W. Chadwick, conduc-

tor, brought an unusually large afternoon audience to Jordan Hall yesterday afternoon, January 12.

H. Read Wilkins, of Portsmouth, Va., received very enthusiastic applause for his performance of the aria, "In Native Worth," from Haydn's "Creation." An equally demonstrative reception greeted Ignace Nowicki, of New York, who was heard in the first movement of the Mendelssohn Violin Concerto in E minor.

Miss Joe Carr, of Memphis, Tenn., gave a popular rendering of the second movement of Edward MacDowell's pianoforte concerto in D minor. Other solos were Schumann, "Pianoforte Concerto in A minor," Ethel E. Perkins (Dorchester); Rubinstein, "Pianoforte Concerto in D minor" (second movement), Alice Allen (Minneapolis); Rossi, Aria from Mitrane, "Ah! Rendimi," Mrs. Marie Blain-Moore (Cambridge); Saint-Saens, "Pianoforte Concerto in F major" (first movement), Charlotte L. Woodbridge (Shanghai, China); Beethoven, "Violin Concerto in D major" (first movement), Alexander Blackman (Roxbury); Grieg, "Pianoforte Concerto in A minor" (first movement), Esther V. Wegard (Lynn).

h h h

At the Toy Theater

Sunday night, January 24, Mme. King Clark, an American singer, widow of an American teacher of singing, Frank King Clark, located for a long time in Paris and Berlin, sang in a recital with George Proctor, a Boston pianist, opening a series.

Homer Humphrey, of the New England Conservatory faculty, gave the ninth concert of the present Conservatory season, an organ recital in Jordan Hall, Monday evening, January 18. His program included the Choral Improvisation, "An Wasserflüssen Babylon," Sigfrid Karg-Elert; the Sonata (on the 94th Psalm) in C minor, by Julius Reubke; Toccata and Fugue in D minor, J. S. Bach; Fantasie in D flat major, Op. 101, Saint-Saens; Pastoral, Caesar Franck, and "Fiat Lux," Th. Dubois.

h h h

Personal

Miss Bessie Talbot Salmon sang in costume, groups of Russian and French songs at the Kennesse flamande, which was held in Horticultural Hall from January 21 to 24. Miss Salmon appeared on the date first written.

h h h

Dr. Arthur Mees, conductor of the Cecilia Society, has been re-engaged conductor of the Worcester County Musical Association for this year.

Rehearsals were begun in Washburn Hall, Worcester, Friday night, January 15, with Mrs. J. Vernon Butler, successor to Arthur J. Bassett, now president of the Association, at the piano.

The works to be heard this year are the "Children's Crusade," Pierne; "La Nuova Vita," (repeated), Wolf-Ferrari; "Dream of Gerontius," (first part), Elgar; "The Mad Fire Rides" (first time in Worcester), Hugo Wolf. L. S. B.

"MESSIAH" AT SAN ANTONIO

Before an audience of 2,000 persons last night Nat Washer predicted that San Antonio has arrived musically. It was just after the 2,000 persons, men and women, filling the new Empire Theater, had as the person arisen and with bowed heads heard the chorus of 250 voices sing in triumphant measure Hallelujah for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and He shall reign forever and ever, King of Kings and Lord of Lords. Hallelujah!"

The chorus came at the conclusion of the second part of the oratorio, "The Messiah." It appeared as the audience had been lifted to its feet, and as the last hallelujah swept with crashing melody through the big auditorium a pandemonium of applause was the tribute rendered to conductor, soloists and chorus of the Music Festival Association.

Mr. Washer urged that San Antonio be unswerving in its support of the Music Festival Association and the Symphony Orchestra. He pointed out that those who were not so conversant with great music, but could appreciate in the fullest its beauty, could find if they came continuously that they would appreciate more and more and enjoy more and more. He called H. W. B. Barnes, the conductor, to the stage, clasping his hand and paying him the tribute of being the man responsible for the great success, stating how he had conceived the idea, directed and trained the chorus and brought the famous musicians here. Mr. Washer also paid compliments to Clarence Eddy and Harold Morris.

"The Messiah," Handel's great oratorio, presented by four of New York's celebrated singers and a chorus of 250 voices under the auspices of the Music Festival Association of San Antonio, surpassed all expectations in its immaculate production. From the first sound of the great organ under the master touch of Clarence Eddy, one of the world's greatest organists, the audience which filled the house to its capacity, remained charmed throughout the program. "The Messiah" represents the ripened product of Handel's genius and reflects the noblest aspiration and most exalted devotion of mankind.

Clarence Eddy began "The Messiah" with the overture, a fugue in which the main theme is brought out in varied and beautiful registration. This prepared the way for "Comfort Ye My People," which was sung impressively by Frank Ormsby. He then followed brightly and briskly with "Every Valley Shall Be Exalted." After the last song the chorus of 250 well-trained voices sang "And the Glory of the Lord." Frederick Martin's first song was "Thus Sayeth the Lord," which he followed by "But Who May Abide the Day of His Coming" in a voice rich and resonant. Miss Mary Jordan's first song was "Oh, Thou That Tellest Good Tidings to Zion." Despite the fact that Miss Jordan is an operatic singer, she is well fitted for oratorio. She was probably at her best in "He Shall Feed His Flock Like a Shepherd." In the second part of this song Miss Elizabeth Tudor answered with "Come Unto Him." The contrast of the soprano and contralto voices was beautifully brought out.

While the audience stood to the words, "The Lord God Omnipotent Reigneth," they could not help but look with pride on the large chorus of San Antonians who were working together in a manner that would do credit to professionals. There was an independence of the different voices and yet a blending into perfect whole. The solo voices were Mary Jordan, Miss Tudor, Frank Ormsby and Frederick Martin. Harold Morris, the pianist, is a graduate of the Cincinnati Conservatory of Music, where he studied under a number of masters on the pianoforte. He has appeared in two recitals here and is the official accompanist of the Music Festival Chorus, his work having been a great aid in the preparation of the oratorio. As an accompanist Mr. Morris has a great deal of ability; as a soloist he ranks among America's best.

Clarence Eddy, as a master of interpretation, keyboard manipulation and pedaling is unsurpassed. His name as one of the world's greatest organists is well deserved.

To H. W. B. Barnes and the Music Festival Association the city is indebted for one of the greatest musical treats San Antonians have ever heard and which will long hold a place in the memory of all who heard it.

While war crosses Europe, leaving behind a trail of blood and ashes, "The Messiah" passes over the world leaving behind a trail of heavenly harmonies, suggestions of the paradise of which men dream.—San Antonio Express.

—***—

American Conservatory—"Dream Faces," fantasy in one act, will be given under direction of Walton Pyre at Kimball Hall next Saturday at 3:30.

CONCERT BY THE CECILIAN SOCIETY, BOSTON

The first concert of the Cecilia's thirty-ninth season took place at Jordan Hall Thursday evening, January 21. The program, which was one of particular interest, was as follows: "Blessing, Glory and Wisdom," Bach (chorus and organ); "Les Voisins," Gevaert (chorus); "Le Sommeil de l'Enfant Jesus," Gevaert (chorus); songs—"Stizzoso, mio stizzoso," Pergolesi; "Ah! Io so" (from "Magic Flute"), Mozart; "Un verde Practicello," Wolf-Ferrari. Mme. Marie Sundelius, soprano, was the soloist. "For One Who Fell in Battle," C. Martin Loeffler (chorus); songs by Sibelius, Sjogren, Carpenter and Coleridge-Taylor (Mme. Sundelius); "St. Mary Magdalene," Vincent D'Indy; women's voices, soprano solo, organ and piano; "March of the Cameron Men," Bantock; "The Bells of St. Michael's Tower," Stewart; "Drinking Glee," Brahms (chorus). Mr. Benjamin Guckenberger was the pianist, Mr. William L. Bates was the organist, and Mr. Arthur Mees the director.

In this tumultuous world of instruments and soloists it is refreshing to hear a vigorous and well-schooled chorus sing through a program of high and serious compositions. Mr. Mees is an energetic and careful conductor, who does all that he does with great earnestness. He is a past master in the secret of making vocal effects that fairly out-do an orchestra. The contrasts and diminuendos he gets out of his chorus are wonderful to hear. The work of the society, however, as a whole, would have sounded better in a larger hall.

The work of Mr. Loeffler was new to us. It exhibited the composer's technic of writing in many admirable ways, his abhorrence of doing the expected making itself felt at every point. Without pronounced melodic form, there was, nevertheless, a great deal of stirring sentiment and eloquent pathos expressed.

The work by Bantock was good English commonplace. While the closing chorus by Brahms showed the incorruptible quality of this master from the first note to the last, and the singers themselves gave a wonderfully spontaneous performance of it, it reminded us that the day of absolute music is not over, and that German influence upon it is not dead.

Mme. Sundelius' numbers were well chosen and greatly enjoyed. Her appearance in the D'Indy cantata was perhaps the saving element in a work that has in itself little distinction. It is not often one hears the Swedish language sung by one who knows it, and therefore to hear Mrs. Sundelius sing her own language is to gain a new impression of an all-too-little known realm of song.

M. E. BENEDICT.

LESLIE SCHUTTE'S CONCERT

The concert of Leslie Schutte to be given at Masonic Temple in Austin, announced in Music News for February 1, has been postponed to Monday evening, February 8.

The concert will be the artistic event of the season in Austin and will draw a very large audience, as Mr. Schutte is very popular, and this will be his last appearance previous to his trip to the west, which will be undertaken on account of his health.

**FLORENCE MACBETH**

Prima Donna Coloratura.—Some Press Comment on Miss Macbeth's Operatic Work

Florence Macbeth, the coloratura soprano, following her Chicago appearances with the Century Opera Company has started a tour of concerts in the West.

Some of her recent Chicago and New York press criticisms are here attached:

Miss Macbeth made a successful appearance in the role of Olympia.—Chicago Herald, December 9, 1914.

The Century Company performed "Lucia di Lammermoor" . . . Miss Macbeth made a great success and took more curtain calls than it was easy to count.—The Chicago Tribune, December 30, 1914.

She disclosed admirable quality of tone in the upper range and the bravura of the Mad Scene was excellently set forth. Miss Macbeth did not finish her artistic labors without evidence on the part of her listeners that those labors had been enjoyed, for there were presentations of flowers when she and some of the other artists appeared before the curtain.—The Chicago Herald, December 17, 1914.

Miss Macbeth sang her Mad Scene with a great sense of the beauty of the music and she was without exception in tune.—The Chicago Tribune, December 17, 1914.

As on the former occasion, she showed herself to be an expert specialist of coloratura parts, singing the florid music quite as exactly and with rather more ease and suavity than before.—Chicago Daily Journal, December 9, 1914.

Her rendition of the Mad Scene was a real vocal achievement, and her limpid tonal emission, her clear staccato passages, the flexibility with which she sang the cadenzas, and the high tones which she struck, were all done naturally and musically, and without the slightest apparent effort.—Chicago Examiner, December 17, 1914.

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Goldmark Reminiscences

By HELEN WARE

One by one they go, the old masters of the Hungarian school—Popper, the most jovial of all artists, is followed by his countryman, Goldmark. Both have lived to see the results of their splendid work, both of them returned to their beloved country, where they rested in peace on their laurels as if living up to the last letter of: "Extra Hungaricum non vita est."

On afterthought, to be sure Goldmark did not do much "resting." Ever young in spirit, like Popper who departed before him, melody flowed from his soul to his last days.

During my last tour in Hungary he lived down in Abbazia, on the shores of the Adriatic, where he wove his divine melodies, working industriously many hours day after day. After his day's work was over the "Meister" would strike out for a brisk walk, and with bared head, erect and sprightly, he would kick up the white sand on the beach.

I cannot avoid continually mentioning Popper's name in connection with Goldmark, for both of these men were artists of majestic appearance and worldly culture, with oceans of sunshine radiating from their souls, brilliant in conversation and witty—so witty, indeed, that on several occasions Popper was taken for a professional comedian by those who did not know him through his fame as the greatest 'cellist of his time. The bubbling humor, satire and philosophic moods of the cultured Jew seem to have reached their climax in these two artists.

Though Goldmark was born in a part of Hungary which is inhabited by the purest of the Magyars, yet it seems that in his musical creations his Jewish spirit became the supreme dominating power. Not only in his operatic and orchestral works do we find the effects of this dominating influence, but even in his violin and piano suite the andante movement is characteristically Hebrew in its expressiveness as well as form. One of his great Hungarian admirers explained this to me very convincingly. According to his theory, Goldmark was so greatly impressed with the wonderful melodic qualities of the pure Hebrew music as drilled into him by his father, the Cantor of Keszthely, that the lessons of his boyhood grew into a life work—a dearly cherished ambition to give the Hebrew influence in musical art a high and dignified position.

Unfortunately for the average American musician, he cannot form the faintest idea of the valuable lessons that Goldmark received from his early training in the synagogue's musical literature.

The Reformed Jewish Church has sadly abandoned an art that has been sponsored by most of the great Jewish composers of the past; indeed, one would search in vain for finer chorus work than that being sung at the Passover celebration in Halevy's opera, "The Jewess." The musical settings for cantor and chorus formed the most important part of the holiday services in the Hungarian Jewish synagogue. "Kol

Nidrei" (arranged by Max Bruch) is but one of the numerous masterpieces that one hears during the important services.

I have mentioned all of this so as to bring forth clearly whence Goldmark's music drew its inspiration for the wonderful Oriental colorings that we find in such abundance in his works.

During the last summer I spent in Hungary I roamed all over the picturesque country surrounding the famous "Balaton Lake" (theme of many a beautiful Hungarian folksong, vide, Hubay poems). These were the scenes of Goldmark's boyhood. Let me in truth confess that at the time I was not aware of the fact that one of Hungary's greatest musicians started his career in the quaint little city of Keszthely; but this fact was impressed upon me indelibly during the following winter, when, among my numerous engagements in Hungary, we came to Keszthely.

On our arrival at the concert hall my accompanist discovered that of our opening number, the Goldmark suite, he had only brought the piano score, forgetting to include my violin part. The local manager was summoned and after many apologies he announced the change of program. Back of the stage I heard murmurs of dissatisfaction. The mishap grieved me, for it was a most unhappy beginning for my debut there. Thinking that perhaps the Beethoven sonata which I wanted to play would not please them, I inquired of the manager why they were discontented with the substitution of Beethoven for Goldmark. I was not kept long in suspense, for he flashed back with characteristic Hungarian temperament: "Because Goldmark was born here!" Now I could understand all, but it was of no avail, for I did not dare to risk playing the suite from memory, especially after hearing such news. Never before or since have I faced an audience with such anxiety to please, but they showed their appreciation in a hearty manner.

I felt happy to have conquered my evil forebodings, but my joy was premature, for when I came out to play my last encore a gray-haired old man stood up in the audience and informed me that the music lovers of Keszthely would consider it a slight to their city if I did not play the suite. His words rang sincere, and I realized that he spoke the sentiment of the audience jammed to the doors. The suspense of the following moment was cruel. Then, as if by command, about twelve or fifteen young men offered to bring their copies. No sooner was the promise made than I had a copy of the mischief-making suite. A wonderful sensation took possession of me while playing this last (rather "first") number. It seemed as if the happiness and sympathetic spirit of that audience were playing, with me as but a mere intermediary.

It was a glorious opportunity to interpret the messages of Goldmark to some of his old-time playmates, to awaken in their memories the days when little "Karoly" played his naughty pranks and received his

liberal "lickings," as told at the banquet table after this memorable concert.

The gray-haired spokesman came up to the stage and in a hearty handshake expressed the gratitude of all.

Keszthely has lost one of its dearest and greatest sons, but as long as the waves of the Balaton wash its shores they will sing their praises of him who came to make this world better and more beautiful with his heavenly messages of melody.

EARS, BRAIN AND FINGERS

By HOWARD WELLS
(Oliver Ditson Company)

The title of this recent addition to Ditson's Music Students' Library summarizes the essentials of any instrumental musician, but the name of Howard Wells immediately centralizes the piano. The work is not, as might be at first imagined, some physiologically scientific exposition for the attainment of technic by a newly discovered short cut. It is, as named in the subtitle, "A textbook for piano teachers and pupils." The entire routine of piano instruction, from the first lesson upwards, is treated with the authority of an experienced teacher and a concert pianist. Among the features in which it differs from the regular instruction book—perhaps the principal one—is the constant interweaving of ear-training. Throughout, the student is called upon to obtain from tones alone, definite ideas other than merely whether he has struck the right or the wrong key. He is instructed in "hearing" different length notes, different kinds of time, on what beats melodies begin, dotted notes, triplets, etc., and later, the simpler harmonic combinations, phrasing, dynamics and pedaling. After all this, memorizing, the natural outcome of "watchful hearing," is both simple and pleasant, as well as being immensely profitable and even indispensable to the real musician. Mr. Wells' book aims, in short, at the impressing upon the student of the correct order of the factors named in the title; first Ears, then Brain, then Fingers; and not, as the average young pianist takes them—mostly the third, with a little of the first and a very little of the second.

In the concluding chapter are some interesting truths regarding interpretation and the essentials of art. The very extensive use of italics for purposes of emphasis, rather tends to frustrate its own purpose, on the principle of "The boy and the wolf,"

H. J. W.

GALESBURG, ILLINOIS

Madame Jane Osborn-Hannah will be the next artist to appear on the Grand Opera Artist Recitals given at Galesburg, Ill., under the management of Mme. Anna Groff-Bryant.

Madame Osborn-Hannah will be the guest of Mrs. Groff-Bryant during her stay in Galesburg, and a number of functions are being arranged in honor of the distinguished guest. The most important is a reception to be given on January 30 from 4 to 7 at the new vocal art studio of Mme. Groff-Bryant.

Meeker—Tessie Brownlee, pupil of Mrs. Alberti Meeker, gave a group of songs at St. Gertrude's Hall, Sunday, January 17.



Music in America

MILWAUKEE, WIS.

One of the most enjoyable events of the week musically was a recital by John Rankl, bass, of Chicago, assisted by Miss Ardelle Harrar, pianiste. Mr. Rankl's program was selected from the best of song literature. His voice is a full vibrant bass, at all times well under his command, coupled with such apparent sincerity for his art that although a stranger he added many to his list of admirers. Miss Harrar assists Mr. Miessner in the music department at the Normal School and as well as playing sympathetic accompaniments for Mr. Rankl chose for her solo number the first movement of a Sonata by Mr. Miessner. She has a clear cut rounded tone which showed to advantage in the Miessner composition.

It was definitely announced this week that Mills & Hollander had canceled all recitals for the balance of the season. This leaves us "concertless" with the exception of those already scheduled of the various choral societies and local talent. Mrs. Shepard, who so faithfully served the public for several seasons past, left early in November with her daughter for the east, where the latter is now devoting her entire time to her vocal studies.

The first faculty concert of the season of Marquette University School of Music occurred January 6 and presented Mr. Fink, violinist, and several of the younger members of the faculty. Miss Frances Floherty and Laura Kolman, pianists, and Charlotte Perge, contralto. Mr. Fink is a well-known musician to the Milwaukee public and played in his customary musicianly manner. Misses Floherty and Kolman are artist pupils of Admas Buell. Both showed immense strides in their work since last being heard. Miss Perge is a professional pupil of Mrs. Weaver and received unstinted praise both

from press and public. She has been filling a series of ten engagements in Waukesha for their united church services, for which work her voice is especially appealing and was recently soloist with Bach Symphony Orchestra at West Side Turner Hall.

One of the new advents this season is a chorus connected with the Grand Avenue Congregational Church under Mr. Miessner's direction. This, in conjunction with their able quartet, Elsa Bloedel, alto; Helen Coferilli, soprano; Messrs. Elhman and Russell as soloists, makes a great adjunct to the church life. They are now preparing for an early hearing of Haydn's "Creation."

Mme. Georgia Hall Quick is to be soloist at the coming Chicago Symphony Orchestra concert and at a private hearing at one of Miss Ricker's Sunday afternoon "at homes" recently played with all the fire and color of her wonderful teacher, Mme. Carreno. These delightful gatherings have been in existence for some years and the following is composed largely of the artist students of the late Julius Klauser and their musical friends. On this particular occasion were heard also Miss Alice Stone in the Stenhammer Sonata; Miss Irving in a solo group, and Messrs. Corberry and Bronson in songs. Those attending have all the pleasure of the informality of the occasion as well as the keen musical spirit pervading the air. Possibly more real pleasure is attained in moments of this kind for the musician than any other.

Brookline Presbyterian—Sunday evening, January 31, the choir of the Brookline Presbyterian Church will give special musical service. Mr. Forsyth is the director of the choir and Miss Gunn organist.

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MUSIC NEWS IN SOUTH BEND, IND.

A short visit to the beautiful and progressive city of South Bend, Ind., found musical activities moving along with unusual haste and a large proportion of the population is taking a part, or at least is interested to some extent, in the affairs which take place. Apparently there are just three factors around which these activities revolve at present, namely, the South Bend Conservatory, music in the public schools and a series of Sunday afternoon concerts given at the First Presbyterian Church.

Miss Fern Parker, the supervisor of music in the schools of the city, is a great success. She has worked out a system which applies to every grade in the city and the results already obtained are most gratifying. At the Northern Indiana Teachers' Convention, to be held at South Bend some time during the early part of April, Miss Parker will present a children's chorus as

well as a chorus of more mature years at the different sessions of the convention. Everybody around the schools seems to take a great amount of interest in music, and as is well known that is far reaching.

The large and stately First Presbyterian Church which is located in the very heart of the city, recently inaugurated a series of concerts which take place every Sunday at 4 p. m., and are given by the leading artists of the city. No admission fee is charged for these concerts and the people of the city take a sort of municipal pride in them, and turn out in great numbers. The first concert on January 10 was given by Max Miranda, organist; Miss Dora Hershenow, pianist; Mrs. Violet Shy Parks, violinist; Mr. Milton B. Griffith, tenor. Their program was as follows:

Toccata and Fugue in D minor.....Bach
Berceuse.....Dickinson
Allegro Maestoso (Third Sonata).....Guilmant

The Sea.....MacDowell
Requiem.....Homer
His Lullaby.....Bond
A Perfect Day.....Bond

Butterfly.....Grieg
To Spring.....Grieg
Wedding Day.....Grieg

Suite Gothique.....Boellmann

Chorale and Introduction
Minuet Gothique
Prayer (Priore a Notre Dame)
Toccata

Berceuse.....Godard
Dance of the Sylphs.....Goldblatt
Hejre Kati.....Hubay

Mrs. Parks
Miss Mary Doolittle, Accompanist
To a Wild Rose.....MacDowell
To a Water Lily.....MacDowell
Air de Ballet.....Chaminade

Miss Hershenow
Evensong.....Johnson
March from "Tannhauser".....Wagner

On January 17 Miss Edna Reed, organist; Paul Anderson, basso; Hans Roeder, 'celist; Grenville Tompsett, pianist, gave this splendid program:

St. Cecile Offertoire No. 11.....Batiste
Gavotte from "Mignon".....Thomas
Sonata III.....Wrightson

Miss Reed
Open the Gates.....Knapp

Mr. Anderson
Prelude from Suite No. 1.....MacDowell
Valse Coquette.....Friml

Mr. Tompsett
Peer Gynt Suite.....Grieg
Morning
Ase's Death
Anitra's Dance

Miss Reed
On the Shore.....Neidlinger
Cradle Song.....Brahms
Invictus.....Bruno Huhn

Mr. Anderson
Message of the Violet.....Leuders
The Palms.....Faure

Mr. Roeder
Pastorale.....Foote
Overture to "William Tell".....Rossini-Buck

Miss Reed
On January 24 Miss Gertrude Miller Frash, reader, assisted by Mrs. Grace Fink-Davis, soprano; Miss Wilda Shonts, violinist; Misses Edna Reed and Helen Guilfoyle, accompanists, were heard in this program:

A June Morning.....Willeby
"Captain January"—Reading.....Laura E. Richards
Persons

Star Bright (saved from a shipwreck)
Captain January (the lighthouse keeper)
Captain Nazro (of the boast Huntress)
Bob Peet (mate of the Huntress)
The Minister (in town)
Mrs. Morton (Star's aunt)
Imogen (the cow)

Mrs. Neptune (the doll)
Mrs. Frash

Violin—
Les Fariadets.....Pente
Lullaby.....Friml

Miss Shonts
"Little Grey Home in the West".....Lohr
Mrs. Davis

The concert for January 31 will be given by Miss Hazel Harris, soprano; Miss Dora Hershenow, pianist; Frank E. Kendrie, violinist, and Irvin Dolk, harpist.

Miss Dora Hershenow is one of the busiest teachers in the city. Her class at the conservatory is a large one yet she finds time to keep in fine form for concert work and fills many engagements in and out of South Bend. On Tuesday, January 26, she appeared in recital at Highland Park, Ill.

Max Miranda is also a busy teacher, having classes in piano, organ and theory. A church position and concert engagements find time in his endurance for work.

Max Wald, the Chicago pianist and teacher, spends a part of each week in South Bend, where he has a large following at the conservatory.

Frank E. Kendrie, a violinist who has made a place and name for himself in the Middle West since coming from Boston a year ago, is also connected with the conservatory, and also is head of the violin department at Valparaiso University.

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Bend musically than Milton B. Griffith, who established and is maintaining with great results the South Bend Conservatory, an institution in which that city may well feel proud. Fine studios and a recital hall make up the home of the conservatory, and its location is in the heart of the city. A large and efficient faculty teaches the big enrollment of students. Besides being the head and guiding hand of this school, Mr. Griffith teaches a splendid class of vocal pupils, has charge of the music at the First Presbyterian Church, takes a leading part in all the musical affairs in the city and for several years has been the person responsible for the big spring festival which has given the people of South Bend opportunity of hearing the best artists and orchestras of the country.

The South Bend Tribune contained the following comment from this writer's pen upon a recital given at the conservatory during our visit to that city:

"The pupils' recital given at the South Bend Conservatory of Music on Thursday evening, January 21, was a highly commendable one from many viewpoints. First of all it was clearly evident to a visitor in the city that those desiring a broad course of study in any branch of the musical arts need not go to the larger cities for that development. Milton B. Griffith, director of the conservatory, has assembled a corps of teachers which would be a credit to any school in any city. The results from study with six of these teachers was displayed by pupils who appeared on the program of Thursday night.

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"There was much pleasure derived from hearing this recital and the praise due the pupils as well as their respective teachers should burst forth in abundance. Another gratifying part of the affair was the appreciative and interested audience of goodly numbers, which gathered in the conservatory's commodious recital hall.

"The program was made up with fine judgment, both as to length and variety. The opening number was played by Master David Frank, pupil of Dora Hershenow, a pianist and teacher of whom South Bend may well feel proud to call her own. Other Hershenow pupils who appeared during the evening were Miss Ruth Stouffer and Miss Gertrude Tremel, each of whom gave a splendid account of herself, denoting at all times ample technical ability and musicianship for the work at hand.

"Max Miranda presented six of his piano pupils at this concert, namely, Vivian Bigelow, Ruth Phleger, Dorothy Lee, Miriam Wuthrich, Paul Wuthrich and Gertrude Witz. Their well chosen numbers and the splendid style in which each played was a tribute to the excellent gifts of Mr. Miranda as an instructor.

"Miss Cleo Milton, pupil of Frank E. Kendrie, was the only violinist who appeared, but she brought a welcome touch of variety into the program by her well played selection, as did Miss Florence Huntsinger, whose reading is well worthy a word of praise. Miss Marie Boles is responsible for the present attainments of Miss Huntsinger as a reader.

"Paul Anderson, who possesses an exceptionally rich bass voice, proved by the singing of a well selected song that he is reaping great benefits from his vocal studies with Mr. Griffith. Miss Valeria Van Durant played his accompaniment in a wholly satisfactory manner.

"Miss Alice Johnson, piano pupil of Max Wald, proved to be a fine young pianist in her playing of the closing number of the evening.

"Many other programs are being arranged for presentation in the near future, and judging from what was heard on this last occasion the people of the city should turn out in many more numbers and enjoy these delightful musical affairs."

H. M. B.

Bulletin—The new "Bulletin" of the I. M. T. A. may be had by addressing the President, E. R. Lederman, Centralia, Ill. The next meeting will be at Centralia, May 4, 5, 6 and 7.

KANSAS CITY

The Kansas City Oratorio Society gave "St. Paul" at the Grand Avenue Temple on Tuesday, January 19. Mr. David Grosch, formerly of Chicago, is the musical director of this organization. The chorus numbers one hundred voices and showed careful training, especially in the chorals. Mrs. Mabel Sharp Herdieu, soprano, charmed the audience with her beautiful voice and splendid interpretation. From the first words of the recitative, "and the many that believed were of one heart" to the last bit, "and they all wept sore and prayed," indeed to the last amen, her singing was exquisite. Mr. John B. Miller, also of Chicago, sang the tenor parts in an impressive manner, leaving nothing to be desired by even the most critical. Mrs. Elizabeth Blish Brookfield, of our own Musical Club, sang the small contralto part very carefully. Her voice is well suited to oratorio work. To say that Mr. Ottley Cranston of the Kansas City Conservatory of Music sang the bass part is enough in itself to insure that it was well sung. While Mr. Cranston is primarily the opera singer, his singing of oratorio is worthy of praise. The organist, Mr. Powell Weaver, and the small orchestra furnished excellent accompaniment. Mr. Grosch is to be congratulated on the success of his undertaking.

h h h

The third concert of the Symphony Orchestra was given early in January. Miss Florence Hinkle, soprano, was the soloist on this occasion. The program was:

Overture, "On the Rhine".....Hugo Kaun
 Canzona, "Voi che Sapete".....Mozart
 Symphony in C major.....Mozart
 "Ave Maria" from "The Cross of Fire".....M. Bruch
 Capriccio Espagnol, Op. 34.....Rimsky-Korsakow

h h h

McCormack will sing here in Convention Hall on Saturday evening, January 23. This concert is looked forward to with great pleasure by the people in general, although the fact that it must be given in Convention Hall is greatly to be deplored. Ten songs are on his program, as at present announced.

h h h

The next concert of the Fritschy series will be given by Elena Gerhardt. Songs by Beethoven, Schubert and Hugo Wolf make up her program, with "A Pastorale," by H. Carey; "The Bitterness of Love," by W. M. Rummel, and "Ecstasy," also by Rummel.

MARY H. FLAGG.

BUSH TEMPLE CONSERVATORY

On Thursday evening Vera Allen Woodard, soprano; Lucile Wallace, pianist; May Julia Riley, reader, and Mary Thomas, violinist, appeared in a concert before the Rotary Club at the New Morrison Hotel.

The first rehearsal of the Opera School Chorus, under direction of Sig. Parelli, will be held on January 30 at 4 o'clock.

Joseph Wynne, pianist, has been engaged for a series of concerts in Oklahoma and Texas.

A pupils' recital will be given at the Conservatory on February 5.

Northwestern—The Northwestern University School of Music Orchestra will give a program at the New Trier High School in Kenilworth this (Friday) evening and will repeat the same numbers for the benefit of the Evanston public school children, tomorrow at the Gymnasium in Evanston. Bianca Marvil, violinist, will be the soloist.

Lund—Rene S. Lund, baritone, will sing at the Rogers Park Woman's Club Tuesday afternoon, February 2. Miss Marion Lychenheim will play the accompaniments.

Ballmann—The Ballmann Orchestra give their thirteenth program at North Side Turner Hall, with the following soloists: Miss Louise Krause, soprano, and Karl Schulte, violin.

Mandy—Pupils of the artist classes of Mr. and Mrs. Frank P. Mandy will give a violin and piano program at Kimball Hall on Tuesday evening, February 2.

Burnham—A piano recital was given by Thuel Burnham in Sioux City on Thursday evening under auspices of the Heizer School of Music.

Search-Lippitt—Frederick Preston Search, cellist, and Robert Raymond Lippitt, pianist, recently gave two concerts in St. Joseph, Mo.

Rouse—Charles Rouse sang a program of MS. songs of Helen Louise Birch before the Fortnightly Club, Fine Arts Building, on Thursday afternoon.

Varkony—Sunday, January 31, Florian Varkony will be the soloist with the Paulist Choir at St. Mary's Church.

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COLUMBUS AND CENTRAL OHIO

It has been announced that the San Carlo Opera Company will be in Columbus for three evenings and one matinee, early in February.

In the studio of Professor A. R. Barrington the first of a series of student recitals was given Wednesday evening, January 20. On the following evening Professor Barrington, Miss Dorothy Ward and Mrs. Lena Arrick Heaton gave a recital in Worthington.

Monday evening, February 15, Miss Helene Pugh will make her debut at the Hartman Theater, as concert pianist. She is to appear with Franz Wilczek, Austrian violinist, and the Cincinnati Symphony Orchestra.

Mr. Bert E. Williams, assisted by Mr. Wilbur Gantz, tenor, gave a program of organ music Monday evening, January 18, at St. John's Church.

Under auspices of the Altruian Club and under the direction of Mrs. Charles T. Howe, a twilight concert was given at the Public Library on the afternoon of January 19.

The eighth free organ recital under the auspices of the Women's Music Club was given Sunday afternoon, January 17, at Memorial Hall by Miss Nora E. Wilson, organist; Miss Ruth Drinkworth, soprano, and Carlisle Moffit, basso.

Directed by Mr. Martin Boyer, with Miss Nellie Jacoby as pianist, the Canton Operatic Club will give "The Wizard of the Nile" next month.

Marcian Thalberg, Swiss pianist, gives a recital in Zanesville, January 22.

As director of the Wittenberg Conservatory and Springfield School of Music, Miss Miriam H. Weaver is conducting a series of weekly recitals for her students.

Franz Kohler of Erie, Pa., is planning a six weeks' tour of the central states next

summer, with forty musicians from Erie and Meadville in a symphony orchestra.

Dr. D. Brown has started rehearsals of a symphony orchestra in Youngstown. Formerly Dr. Brown was at the head of a music school in Macon, Ga.

The Girls' Glee Club of Ohio State University gave the twelfth annual concert Friday evening, January 15, with Miss Mary Almack as director. Professor A. R. Barrington had charge of the club's rehearsals.

In November, John McCormack had the largest musical audience in the history of Dayton, but Fritz Kreisler's hearing, February 10, will be larger, as nearly 2,000 seats were sold a month in advance of the concert. The Civic Music League established a precedent by offering the best seats for 50 cents.

Oley Speaks, composer and critic, is spending several weeks in New York City and will be absent from Columbus until February or March.

The Maurer Sisters Orchestra, now on a tour of the central states, appeared at King Avenue Methodist Episcopal Church, Columbus, Tuesday evening, January 19, and thoroughly delighted with their excellent program.

The largest chorus ever organized in Dayton held its first rehearsal a few days ago under the direction of Arthur Leroy Tebbs.

Dr. J. Fred Wolle, organist and director of the Bach choir of Bethlehem, Pa., appeared for a lecture recital before the Tuesday Musical Club in Akron recently.

At the Masonic Hall in Middletown, Wuritzer's musician of Dayton delighted a fine audience recently.

Professor Ludwig Lewisohn of Ohio State University gave a lecture on the German "Lied" a few evenings ago in the Columbus Public Library auditorium. Mrs. William C. Graham assisted by singing nine lieder.

Victor Benham made his last appearance in America as soloist with the New York Symphony Orchestra in Columbus, Thursday, January 21. He sails from New York January 23 and will appear in concert February 17 in London.

The American Male Quartet, consisting of J. M. Sawyer, first tenor and pianist; Clayton Conrad, second tenor and cartoonist; P. E. Fairchild, baritone, 'cellist and whistler, and L. E. Gilbert, basso, violinist and reader, filled a number of Ohio engagements following the Christmas holidays. They are to appear at the Masonic Temple, Price and Purcell avenues, Cincinnati, January 28.

Bohumir Kryl, noted Chicago cornetist, comes into Ohio early in February for a short tour with his two talented daughters, Josephine Kryl, violinist, and Marie Kryl, pianist. In recent weeks the Kryls have been touring the south.

The Heidelberg Glee Club appeared at Grace Reformed Church in Akron recently. Alma Gluck sang in Akron, Wednesday evening, January 20.

Mrs. Rose LeVillie Morgan, wife of a Columbia University professor, will give a lecture recital in Ohio State University chapel, Columbus, February 1. Mrs. Morgan's mission is to raise the standard of music in the home, by reawakening interest in the old folk song choruses and the best world music.

The 1915 offering of the Youngstown Opera Club will be "The Chimes of Nor-

mandy," by Planquette. The first opera given by this club was "Dorothy"—given four years ago. Professor Ralph M. Brown will conduct the music.

The Apollo Club of Dayton, under the direction of Gordon S. Battelle, is on its fourth season. A. F. Thiele is manager and Professor Clarence Day is accompanist and soloist.

Miss Ruth Dodson is giving a series of piano recitals at the First Lutheran Church of Springfield.

Recently Professor Frank Sanzo inaugurated a series of matinee concerts at Bucyrus.

Mme. Julia Culp, with Coenraad Von Bos, pianist, gave a concert at Memorial Hall, Columbus, January 12, on the Women's Music Club series. Fritz Kreisler is to appear here February 8 under the same auspices, but independently of the series. Mrs. Ella May Smith is the music club president.

Dayton music lovers heard the New York Symphony Orchestra, January 15.

Clarence Whitehill and Florence Hinkle were substituted for Josef Lhevinne on the Civic Music League's course in Dayton, January 21.

Miss Kate M. Lacey, director of the Quality Series in Columbus, returned recently from New York where she considered bookings for next season.

Professor Harry Wilson Proctor, director of the Proctor School of Music in Dayton, gave a descriptive talk on the Italian Symphony of Mendelssohn, preceding the concert by the Damrosch Orchestra in that city. He was ably assisted by Miss Alverda Sinks.

Before the Monday Musical Club of Youngstown, Mrs. W. Shelly Jacobs gave a number of operatic selections recently. Mrs. Jacobs, who will be remembered as Mayme Carrington of the Savage Opera Company, is now teaching in Youngstown.

Dana's Musical Institute Orchestra of Warren gave a concert in Epworth Methodist Episcopal Church, Youngstown, January 15.

Pavlova appeared at the Grand Opera House in Youngstown, Monday, January 18.

— — — — —

GARY, IND.

Two hundred and fifty people attended the pupils' recital given by Lida Browning White, teacher of piano, at the Library Hall last evening. The recital was a credit to both the students and to Mrs. White.

The pupils taking part were the Misses Esther Anderson, Cecelia Philgren, Herman Alschuler, Alvena Hannig, Helen Haas, Virginia Chase, Margaret Hunter, Dorothy Mayne, Mary Elizabeth White, Ruth and Florence Anderson, and William Browning White and Merrill Nusbaum.

Alice Greer Ferguson, soprano, assisted with three vocal selections, which she rendered exquisitely. Virginia White, a violin pupil of Mr. Wade Eversoll, gave the "Air Varie," by Dancia, which was greatly appreciated and showed excellent training. Florence Anderson's selection was beautifully rendered. She shows more and more marked talent at each appearance. Merrill Nusbaum, William Browning White, and Cecelia Philgren, who had never played before in a recital, did very well.—Gary Tribune.

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Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, FEBRUARY 5, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
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Copies of the paper for sale at the news counter of
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Vol. 7.

Chicago, February 5, 1915

No. 6

Editorial

HERE ARE SOME OPENINGS

Music News is in receipt of the following announcement from the Civil Service Board of the West Chicago Park Commissioners:

The Civil Service Board of the West Chicago Park Commissioners will hold the following examinations on the dates and at the places given below. Application blanks may be obtained at the office of the Civil Service Board in Union Park or at the West Park playgrounds.

Examination No. 142

Pianist—Class D, grade 1. Pay 35 cents to 45 cents per hour. Original entrance. To be held February 10, 1915, at 1 p. m., at B. A. Eckhart Park, Chicago avenue and Noble street. Open only to women and girls eighteen years of age or over on the day of the examination. Applications must be filed in the office of the Board in Union Park before 5 p. m. of February 9.

Subjects: Special subject, weight of five; experience, weight of three; educational, weight of two.

Special subject: A practical and written test in accompanying gymnasium and dancing classes.

The duties of pianist are to accompany gymnasium and dancing classes.

Note: The pianist is employed only a few hours in the afternoon and evening, and can attend school or engage in other employment when not needed at the playground. The position offers valuable experience for persons who wish to enter playground and social work.

Examination No. 144

Musical director—Class D, grade 1. Pay \$1.50 per hour. Original entrance. To be held February 11, 1915, at 10 a. m., at B. A. Eckhart Park, Chicago avenue and Noble street. Applications must be filed in the

office of the Board in Union Park before 5 p. m. of February 10, 1915.

Subjects: Special subject, weight of five; experience, weight of three; educational, weight of two.

Special subject: A test in piano playing and an oral and written test of the candidate's qualifications to perform the duties given below.

The duties of the musical director are to

Realism means Truth,
not Vulgarity;
truth of the higher as
of the lower forms;
truth of passion and
truth of manners.

—George Henry Lewes

organize and instruct orchestras and choruses at a playground and to conduct concerts and entertainments.

FRED G. HEUCHLING,

Superintendent of Employment.

January 22, 1915.

###

'TIS HARD FOR MUSIC CRITICS TO PLEASE

The following letter was published in the "Voice of the People" Department of the Tribune:

'TIS HARD FOR MUSIC CRITICS TO PLEASE

Cedar Springs, Mich., January 24.—(Editor of the

Tribune.)—I have been a subscriber of the Sunday Tribune for a long time and read with a good deal of interest the notes, comments and criticisms relating to the drama, art and musical affairs appearing in your esteemed paper. But I must say that the contributions of this man W. J. Henderson you have writing from New York City is the biggest grouch in the business. In his article entitled "Les Huguenots' a Massacre of Lyric Song," he roasts every singer in the opera, and in all of his other remarks he gives scant praise. The only good performers in his opinion are the ones that are past and gone.

"Les Huguenots," stripped of its veneer, revealed a very meager and ill fed nakedness." "Caruso cuts a sorry figure." "Mr. Braun was a barking Wotan." "Destinn was conventionally meritorious." "Hempel, in these dull vocal days, was actually brilliant." "Polacco conducted admirably, but—he is not so good as last season." "Amato's singing is unpardonably slovenly—he sings off pitch and his tone quality is simply saddening." "Miss Lagston's singing demonstrates that good contraltos are still scarce." "Bourstin would be all right if he had more repose and finish and a good violin." "Samaroff is a light running domestic pianist." "Stokowski's cheap bag of tricks with the symphony" (referring to the Philadelphia orchestra).

My diagnosis of Mr. Henderson's trouble is that he has an aggravated case of liver complaint with chronic dyspepsia, complicated with an extremely exaggerated idea of himself. I have never heard one of these artists, but other critics say they are good and the public seem to like them. Such criticisms are no pleasure to read and make everybody sore. I like to read a good, honest criticism, and if a singer is rotten the public ought to know it, but you cannot tell me they are all so rotten.

CHARLES N. BRAYMAN.

###

BAD ELEVATOR SERVICE

The Fine Arts Building is the home of Assembly Hall, Little Theater, Thurber Hall and many clubs on its upper floors, and there is scarcely an evening but that hundreds of people attend music functions of various sorts in these various places and are compelled to depend upon the elevators.

Under these circumstances it is but natural to suppose that the management of the building would provide swift and frequent service. However, the contrary is most emphatically true. No matter how many people may be wanting transportation it is the policy at the Fine Arts Building in the evenings to run only one, or at the most two elevators and these are maddeningly slow. Each car stands at the first floor a distressingly long time and the men who run them seem to care not a whit whether customers are anxious to reach the upper floors or not.



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MUSIC PAPERS VASTLY MORE IMPORTANT THAN DAILIES

Often the advertising musician gets a wrong focus on the publicity proposition and it is not uncommon to hear the "immense" circulations of the daily papers quoted as against the comparatively modest circulations of the music journals.

The big circulation of the daily has absolutely nothing to do with the matter of determining advertising value—for, out of the very many readers of the daily an infinitesimal number ever turn to the music news column or to the music advertising page.

This has been proven again and again, and out of the many thousands which read any daily there are only a few scores who attentively peruse the music news columns.

Also, the music loving and patronizing part of the public is divided in allegiance among a half dozen Daily papers, whereas, every musician and music lover of the community reads the few music papers.

And, the readers of such a journal as Music News, for instance, read it carefully. They read it all. They digest it and act upon its suggestions.

MINNEAPOLIS ORCHESTRA

In the notice of the coming concert of the Minneapolis Orchestra in Chicago, which appeared in Music News last week our printer made us say that the body is composed of thirty-five men. As a matter of fact the number is eighty-five and not only is the complement of men at the highest point but the quality is absolutely of the best throughout the Orchestra.

Furthermore, Mr. Emil Oberhoffer, the Director, is a man of the highest ideals in a musical way and has no superiors in this country as an interpreter. The concert is to be given at Orchestra Hall on Sunday afternoon, February 28, and will be the musical event of the season in Chicago.

NOT FOR SENSATIONALISM

Music News leaves all the details of Murders, Suicides and Scandals, even when they occur among musical people, for the Daily Press, which is keen for such items and considers them of more news value than the performance of fine programs.

We do not believe that such matters should be exploited at all, beyond the bare fact, and Music News, at least, will always carefully refrain from giving details in such cases.

A BENEFACTION FOR THE ORCHESTRA

Mrs. Elizabeth Sprague Coolidge of Pittsfield, Mass., daughter of the late A. A. Sprague, who was a great patron of music, has given \$100,000 as a nucleus for a pension and sick fund for the Chicago Symphony Orchestra and thereby has proven her great common sense and has

at the same time provided a perpetual memorial to her father, of the most worthy kind.

The men of the orchestra have long wanted a pension fund and most of them have been willing to work and to sacrifice in order that they might have it. Most of the directors also have wished it, but there has been an unaccountable opposition from certain sources which has, up to this time, prevented the establishment of any such fund.

The gift of Mrs. Coolidge, however, wipes out all difficulties, and the Chicago Symphony Orchestra will now be in a position to care for its sick and superannuated players in a way that has been possible for but few great orchestras of the world.

MUSIC TO COME

Friday, February 5

Orchestra Hall, 2:15, Symphony Orchestra.

Music Hall, Evanston, 8:00, Piano Recital—Esther Ward.

Fine Arts Theater, 8:15, Violin Recital, Alfred Goldman.

Saturday, February 6

Kimball Hall, 2:00, Chicago Piano College Concert.

Kimball Hall, 3:30, American Conservatory Concert.

Orchestra Hall, 8:15, Symphony Orchestra.

Monday, February 8

Masonic Temple, Austin, 8:15, Testimonial Concert to Leslie Schutte.

Tuesday, February 9

Y. W. C. A., 8:15, Piano Recital, Alfred Calzin.

DE LAMARTER ORGAN RECITAL PROGRAMS

On Thursday afternoon, February 4, Eric De Lamarter played at the Fourth Presbyterian Church, where he is organist and director of music, the following program:

Toccata and Fugue.....	Bohuslav Cernohorsky
	(18th Century Bohemian)
Dawn.....	Lemare
Evening.....	
Sonata in B flat Minor.....	Rheinberger
Grave-Allegro moderato	
Romanze	
Fantasia and Fugue	
Midsummer Caprice.....	Edward F. Johnston
Suite in Classic Vein.....	Eric De Lamarter
Overture	
Minuet	
Aria	
Rondo	
Symphony for Organ, in B Major.....	Widor
Allegro risoluto	
Moderato cantabile	
Allegro	
Adagio	
Finale	

On next Thursday afternoon, February 11, at 4:30 o'clock Mr. De Lamarter will play this program:

Chanson du Soir.....	II. Alexander Matthews
Rhapsody.....	Rossetter Col:
Improvisation.....	Lily Wadhams Moline
Adagietto.....	
Toccata.....	Eric De Lamarter

Bush Temple Conservatory—A children's concert was given at the Bush Temple Conservatory on last Saturday afternoon.

Music in Chicago

SPLENDID RECITAL HEARD AT RIVERSIDE

The music-loving populace of Riverside was given a genuine musical treat on Tuesday evening, January 26, when Monica Graham Stults, soprano; Walter Allen Stults, bass; Clarence Eidam, pianist, and



MONICA GRAHAM STULTS

A. Cyril Graham, accompanist, appeared in recital at the Riverside Town Hall under the management of Miss Rachel Busey Kinsolving. A large, fashionable and appreciative audience was present and apparently enjoyed the program from beginning to end.

The successes of the above-named artists in concert and other musical activities have been many and are well known. Added interest was taken in this particular recital because of the fact that Mrs. Stults was appearing in her old home town, which fact applies to Mr. Graham as well.

Mr. and Mrs. Stults opened the program with "Gondolieri" (Henschel), a duet very grateful to their voices and sung with splendid results, and in bringing the program to a close these two artists chose the duets, "Venetian Boat Song" (Blumenthal), "Sweet and Low" (Hollis) and a duo from "Hamlet" (Thomas), which were leading enjoyable moments of the evening.

Mr. Stults' rich bass voice is not heard in concert nearly as often as it should be. He possesses those requirements which bring real pleasure to an audience, namely, the complete command of a smooth, resonant voice, a strong personality and the power to interpret with telling effect every line of any song, apparently, which he chooses to offer. He sang as his first group "The Evening Star," from "Tannhauser," "Zueignung" (Umlauf), "Der Wanderer" (Schubert) and "Der Sieger" (Kaun). At his second appearance he sang "Vulcan

Song," from Gounod's "Philemon and Baucis," "Boat Song" (Ware), "The Monotone" (Cornelius), "How's My Boy" (Homer) and "Young Tom O'Devon." To these was added a delightful encore. This splendid and varied list of songs was given in a commendable manner throughout and were a test for any singer. Mr. Stults came through with flying colors.

Mrs. Stults sang two groups of four numbers each. The first, composed of "Vissi d'Arte," from "Tosca" (Puccini), "Le Violette" (Scarlatti), "The Children's Prayer" (Max Reger) and "Ariette" (Vidal), brought forth the many admirable sides of her art in a fine manner. She well deserved the flowers which came to her at the completion of this group. Her last numbers were "Pleurez mes Yeux," from "Le Cid" (Massenet), "Enticement" (Ruckauf), "Gaelic Lullaby" (A. Cyril Graham) and "Surrender" (Niewiadowski). Mrs. Stults possesses that clear, pure soprano type of voice which easily adapts itself to any style of song. There is real warmth and fervor in her delivery and at all times sincerity of purpose. She is a wholly satisfactory singer; it will always be a pleas-



WALTER ALLEN STULTS

ure to hear and see such a person on the concert stage.

Mr. Graham, who accompanied the singers throughout the evening in a most musicianly, sympathetic and artistic manner, came in for no small part of the applause and praise accorded the artists for his excellent attainments as a composer. He had to repeatedly acknowledge the applause which followed Mrs. Stults' singing of his lullaby, which had to be repeated as an encore to the last group Mrs. Stults sang, another delightful and musical composition from the hand of Mr. Graham.

Mr. Eidam was indeed a welcome addi-



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tion to the evening's list of good things. He is one of Chicago's best pianists and made a deep and lasting impression with the people of Riverside on Tuesday night. He played the "Prelude," G minor (Rachmaninoff), "Nocturne" (Debussy), "Octave Etude" (Sauer), "Nocturne" (Chopin) and "Rhapsodie No. 6" (Liszt). There is grace, authority and utmost finish in every line of Mr. Eidam's playing. One could not desire more than came from the instrument during the playing of these numbers. The "Octave Etude" and Liszt "Rhapsodie" apparently pleased the audience most. Encores were again granted. H. M. B.

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MR. NEUMANN'S ANNOUNCEMENTS

Rudolph Ganz, who was engaged by F. Wight Neumann for a recital to take place Sunday afternoon, February 7, telegraphed Mr. Neumann to postpone this date until his return from the coast, as his manager was able to secure for him the entire coast tour booked for Mr. Lhevinne, who was not allowed by the war department to leave Germany. Mr. Ganz' recital will take place later in the season.

— — — — —

Mme. Julia Culp will make her first appearance in Chicago this season in song recital under the direction of F. Wight Neumann, Sunday afternoon, March 14. This song recital was originally announced for February, but owing to the illness of Mme. Culp a rearrangement of her dates was necessary.

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SEBASTIAN BURNETTI

**JOINT RECITAL AT DOUGLAS PARK
AUDITORIUM**

Myrtle Elvyn, pianist, and Sebastian Burnetti, baritone, appeared in joint recital before a large and enthusiastically appreciative audience at the Douglas Park Auditorium on Thursday evening, January 28. The affair was under the auspices of the Temple Judea, and was apparently a success from every viewpoint. Not only was the crowd immense, but the artists which offered the choice, well-balanced and enjoyable program were likewise of very great value in their work of the evening.

Mr. Burnetti, who came to Chicago with many laurels hanging over him from numerous opera and concert engagements in all parts of the musical world, and who has taken a place among this city's leading voice teachers, made a great success on this occasion and won a numberless throng of staunch admirers by his brilliant singing.

His voice is of that rich, resonant quality, full and powerful throughout its extra long range, such as we hear only "occasionally." Combined with this excellent vocal equipment is deep musicianship, confidence, sincerity of purpose, unusual interpretative ability, and an artistic stage pres-

ence. His hearers felt and saw those things on Thursday night and were great in their shower of approval. Mr. Burnetti was wise in his choice of songs, all being very grateful to his voice and style of delivery. At his first appearance he sang the "Credo," from Verdi's "Otello," and "The Two Grenadiers," by Schumann, in wonderfully effective style, and the audience demanded an encore. A delightful Italian aria was the baritone's response.

At his second appearance Mr. Burnetti sang "Pastoral," by Bizet, which was wholly enjoyable; "Tambourin," by Weckerlin, which was so utterly captivating through his exceptional use of the mezzo voce that its repetition was necessary to quiet the applause, and "Vision Fugitive" ("Herodiade"), by Massenet, which disclosed in a beautiful light the high gifts of this singer along operatic lines. His voice had improved as the evening progressed, and this aria brought forth his best singing of the evening. An encore was added to this list and even its repetition was required before the program could proceed. Mr. Burnetti will indeed be welcome should he choose to sing in Douglas Park again.

Miss Elvyn, who has been heard amid the same surroundings before, achieved her usual success. Her numbers included:

Rondo Capriccioso	Mendelssohn
Nocturne, Op. 37, No. 2.....	Chopin
Marche Militaire	Schubert-Liszt
Caprice Viennois	Kreisler
Schoen Rosmarin	Kreisler
Prelude (from Pour le Piano).....	Debussy
Rigoletto Paraphrase	Verdi-Liszt
Twelve Hungarian Rhapsodies.....	Liszt

Her playing was elegant along every line and encores were demanded by the enthusiastic audience. H. M. B.

HERBERT HYDE GIVES ORGAN RECITAL

Herbert E. Hyde, organist and choir-master at St. Peters Church, played the weekly organ recital at the Fourth Presbyterian Church on Thursday afternoon, January 28.

The position of Mr. Hyde among the organists of Chicago is a leading one. His admirers are many and the occasion to hear one of his recitals is a source of much pleasure to all those which love music from the king of instruments as offered by a master of its mechanism and possibilities. At the



HERBERT E. HYDE

completion of Mr. Hyde's choice, varied and interesting program the fact was evident why he had been chosen to give one of the many splendid recitals heard at this church. It was one of the most thoroughly satisfactory from every viewpoint that has been given since the church with its magnificent organ was completed last year.

The first movement of "Sonata," No. 14, by Rheinberger, with its rich, powerful and harmonious strains of much movement made an excellent opening number as played by Mr. Hyde and the contrast offered through his following this with a "Cradle Song" by Grieg was charming indeed. The delicate flow of tone necessary to bring out the simplicity of this number came forth in a very effective manner from both the main and echo organ.

A rare portion of the program came in Mr. Hyde's masterful rendition of Bach's "Fantasie and Fuge" in D minor. Its difficulties require great technical and musical ability, two assets with which this organist is exceptionally well gifted. The Fugue was especially distinct and evenly played.

Handel's beautiful and inspiring "Largo" gave the organist ample opportunity to show his skill at using effective combinations. Its rendition was indeed an accomplishment on the part of Mr. Hyde and

those who were fortunate enough to be present should feel well repaid for their trip to the church in hearing this one number only. A short but cleverly written number written by Seeboeck entitled "A L'Antico" was skillfully played and well deserved its place upon this program.

The master qualities of this organist were again called upon in the playing of the "Chromatic Fantasie" by Thiele. He taxed the resources of the great instrument at his disposal to the full and did not find it wanting. Neither did we in the pews. It was a great piece of playing.

An "Offertory on Two Christmas Hymns," by Guilmant brought variety and added pleasure to the list of good things offered during the afternoon as did the "Andantino" by Chauvet which was given a splendid performance.

Mr. Hyde chose to close his program with "Lied des Chrysanthemes" and "Caprice Heroique" by Bonnet. Numbers well and brilliantly played were they and formed a fitting climax to the attainments reached by the organist on this particular occasion. H. M. B.

O'DONNELLOG'S OF TRAVEL

As a part of the O'Donnello on Africa Hugh O'Donnell will take his audience at the Fine Arts Theater Sunday night from Durban to Zululand, by the motion camera. It proves to be quite a surprise to Americans who believe their nation monopolizes the contrasts of civilization. Durban, the capital of Natal, is one of the most progressive cities in the world, let alone Africa. It prides itself on the immaculate character of its streets and the beauty of its parks and public buildings. Double decked street cars of the most advanced models is the established mode of locomotion and the satyr-like Zulus gaze at them with an indifference which might not be shared by a paler and supposedly more intelligent brother. On the outskirts of the city are splendid beaches where the long surges of the Indian Ocean break and roar continually. There we can see the people bathing and in the distance the porpoises cruising along the outskirts of the beach. In the interior of Zululand the chiefs are coming to pay their respects to Lord and Lady Gladstone. According to custom they have brought with them many complaints to set before their white masters. In the old days one could purchase a very satisfactory wife for two cows, now the price is nearer twenty. The high cost of living seems to have a worldwide application.

SUCCESS OF YEATMAN GRIFFITH STUDENTS

Mr. Yeatman Griffith, who has removed his studio from London to New York, has received word of the success of his students Miss Nora Jansen Dutch, soprano, who has been singing at many public and private affairs in The Hague, Holland, and Miss Lydia Griffith of Dallas, Tex., who has been meeting with marked success in her song recitals in Dallas and other cities in Texas.

Spalding—Albert Spalding will give his Chicago recital at the Illinois Theater on Sunday, February 28.

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A CHAMBER MUSIC CONCERT

The recently organized Society for the Uplift of Chamber Music on the West Side of Chicago presented a delightful program last Sunday at Stiles' Hall, Twenty-second street and Millard avenue, at the first of their series of concerts, before a very representative, enthusiastic, large assemblage of deeply interested hearers. The earnest promoters of the society are to be sincerely congratulated on the success attending their initial effort, and must feel highly gratified at the warm support so promptly accorded. Such concerts as these open up a fine opportunity for hearing chamber music of the greatest, performed by eminent and sterling artists whose devotion to their divine art leads them to these efforts to share their treasures thus broadly and generously. Artistically, socially and educationally, this effort is one entirely in the right direction, especially in a large district which up to now has had but few opportunities of the kind.

Dr. J. E. Salaba-Vojan, L.L.D., one of the most eminent Bohemian litterateurs, now resident in America, delivered the introductory address, with highly interesting and valuable comments on the works to be performed—an illuminating feature, adding vastly to the enjoyment of those not familiar with musical history, especially in this particular branch, chamber music, now being so finely brought before them. The first item, Dvorak's superb Piano Quintet, Opus 81, received a magnificent rendition by Helen Novy, piano; George Hrusa, first violin; Joseph Roda, second violin; Albert Belsan, viola, and A. V. Cerny, violoncello, whose ensemble work, in which every detail was accounted for with that strictness in taking pains of which genius is said to consist, showed their remarkable unanimity of purpose. Helen Novy gave an excellent exposition of the exacting piano part, sure and well balanced. Seldom is the 'cello heard to such advantage as in the frequently recurring solo phrases, and, in the hands of Mr. A. V. Cerny, a matured artist, the noble instrument toned forth those exquisite strains with the pathos, dignity and power they demand. Here he was as adequately answered by George Hrusa's fine violin passages, and most ably did Messrs. Joseph Roda, second violin, and A. Belsan, viola, add their excellent share.

The Bach-Gounod "Ave Maria," in which Madame Julia Pribyl-Geringer's clear, sweet soprano voice was heard to fine advantage, with accompaniment of organ and piano and 'cello obligato, was a much appreciated number, as also Mr. Joseph Hurt's selection of the "Carmen" aria, and, as encore, a charming little Bohemian folk-song. Helen Novy, the very talented young pianist, gave a powerful and thoroughly sympathetic interpretation of Napravnik's fine "Concert Fantasie on Bohemian Airs," with a brilliance and surety that delighted and won her round after round of applause, to which she responded with a charming encore number.

Of George Hrusa's violin solo, the "Faust Fantasie" (Wieniawski), nothing but the most unqualified praise can be given; his virtuosic performance was a triumph throughout, satisfying the most critical, and bringing bursts of the warmest applause till he responded with the dainty

and ever favorite "Ronde de Lutins" (Bazini). Later his excellent arrangement of Rubinstein's "Kamennoi Ostrow" for strings, piano and organ—in which Miss Hattie Kovarik rendered valuable assistance at the organ—proved one of the most deeply appreciated excerpts. "Der Freischutz" overture, joyously performed in exhilarating style by the quintet, ended an afternoon concert of unusual value and pleasure—the bright forerunner of the series arranged for Sundays, February 7 and 21 and March 7, at 3 p. m. AGNES BELDON.

A BOYS' CHORUS THAT SINGS

A visit of one hour at the Brown School, Warren and Hermitage avenues, on Tuesday afternoon, January 26, offered the privilege of hearing a boys' chorus of seventy-five voices do considerable fine singing under the direction of Miss K. Bestes. An enjoyable hour it was indeed. There was nothing special about the affair so far as the boys were concerned. It was their regular singing period, just as it takes place twice each week. This extra well-behaved class started their work with hardly a word from the director. The first sound heard was a beautifully blended humming chord, which was followed by a number of exercises with different vowel formations which were sung in perfect unison as to tempo and shading. Then came the part songs, which were beautifully sung throughout. A waltz song, full of expression, excellent tone quality and elasticity of tempo was a fine bit of singing, and the familiar "Holy Night" was given a rendition as rare as anyone ever expects to hear. The splendid reading ability of this chorus was revealed in their singing of the "Gloria" from Mozart's "Twelfth Mass," no small task for our choruses of grown-ups. The boys seemed to delight in its difficulties and bigness. Miss Bestes is apparently the right person in the right place. She knows her work and its results perfectly and seems to gain the end of her desires with little effort, either on her part or that of the boys. If anyone thinks or believes that a class of schoolboys at the age of about twelve do not take an interest in singing they should visit the Brown School on Tuesday and Thursday at 2:30 and become convinced.

Mr. Rene S. Lund, baritone, was present and besides giving a very interesting and instructive talk to the boys, set a splendid example for those desiring to become professional singers to follow. He sang three numbers, namely, "Compensation" (William Lester), "I Know a Little Girl" (Porter Steele) and Sidney Homer's "Banjo Song." His rich, resourceful voice and commendable ability as an interpreter was a genuine treat to the class and they applauded his work most vigorously. Public school children should hear more such singing as Mr. Lund offered. Miss Alice R. Deal was the accompanist for Mr. Lund and was wholly satisfactory in her part of the affairs of the afternoon. H. M. B.

Liebling Club—The regular monthly meeting of the Emil Liebling Musical Club (pupils of Mrs. L. J. Stumpf, Aimee Stumpf, and Dorothy Heywood) will be held Monday evening, February 1, at Hamlin Park Hall. There will be a short musical program, followed by a social time.

THE LITTLE THEATER

Miss Miriam Marmein made her debut at the Little Theater as a dancer last week and impressed with the originality and the beauty of her program.

She has, unquestionably, taken Isadora Duncan as her model, but Isadora never had such a congenial atmosphere in which to work (at least in Chicago) and the lighting effects provided by the Little Theater were a revelation indeed.

While much like the Duncan evolutions, the dances of Miss Marmein are, each one, distinctly original in themselves, and each one has a definite idea and a unique tone.

The shadow accompaniment for the Clown dance, for instance, is absolutely original and the "Fountain" is not only different but it is very unusually characteristic.

On the other hand, Miss Marmein's imitation of the Russian dancers is distinctly poor—the manner does not suit her at all.

The music chosen was thoroughly good and the evolutions were made to fit the pieces very definitely.

"Temptation" to a Brahms "Rhapsody" proved to be a lady-like case of delirium tremens which was, nevertheless, an interesting study. Cyril Scott's "Autumn" was made wonderfully potent and the lighting effects were superb. Grieg's "In the Hall of the Mountain King" was easily persuaded to typify "Evil" and Miss Marmein's characterization was convincing.

"The Spirit of Oyone," a Japanese study with music by Miss Marmein, was less convincing but, very likely, with much polishing it may be made a big success. It is original at any rate. "Caprice," set to Mendelssohn music, was very dainty, the "Fountain," as stated before, was of extraordinary value and "In Karnak's Hall," set to music (very badly) from "Aida," was distinctly unique in conception but not effective in the fact that the imitation of the Russian angular movements did not seem to suit Miss Marmein at all.

This young lady, however, may feel very certain that she has done something entirely worth while and that after she has studied more and has polished each of her creations to an absolute finish she may very reasonably hope for an extended success; as her work stands at present it is highly entertaining.

C. E. W.

ESTHER MUENSTERMANN

Miss Esther Muenstermann, contralto, who is filling many engagements this season, gave the musical program at the Englewood Woman's Club January 4. On February 2 she will sing at the River Forest Women's Club. On February 23 she will be one of the soloists with the Orpheus Choral Society when that organization gives a performance of "The Messiah" at the Y. M. C. A.

LECTURE RECITAL

Friday evening, February 5, Mr. D. A. Clippinger will give a lecture on the songs of Robert Schumann. He will be assisted by Mr. Robert Quait, tenor; Mrs. Charles Orchard, accompanist.

Little Theater—The following bill will be played this week at the Little Theater. Love in Danger, Three Cornish plays by Mrs. Haverlock Ellis.

GRACE METHODIST CHOIR IN GOUNOD PROGRAM

Under the energetic and alert baton of Mr. William A. Willett the chorus choir of Grace M. E. Church gave an exceedingly pleasant concert on January 25. The event deserved much better patronage than it received, for the different choruses had been well prepared, the parts were well balanced, and the tonal body good, and there was no let or hindrance to the enthusiasm of the singers. They acquired it in no small measure from Mr. Willett himself, who did everything possible to focus his means and make the musical message go straight. The program naturally included favorites,—the "Praise Ye the Father," the always and enduringly beautiful "Sanctus" and "Benedictus" from the "St. Cecilia" Mass, which have never yet been equaled, melodiously, and the "Unfold" and "Lovely Appear" from the "Redemption." The final number was the "Gallia" complete—a fitting climax, and made doubly effective by the fine spirit and understanding with which Miss Annette Pangbourne presented the pathos and sadness of the first solo, and the supreme appeal of the famous "Jerusalem" aria. Intelligent and well balanced were her approaches and climaxes, and her voice was obedient and responsive to the mental spirit dominating.

Miss Grace Grove was at the organ, capable, unflagging in zealous endeavor to support, supplement and enrich the vocal score, and also gave a good account of herself in an unfamiliar but brilliant "March Solennelle."

Mr. Collins J. Brock seemed to be a great favorite at the church, receiving the first recall offered. He sang "She Alone Charmeth" from the "Queen of Sheba," and on this occasion did the very best work that has come to the ear of the reviewer since his return to Chicago. There was a fine resonance to the voice, studied and impressive nuance and a new vigor and color

to the tones that made for keen enjoyment. Not least of his merit was the smoothness and elasticity he gave to the very angular English text.

The choir is rich in soloists. In addition to those mentioned Miss Myra Hull sang sweetly, if not always true to pitch, the lovable "Green Hill" and the "Benedictus." Mrs. O. J. Emmons has a light clear soprano and did the "Sanctus" as well as the "Ave Maria" set to the Bach study. Miss Grace Daniels has nearly everything in her favor, youth, freshness of voice, temperament and good range, but all incomplete. She sang the solo in "Lovely Appear" as well as an aria. It is to be hoped a good teacher and the valuable discipline of training may be in store for the wise husbanding and use of such rare natural gifts.

ALBERT COTSWORTH.

MRS. CHARLES L. KRUM

Monday, January 18, Mrs. Charles L. Krum and Lillian White Freyn, Mrs. Lewis, accompanist, appeared in a musical program before the Chicago Artists' Society.

Wednesday, February 3, Mrs. Krum has charge of the musical program to be given at Armour Square. Mrs. Freyn will be the assisting artist.

Gamble Hinged Company—Mr. D. A. Clippinger's fine book, "Systematic Voice Training," on which the comments have been universally favorable, has been issued by the Gamble Hinged Music Company.

Middelschulte—Mrs. Wilhelm Middelschulte will give an organ recital at St. Paul's Universalist Church on next Sunday evening. She will be assisted by Bruno Steindenz, 'cello.

Diederich—Mr. Walter Diederich sang in concerts at Kentland, Ind., on February 1 and will appear at Logansport, Ind., February 16.

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COSMOPOLITAN SCHOOL ARTIST SERIES

This evening, February 5, the following artists of the faculty of the Cosmopolitan School will appear in recital at the Auditorium Recital Hall:

Mrs. W. S. Bracken, contralto; Miss Bertha Hart, pianiste; Misses Anne Irene Larkin, and Henriette Weber, melodrams; Mr. Gordon Campbell, accompanist.

Sonata, Op. 22 Schumann
So rasch wie möglich
Andantino
Scherzo
Rondo

Ombra mai fu (Xerxes) Handel
Spesso vibra per suo gioco Scarlatti
Oh, cessate di piangere Scarlatti

Gitanjali (Tajore) Carpenter
Credo

When I Bring to You Colour'd Toys
On the Day When Death Will Knock at Thy Door
The Sleep that Flits on Baby's Eyes

Apple-Blossoms Martin-Weber
How Beautiful Were Once the Roses

The Elf's Dream turgenev-Arensky
The Barrel-Organ Alfred Noyes

Immer leiser wird mein Schlummer Brahms
Ein Jungling liebt ein Mädchen Schumann

Condescend MacFarlane
Thanks for Thy Hand Grieg

Nenia Sgambati
Toccata Sgambati

Etude Henselt

Miss Hart

ALFRED CALZIN RECITAL

Mr. Alfred Calzin will present the following program at the Y. W. C. A. Hall in Michigan boulevard, on Tuesday evening, February 9, under auspices of the Drake School of Music:

Variations on a Theme by J. S. Bach Liszt

Intermezzo, Op. 117, No. 1 Brahms

Rhapsodie, Op. 119

Nocturne, Op. 27, No. 2

Waltz, Op. 60

Ballade, Op. 52

Erotic Grieg

Humoresque, No. 1 Grieg

La Nuit Glazounov

Valse de Concert (Le Bal) Rubinstein

Nocturne, Op. 58, No. 5 Cyril Scott

Danse Negre, Op. 54, No. 5 Cyril Scott

Berceuse, Op. 11, No. 1 Liapounow

Campanella Liszt

###

DR. J. LEWIS BROWNE DEDICATES

NEW ORGAN

J. Lewis Browne, organist of St. Patrick's and Our Lady of Sorrows' Churches, inaugurated the new Austin organ in the Immaculate Conception Church, North Park avenue, on Sunday evening last. Full musical vespers prevailed, in addition to the organ numbers, the vocal forces being the combined choirs of St. Patrick's Church. The church was entirely filled with a congregation which thoroughly appreciated the splendid order of music.

###

Illinois College of Music—2831 Washington boulevard. The following students played last Tuesday evening at the college. This recital was postponed from last Friday, the regular evening. LaVera Nelson, Beulah Bassett, Roy Melind, Grace Behan, Katherine Austin, Roberta Brashear, Ralph Merrick, Frances Steinberger, Ellsworth Waters, Franklin Paul, Oscar Hollenbeck, Jessie Donaldson.

BENSON CHOIR BUREAU

The following is one of the many excellent programs presented by the Benson Concert Orchestra at the Chicago Athletic Club, Sunday afternoons, throughout the winter season. Edgar A. Benson has under his very proficient management several orchestras which give concerts every Sunday at the Del Prado and Chicago Beach Hotels as well as at other prominent Clubs. Mr. Benson, himself, a musician, having a number of years ago toured this country as a cellist in a well-known trio, has always before him in his work the high standard which is so amply illustrated by the talent



EDGAR A. BENSON

he employs and the comprehensive arrangement of his programs.

Soloist, Mr. Herbert Miller, baritone.

Overture—Hungarian Lustspiel Keler Bela

Selection—The Only Girl Herbert

I Hear You Calling Me Marshall

To a Wild Rose MacDowell

Suite—Cleopatra (in four parts) Oefmler

In Cleopatra's Barge

Anthony's Love Song

Egyptian Dance

Cleopatra's Death

A Toast Mary Turner Salter

Sacrament MacDermid

Love, I've Won You Ronald

Mr Herbert Miller.

Mr. Herman Schucher, Accompanist.

Intermission

The Opera Mirror Tobani

Containing Excerpts from Carmen, Barber of

Seville, Il Trovatore, L'Eclair, Faust, Rigoletto,

La Gioconda, Lucia di Lammermoor

Whispering Flowers Von Blon

Woodland Whispers Czibulka

March—Tannhauser Wagner

###

Rouse-Prahl—Charles Rouse, baritone, and Earl Victor Prahl, pianist, gave a program of songs by Helen Louise Birch at the Fortnightly Club last Thursday and will present a private musicale at the residence of Senator Beveridge in Indianapolis on next Sunday, when the Birch Songs will again be given.

ORCHARD SCHOOL OF MUSIC AND EXPRESSION

The following pupils program was given on Saturday afternoon at the School, 1535 Hyde Park boulevard:

Puppen-Tanz Mercadante

Melodie Maud Cameron

Aria from Lucretia Borgia Arr. by Gustave Damm

In Elfland Helen Tucker

Were My Song with Wings Provided Catherine Sefton

Se Saran Rose Hahn

Apple Blossoms Mrs. Corrinne Booth

Austrian Song Carlin Crandall

Air De Ballet J. A. Packer

Minuet Winifred Mosier

Boat Song Julia Tomlinson

Swedish Folk Song Etienne N. Mehul (1763-1817)

Bagatelle Arr. by Willy Burmeister

Little Romance Alexander Alison

Roses in June Poldini

Joy of the Morning Catherine Gardner

To a Wild Rose Gustave Damm

Erotik Schumann

The Little Grey Home in the West Kathryn Kennedy

April Morn German

Miss Ada Long

Mrs. Jean De Shon

Clarabelle Rice

Lohr

Batten

Miss Inez Tucker

###

PUPIL OF MAX. I. FISCHER

Alfred Goldman, a violin pupil of Max I. Fischel and Abe L. Shynman, pianist, will present the following program at the Fine Arts Theater this (Friday) evening.

Sonata, Op. 100 (A Major) Brahms

Allegro

Andante

Vivace

Allegretto

Mr. Goldman and Mr. Shynman

Concerto, D Minor (No. 2) Bruch

Adagio

Recitativo

Allegro molto

Mr. Goldman

Nocturne, C Minor Chopin

Etude, B flat Minor Mendelssohn

Fantasie, Carmen Mr. Shynman

Gavotte Mr. Goldman

French Song Mozart-Auer

Humoresque arr. by Burmeister

Bohemian Dance Borowski

Mr. Goldman

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THE CHICAGO MARCHESI CLUB

The first meeting of the newly organized Chicago Marchesi Club was held Tuesday evening, January 12, at the home of Mrs. Edgar Finney, 123 East Chestnut street. A musical program of the evening included numbers given by Mrs. Eklund Scherstrom, soprano; Miss Kathryn Hillebrand, soprano; Mrs. Dove, mezzo-soprano, and Mrs. Gilbert Weeks, contralto. A musical function will be given on Tuesday evening, February 9, at the home of Mrs. Charles Wik, 5714 South Peoria street.

###

Van Sweringen—Mr. Howard Van Sweringen, whose picture is on the cover page of Music News today, is now located at 614 Fine Arts Building.

###

Hamilton—Jessie Mack Hamilton will give a studio song recital at her home, 5057 Winthrop avenue, on next Sunday at 4 p. m.

CARLILE TUCKER IN RECITAL

Mr. Carlile Tucker knows the value of environment and his song recital at the Blackstone Theater had the advantage of a well-contrasted and unique program, as well as a fine accompanist and an assistant artist who was not only very good but also distinctly different from the vast majority.

In choosing his program Mr. Tucker was careful to get great variety and much value into a short space of time, and his audience



CARLILE TUCKER

had cause to be grateful for the artistry and effectiveness of arrangement.

Mr. Tucker is a master of languages and is equally at home in Italian, French, German and English text. He enunciates all these excellently and his English pronunciation is of such value as to make the story of each song in the vernacular absolutely effective.

Also Mr. Tucker has a truly poetic feeling for his texts, and very often, too, he rises to a dramatic climax. It may be seen, therefore, that his Homer group was particularly effective, for, aside from the musical values involved, he made "Sing Me a Song of a Lad That Is Gone," "The Last Leaf" and "How's My Boy?" each one distinctly characteristic, involving also a free and effective play of color and of poetic fancy.

"Lungi dal Caro Bene" (Secchi) comprised the Italian contribution to the program; "Heimliche Aufforderung" (Strauss) and "Waldensamkeit" (Reger) were the German contributions, sung with much intensity, and "Soupir," "Chanson" and "La Jeunesse n' a q'un Temps" (Hillemacher)

and "Printemps Nouveau" (Vidal) were the French numbers, proving a particularly good enunciation of that text by Mr. Tucker, and the program contained such other English text songs besides Homer as "May the Maiden," by Carpenter, and "A Fool's Soliloquy," by Campbell-Tipton.

In all these Mr. Tucker showed much musicianship and great good taste in interpretation, and in these items he was amply seconded by his accompanist, Robert Gale Smith.

Mr. Tucker sang several encores, the most charming of which was the "Four-leaf Clover," for which he played his own accompaniment. Not only was the song well presented, but the accompaniment was exquisite, giving further proof of Mr. Tucker's talent and versatility.

The alternate artist was Gilbert Shorter, an impressionist-reader of great power and artistic finish.

Not many readers can so vitalize a story as can Mr. Shorter, and not a single one is

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TENOR

in mind who excels him in finesse of expression.

"King Robert of Sicily," "Aux Italiens," "The Duet" and "The Soul of the Violin" were all read with great expressiveness, and by way of encore Mr. Shorter gave a



GILBERT SHORTER

half dozen little skits, which were delicately humorous and dexterously pointed.

Mr. Shorter's accompaniments were played by Florence Breyspraak. C. E. W.

Prahl—Earl Victor Prahl, pianist, played at the Playgoers Club last Sunday.

STEIN CONSERVATORY

The pupils of the Stein Musical-Dramatic Conservatory certainly have the advantage of appearing on numerous and successful recitals which prove the faculty to be of the best.

Another interesting one was given last Wednesday evening by pupils of Mr. and Mrs. Stein, Mr. Erst and Mr. Hrusa. The vocal duet, the solo by Miss Reincke, the reading by Miss Dahly, and the piano solo by Miss Palmer stood out as being especially artistic, and the play, as always, was distinctly well done, Mr. Sheffield, as the impatient bridegroom, and Miss Paulsen, as the aunt, carrying off the honors.

Following is the program:

Scarf Dance	Chaminade
	Mildred Montessor
Nocturne, Op. 9, No. 2	Chopin
	Thania Vojan
All That I Ask	Coleman
The Blackbird	Weatherly
	Christine Deuel
Valse in E Minor	Chopin
	Camille Kosar
Air	Fibich
Caprice	Bigelow
	Harry Mandel
Love	Pinsuti
	Ruth Dahly—Maurice Fisher
Momento Gioioso	Moszkowski
	Anna Svikhart
Dumka	Friml
	Henry Zika
Ballade, Op. 20	Reinecke
	Marion Ledgerwood
Helene Thamre	Phelps
	Ruth Dahly
Il Bacio	Arditi
	Blanche Reincke
Autumn	Moszkowski
	Hazel Palmer
The Sheriff	Bagg
Time—The day of the wedding at Miss Adam's house	
Frances Page	Eleanor Grimm
Ethel Ross	Marion Spiegel
Inez Adams	Marguerite Sheffield
Parker Glenn	Joseph Roda
Mabel Adams	Jeanette Winters Wright
Chester Phelps	Adelbert Sheffield
Sara Adams	Dora Paulsen
John Phelps	Gerrit Fisher
Anna	Matilda Stolarsky

NORMAL PARK BAPTIST CHURCH

On December 31 the choir of the Normal Park Baptist Church sang a Gounod program to a large congregation. The following numbers were given:

Organ—Minuet	Gounod
	Miss Beulah Lee Taylor
Chorus—Send Out Thy Light	
Chorus—Nazareth. (Bass solo, Mr. Gordon.)	
Soprano solo—O Divine Redeemer	
	Miss Edna Miller
Chorus—Jesus, the Very Thought of Thee	
Soprano solo—Ave Maria	
	Miss Eva Peterson
Violin obligato, Miss Violet Ricketts	
Chorus—Songs of Praise the Angels Sang	
Tenor solo—There Is a Green Hill Far Away	
	Mr. William Griswold Smith
Chorus—Unfold, Ye Portals (Redemption)	
Postlude—March	Gounod
	Miss Taylor

Craven—The Presbyterian Choir of La Grange, under the direction of Carl E. Craven, sang, on last Sunday morning, "O Lamb of God" (Brewer) and "A Friend in the Homeland" (Havens), and Mrs. Avery and Mr. Craven were heard in the duet "I Will Magnify Thee," by Mosenthal. The personnel of the quartet is Mrs. W. G. Avery, Mrs. Carl A. Shumaker, Carl E. Craven and R. B. Hayward, with Mrs. Ethan Taylor as organist.

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A "MESSIAH" PERFORMANCE AT THE NEW FIRST CONGREGATIONAL CHURCH

H. Augustine Smith, director of the many elegant musical festivals held at the New First Congregational Church, presented his united choirs of 220 voices in two performances of the "Messiah" on Thursday and Friday evenings, January 28 and 29, to capacity crowds. The soloists were Lucille Stevenson, soprano; Rose Lutiger Gannon, contralto; M. J. Brines, tenor, and Gustaf Holmquist, bass, with John Doane, organist, and Mrs. Roscoe King, pianist, furnishing the accompaniments.

The high standard established at former festivals was well maintained throughout these performances. It is always possible that improvement may be shown, and just as possible that improvement may not be shown by a chorus as it passes through a season or many seasons, and perhaps one work is more grateful to a body of singers than another. At any rate, Mr. Smith gained some splendid and beautiful effects with his singers at this festival, which was not so prominent as heretofore, and a decided improvement was thereby disclosed. The chorus sang "And the Glory" in fine form, and their "O Thou That Tellest" was as bright and crisp as it should be to gain the proper effect. "For Unto Us" afforded the opportunity for a disclosure of improvement over their singing at former times. A splendid balance and unity of tonal volume was attained, and instead of the usual fortissimo entrance Mr. Smith held the singers down to a beautiful and very effective pianissimo, which continued to swell to a rousing and inspiring climax at the word "wonderful." It was indeed a praiseworthy accomplishment. The chorus gained the same effect in "Behold the Lamb." "Glory to God" was thrilling, as was "Surely," which is one of the most difficult of the numbers for chorus. "Lift Up Your Heads" was satisfactory and the "Hallelujah" chorus was immense. As is always the case, for the greater part of an audience, this number left a deep impression and was most vigorously applauded. The short numbers, "Since by Man," "For as in Adam" and the powerful "Worthy Is the Lamb" closed the performance. The singing of the chorus was elegantly supported by Mr. Doane at the organ, by his complete command of both the score and instrument. Mrs. King, at the piano, also filled out the ensemble to still better form.

Mr. Doane, by his excellent rendition of the overture, "Pastoral Symphony" and the difficult accompaniments which come with some of the solos, made a great success, and received a well merited share of the applause. No organist could have done better than he on this occasion.

The quartet of soloists took a great part in making the entire performance a genuine artistic success. Each of the four are singers of wide reputation, and the appearance of one alone is the occasion for a large crowd and much rejoicing on the part of an audience. Place them in a performance of the "Messiah," a work in which each has won numberless successes, and people will come from far and wide. Such was the case on Thursday and Friday

nights. People journeyed from all parts of the city to hear such a fine array of talent. The singing of these solos by Miss Stevenson, Mrs. Gannon, Mr. Brines and Mr. Holmquist has been commented upon time after time in these columns. The results and successes heretofore gained were all repeated at this time and the pleasure accorded the vast audience was gratefully returned by continuous applause.

Mr. Smith, for his excellent work at this church, deserves all the praise and support which he now receives and more, if that can be possible.

H. M. B.

COLONIAL LADY QUARTET

Eleanore Capps-Hostler, director of the Colonial Lady Quartet, had charge of the musical program of the Massachusetts Colony and Shawmut Village Clubs at the meeting held at the Auditorium Hotel. The Colonial Quartet was assisted by Miss Mary Johnson, violinist; Miss Lucile Bourke, reader; Mr. Charles Riddel, tenor, and Mrs. Fannie Barnett Preiser, accompanist. The Colonial Quartet, the personnel of which is Mrs. Hostler, first soprano; Mrs. Crum, second soprano; Miss Volckmann, first alto, and Mrs. Krebs, second alto, opened the program with the Brahms' "Minnelied," which was given a good rendition. "Snowflakes," Cowen Parks, and Schubert's "Hark! Hark! the Lark" were received with much favor and won them much applause. Mrs. Hostler and Mrs. Krebs did some splendid singing in Hildach's "Passage Bird's Farewell" that was much enjoyed. Miss Johnson gave a good account of herself in the "Faust Fantasie," Sarasate. She draws a pleasant tone from her instrument and she plays with much assurance. Mrs. Preiser furnished a splendid accompaniment.

Mr. Riddel gave much pleasure in his solo, as did Miss Bourke in a reading, "The Frogs' Singing School," Bartlett; "Annie Laurie," Buck, and "The Rosary," Nevin, were the closing numbers sung by the Colonial Ladies' Quartet, winning them much applause, that was merited. Mrs. Hostler is to be congratulated for the success of the program. The hotel management would do a great service if they would make arrangements for a piano that was at least in tune.

H. W. P.

NORA LORAIN OLIN

A recital was given under direction of Miss Nora Loraine Olin at First Presbyterian Church of Aurora on Saturday evening January 23, the program being as follows:

List the Cherubic Hosts	Alfred Gaul
The Misses Patrick and Mills, Mesdames Kelley, Dickinson, Gustafson and Mr. Fryer	
April's Message	Mary Turner Salter
Love Song	Haesche
Yesterday and Today	Gilbert Spross
Miss Grace S. Mills	
The Gypsy	Adolf Weidig
Noon and Night	C. B. Hawley
The Little Grey Home in the West	Herman Loehr
Mr. Nelson W. Myers	
June	Mrs. H. H. A. Beach
Love's Echo	Ernest Newton
Apple Blossoms	William Lester
Mrs. Flora Lindsay Kelley	
Come, Gentle Night	Edward Elgar
The Windmill	Herbert Nelson
Mr. James A. Fryer	
O for a Breath o' the Moorlands	Benjamin Whelpley
Reverie	Hahn
At Dawning	Charles W. Cadman
Mrs. Beulah Dorchester Dickenson	

CUYLER AVENUE M. E. CHURCH

The special musical service at Cuyler Methodist Episcopal Church, Sunday, January 31, had as soloists Miss Marie Edwards, organist; Miss Mabel Woodworth, violinist; Mr. Joseph Marshall, bass; Mrs. Emma Sollitt-Sherman, soprano; Mrs. Geo. Hartrick, soprano; Miss Hazel Dustin, soprano; Mrs. H. H. Williams, soprano; Mrs. Edith Quayle-Wise, contralto; Mr. E. B. Elmore, baritone; Mr. H. H. Williams, director.

That Miss Edwards is a very reliable and capable organist, is a well known fact. She played some excellent organ solos and the accompaniments were of high order. Miss Edwards gave Guilman's "Grand Chorus in D"; "Even Song," Johnson; "Grand Offertory," Batiste, and "Festival March," by Smart, during the evening, adding much to the excellent program and the pleasure of the evening. Miss Woodworth is a charming violinist, giving the Adagio from the Bruch Concerto with a fine quality and color of tone that was a pleasure. Miss Woodworth made an excellent impression, as always, and added many new admirers to her already long list. Mr. Marshall gave as his solo number "A New Heaven and a New Earth," from Gaul's "Holy City," making a good impression with his splendid voice. Later he was heard to a fine advantage in a duet with Mrs. Sherman. They gave Nevlin's "Hark! Hark! My Soul" with a fine style, both vocally and musically. The chorus under Mr. Williams' direction gave a good account of itself throughout the evening. "No Shadows Yonder," Gaul, was well done and a distinct credit to themselves. The male chorus did some good work in the Edward number, "When the Mists Have Rolled Away." The trio, "I Waited for the Lord," Mendelssohn, was given with good understanding by Miss Dustin, Mrs. Wise and Mrs. Hartrick. "Great and Glorious Is Thy Name," Mozart, was given a rousing rendition. H. W. P.

— # # # —

WILLIAM CLARE HALL ACTIVITIES

The studio of William Clare Hall in the Fine Arts building is an exceedingly busy place this season. It apparently makes little difference what day or hour a person drops into this stronghold of song, there is always to be heard a voice of extraordinary possibilities going through a lesson or one of Mr. Hall's professional pupils receiving the benefits of his services as a coach, or perhaps Mr. Hall's excellent tenor voice will be heard rehearsing his own lengthy and varied repertoire of oratorio roles, operatic arias and concert songs preparatory to the many excellent engagements which he has and is filling this season.

Detroit will hear Mr. Hall in "The Creation" in the near future, and St. Louis will hear him in Schumann's "Paradise and the Peri" when the Pageant Society of that city produces that work soon.

Other engagements equally as notable are being perfected for Mr. Hall and will be announced later.

— # # # —

Fourth Presbyterian—A Bach Cantata was given at the Fourth Presbyterian Church on last Sunday afternoon with Cora Libberton, Emily Louise Stretch and Lemuel Kilby as soloists.

THE NEW KIMBALL BUILDING

"Another large building is announced for the Chicago loop district. Its estimated cost is placed at \$2,000,000, and it will be erected by the W. W. Kimball Company on the site of the present Kimball Hall at the southwest corner of Wabash avenue and Jackson boulevard. It is the second big building project announced in the downtown district during the present week, and it serves to emphasize the rapidly improving general business conditions.

"It will also emphasize the importance of the corners of Wabash avenue and Jackson boulevard as the musical center of the city, as with the proposed new Lyon & Healy building on the site of the Wellington Hotel, at the northeast corner of the two streets, all four corners will be occupied by modern fireproof buildings owned by large musical concerns, the Steger building occupying the northwest corner and the Cable building the southeast corner.

"The Kimball Company building will be 200 feet high, the ordinance limit, and will contain sixteen stories, attic and three basements. It will front 122 feet on Wabash avenue and 109 feet on Jackson boulevard, with an extension in the rear to the alley, making an over-all extension east and west of 172 feet. The company will occupy part of the ground floor and some of the upper floors of the building with its general offices, warerooms and salesrooms. The Jackson boulevard frontage will be devoted to shops on the main, second and third floors. The upper floors will be rented for music studios and offices.

"One of the features will be the new Kimball Hall, 40x120 feet and 25 feet high, located on the second floor. The building was designed by Graham, Burnham & Co. It is planned to build it in two sections."—The Chicago Tribune.

— # # # —

FRANCIS MACKAY

Mr. Francis Mackay is presenting his pupils in monthly recitals. January 27, the following pupils at the home of Miss Bihl gave a very interesting musical program: Miss Esther Bihl, Miss Mildred Mayfield, Miss Ena Douglas, Miss Minnie Liner, Miss Dorothy Irvine, Mr. Fred Wise, Mr. Chester Tallman, Mr. Harry Blucker.

The purpose of these recitals given at the different homes is to prepare the pupils for public appearances.

SEBALD AND LEVY IN ENSEMBLE

The second ensemble evening of the series by Alexander Sebald and Henriot Levy at the Little Theater was given on Tuesday of last week and the success scored at the first evening was repeated at this time, when the Beethoven Op. 12, Bossi, E minor, and Brahms' Op. 100 (sonatas) were given with splendid success.

Mr. Levy is a pianist of the most distinct breadth and musicianship and with a graceful style which complements these qualities to perfection.

Mr. Sebald is a violinist whose technic is superb and whose musical feeling is on a like plane—the combination, therefore, of these two artists is ideal and the results obtained by them are at the highest plane of ensemble virtuosity.

The program of Tuesday was beautifully proportioned and balanced. Beethoven in his Opus 12, No. 3, is at his best; the adagio is particularly beautiful and the rondo wholly delightful.

M. Enrico Bossi, who was born so long ago as 1861, is yet distinctly ultra in many aspects of his writing.

Grove's Dictionary says: "His compositions are marked by great boldness of harmonic treatment, much originality of design and a certain severity of style. It was no doubt this last quality which induced him to give up operatic composition."

However, it is this very severity of style, combined with his originality and finish, which makes his chamber music so thoroughly fine and the Sonata in E Minor is one of his very best works. It is replete with variety and contrast and requires of the two players an immense amount of virtuosity.

The program ended with Brahms, which was not heard by this writer, but which, no doubt, served as an admirable foil to Bossi.

All three of the works were played with absolute seriousness of purpose and with a full complement of technic.

The tonal quality of both instruments was kept at the point of perfection and the interpretative thought injected was of the best.

There was present a goodly sized audience, and all friends of this kind of music will welcome the announcement that there is still another program to be given, the date of which is March 1, and this also will be given at the Little Theater, the program to include sonatas by Mrs. H. H. Beach, Brahms and Beethoven. C. E. W.

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EARL R. DRAKE PRESENTS HAROLD FULLEN AYRES

Friday evening a goodly audience assembled to hear the young violinist, Master Harold Ayres, in recital given at the Auditorium Recital Hall. Master Ayres draws a tone of good quality and power. His technique is equal to the demands made upon it, which were many. He gave a varied program in a manner that was a distinct credit to himself and his teacher. The De Beriot Concerto No. 7 was given with a fine quality of tone and a good understanding of its musical values. Master Ayres in the Mendelssohn Concerto, Op. 64, gave a very convincing reading of the Andante and Finale. "The Bee" (Schubert) and the Schubert-Wilhelmi "Ave Maria" comprised the third group. "Ave Maria" was especially well done. The "Polish Dance" (Drake) was well liked, and Mr. Ayres gave it with an abandon that was very effective. The closing group, "Folk Songs," played by request, won him added applause that was much merited. He should be very successful in the musical field. Mr. Drake was at the piano throughout the program, furnishing accompaniments that were of high order.

H. W. P.

AMERICAN CONSERVATORY

Program for Saturday afternoon at Kimball Hall, 3:30:

Symphonic B Minor.....Schubert
Allegro moderato

Orchestra

Violin—
Romance.....Butler
Canzonetta.....Townsend
Mazur.....Borowski

Miss Thelma Olms

Concert-stueck for Piano and Orchestra.....von Weber
Miss Dorothy Jacobi

Violin Concerto (First Movement).....Tchaikowski
Miss Ruth Ray

Serenade Op. 24.....Sandre
Molto moderato
Vivace ma non troppo
Andante con moto (violin solo, Miss Ray)
Allegro molto animato

Orchestra

Herbert Butler, Conductor

RADANOVITS ROYAL CHEF

Sandor S. Radanovits, who was presented the silver loving cup by the Press Club, for the staging of their program last spring, has been called upon in another capacity. Mr. Radanovits has been chosen to prepare the feast of Hungarian dishes to be served the members and guests of the Palette and Chisel Club this Friday evening, February 5. The Scoop speaks in terms that are very commendatory of Mr. Radanovits' ability as a teacher of voice and a singer of no small ability. The Scoop also recommends his cooking as well worth a special effort to enjoy.

PARK AVENUE M. E. CHURCH

The following music program was given last Sunday night under direction of Haydn Owens:

DUDLEY BUCK PROGRAM

Organ Prelude—At Evening
Chorus—Arise, Shine
Solo—Fear Not Ye, O Israel
Malcolm E. Wychoff
Quartet—Lead, Kindly Light
Euclid Male Quartett
Solo—My Redeemer, and My Lord
Miss Mayme Jenkins
Chorus—Festival Te Deum
Sermon—"The Elements of Music in Life"

COLUMBIA SCHOOL OF MUSIC

Friday, February 19, Mrs. Edna Swanson Ver-Haar, contralto, and Mr. Arthur Oglesbee, pianist, will be heard in joint recital in the recital hall of the Columbia School. Mrs. Ver-Haar is presented by George Nelson Holt and Mr. Oglesbee is presented by Mrs. Reed.

The Columbia Quartet has been filling some engagements in churches in and around Chicago with considerable success and will be heard in St. Charles Ill., on February 16 as a part of a regular course there.

The Columbia School Chorus (seventy-five voices), Louise St. John Westervelt, conductor, will be heard in their eighth annual concert Sunday, February 28 at the Blackstone Theater. The chorus will be assisted by Miss Anna Chinlund, pianiste, and Mr. Norman Saxby, violinist.



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MABEL CORLEW SOLOIST AT ROGERS PARK

Although the weather was most inclement on last Sunday night, a good sized audience was in attendance at the Rogers Park Baptist Church. The regular quartet was assisted by Miss Mabel Corlew, contralto, who sang the solos in the anthem, "Come Ye Disconsolate," by Ellis, and the contralto aria, "Woe Unto Him," from "Elijah." Miss Corlew was most happy in her selection. This contralto has a most appealing quality in her pianissimo tones, which were used most effectively in the Mendelssohn number. The regular quartet, Helen Headington, soprano, Antoinette Cleveland, alto, Maurice Mattison, baritone, Samuel B. Garton, tenor and director, sang most effectively "O Savior of the World," by Goss.

INTERNATIONAL COLLEGE OF MUSIC

Saturday, January 30, the International College of Music and Expression presented pupils of the vocal, piano, expression, guitar departments in recital. The pupils of the different departments gave a good account of themselves in their various numbers, giving evidence of good training. The piano numbers were given by Grace Schwartz, Emma Clark Mottl, Evelyn Miller, Hortense Adamsky, Roslyn Grant, Evelyn Bernstein, Gertrude Campbell, and vocal numbers by Madge Wiederman, Elizabeth Rodgers, Otaya Mizuki. Reading by Miss Rosamond. Two fine songs by Eleanor Everest Freer were of especial interest.

JOHN ALLEN RICHARDSON

The consecration of the Rev. Herman Page, D. D., as Bishop of Spokane took place on January 28 in St. Paul's Church, Chicago—the church where Doctor Page had been rector for fifteen years. The service was a noble and impressive one, and the music for the occasion was well planned, appropriate, and very well rendered under the direction of Mr. John Allen Richardson, the organist and choirmaster of St. Paul's Church.

In addition to the stately and inspiring processional and recessional hymns and



JOHN ALLEN RICHARDSON

other hymns in course of the service, the order of the musical service was as follows:

Prelude—
(a) Etude, Op. 25, No. 7.....Chopin
(b) Adagio.....Max Bruch
Cello, Harp and Organ
Processional
Kyrie.....Tallis
Gloria Tibi.....Paxton
Offertory.....Gounod
Sanctus.....Gounod
Gloria in Excelsis.....Old Chant
Recessional

No especial singers outside the usual choirs were engaged for the service. The regular choir of boys and men, together with the St. Cecilia choir of women voices, gave the music in a beautiful and fitting manner. It was an evidence of the careful, conscientious, devoted work which Mr. Richardson has been organizing and conducting for several years.

The quality of tone was pure and beautiful, especially in the boys' voices in the Sanctus, and the different parts were well balanced. There was a simplicity and dignity, a reverent and churchly character in all the choral work that added much to the inspiration of the service. The opening numbers given by the three instruments were in harmony with what was to follow, and the organ under Mr. Richardson's playing held just the right proportion in the different compositions.

EDITH HIBBARD.

BALATKA ACADEMY OF MUSICAL ART

Thursday evening, January 28, pupils of Anna H. Balatka, Albert Koeppler, Ella Bachman, Jean Wilson, Max Bing, Albert Green and Anna Parker Saylor appeared in recital at the Auditorium Recital Hall.

The packed recital hall is proof enough of the interest taken by friends and music lovers, in the work of the Balatka School. The program speaks for itself as to the standard set by the teachers. Members of the ensemble class under Mr. Green's direction opened the program with Schubert's "Impromptu," and later furnished the accompaniment for the 'cello solo played by Leo L. Lillas. The work done by the pupils is much to be commended. Mae Purcell played the first movement of the C Major Concerto, Beethoven; Theresa Meyer was heard in Gottschalk's "Last Hope"; Mildred Dougherty gave Rubinstein's "Valse Caprice"; Ethel Scholefield in the "Capriccio Brillante," Mendelssohn; Lillian Skoglund, "Romance, F Sharp," Gruenfeld; Winifred Youngberg, "March Militaire," Schubert-Tausig; Winifred Gibbons, "Alice, Variations," Asher; Josephine Simonds, Moszkowski "Caprice"; Fred Pelaske, Weber-Liszt "Polacca Brillante." The violin numbers, Henry Schmitt, gave the Wieniawski "Souvenir de Posen." Misses Witzeman, Skoglund and Humpf, played a trio by Dancla; Evelyn Bittel sang "A May Morning," Denza; Esther Oppenheim, "Widmung," Schumann; "Elegie," Massenet, violin obligato was played by Louise Harber; Fannie Swarts, "God Remembers When the World Forgets," Bond; Mr. Bing and Lottie Krause were heard in "Calm As the Night," by Goetze. A farce comedy was presented by pupils of Anna P. Saylor. Miss Anna Balatka furnished the second piano parts, in a manner that speaks well for her ability. Accompaniments were played by Misses Krause, Bing and Carl Weiss. H. W. P.

FIRST CONGREGATIONAL CHURCH, OAK PARK

Patriotic service in commemoration of Lincoln's birthday, Sunday evening.

Organ Prelude—
Offertory in E.....Wely
March—Hail Columbia.....John Hopkinson
Mr. Kinsey
The Star Spangled Banner.....Samuel Arnold
Choir and Congregation
Let the Hills and Vales Resound.....Brinley Richards
Quartet and Chorus
Song—Just Before the Battle, Motner.....George F. Root
Mr. Kimbell and Quartet
Song—Battle Hymn of the Republic.....Julia Ward Howe
Mrs. Gale and Congregation
Song—The Bugler.....Pinsuti
Mr. Dunford
Song—Tramp, Tramp, Tramp.....George F. Root
Miss Kaufman and Chorus
Organ—The Vacant Chair.....George F. Root
Mr. Kinsey
Song—Tenting on the Old Camp Ground.....Walter Kettredge
Mrs. Gale and Quartet
Song—Battle Cry of Freedom.....George F. Root
Mr. Dunford and Congregation
Sermon
Song—My Country 'Tis of Thee.....Henry Carey
Congregation
Organ Postlude—March of the Priests.....Mendelssohn

Clark—Ella Clark, pianist, appeared as soloist before the Women's Club of La Grange, Ill., on last Tuesday, the occasion being a "Wagner program."

PALMER PARK

Sunday, January 31, the following program was given at Palmer Park, by local musicians.

Piano—Transcription of Sextet from "Lucia".....Smith
On the Wings of Song.....Mendelssohn-Liszt
Miss Effie C. Matthews
Solo—Because I Love You, Dear.....C. B. Hawley
Ethel Marshall
Josephine Pignata, accompanist
Violin—Legende.....Wieniawski
Louis Schneider
Solo—Melodie.....Gastaldon
Harry Germakian
Reading—Whea Love and Duty Meet.....May Ellis Nichols
Mildred Verhoeven
Piano—Valse in D Flat.....Wieniawski
Miss Effie C. Matthews
Announcements
C. H. English, Director
Violin—Mazurka de Concert.....Musin
Louis Schneider
Solo.....J. L. Roedel
Ethel Marshall

KURT DONATH

Wednesday evening, January 27, the pupils of Kurt Donath gave the following program at his studio in the Fine Arts Building:

My Delight.....Chopin
My Dear Old Mother.....Dvorak
Joseph Hurt
The Rosary.....Nevin
Julia Montague
An Irish Love Song.....Ruthven Long
Mildred Nisted
My Little Grey Home in the West.....Loehr
Maude Hirsch
Good' Bye.....Tosti
Mathilde Schuber
Sin Mai.....Kleffel
Irene Graf
Habanera from "Carmen".....Bizet
Pearl McAdams
Trio—Act II from "Der Freischuetz".....von Weber
Irene Graf, Pearl McAdams, Joseph Hurt
Aria from "The Messiah".....Handel
Open Thy Blue Eyes.....Massenet
Es muss ein Wunderbares sein.....Liszt
Minnelied.....Brahms
Aria from "Romeo and Juliet".....Gounod
Kurt Donath

CARL SCHURZ HIGH SCHOOL

The following musical program was given under direction of Charles Lagerquist at the Commencement Exercises of the Carl Schurz High School on January 28:

Grand march, Athalia.....Mendelssohn
Waltz, Les Patineurs.....Waldteufel
Carl Schurz High School Orchestra
Chorus
How Lovely are the Messengers.....Mendelssohn
Lullaby of Life.....Leslie
Elizabeth's Prayer (Tannhauser).....Richard Wagner
Miss Elizabeth Larson and Graduating Class
Chorus, To the Castle.....Melusina
Graduating Class

Schwickerath—Joseph Schwickerath will present his artist pupil, Elsa F. Holinger, in a song program, in conjunction with Clara Rubey, pianist, at the Chicago Settlement on next Sunday afternoon at 3.

Operetta—The Lake View Musical Society presented "Trial by Jury" at the Wilson Avenue Opera House last night. Review next week.

ANITA BAILEY

Miss Anita Bailey, soprano, of Gary, Ind., is a charming young woman with a beautiful voice, which she uses with no little artistry. Well known among the younger set in Chicago, Miss Bailey has been soloist



ANITA BAILEY

in St. Patrick's Church, this city, upon a number of important occasions. Miss Bailey is coaching with Dr. J. Lewis Browne, who anticipates much success for her.

WOODLAWN M. E. CHURCH

The following program was very successfully given on Sunday evening, under direction of Charles E. Lutton:

Organ Prelude—Secret l'Amore.....B. O. Klein
Singing—Hymn No. 106
Prayer
Anthem—The Lord Is My Light.....Horatio Parker
Reading—Psalter, fifth Sunday
Solo—Crossing the Bar.....Buck
Mrs. Herbert Bailey
Anthem—Glory to the Trinity.....Rachmaninoff
Offertory—Soft Floating o'er the Evening Breeze.....Root
Quartet and Choir
Solo—From the Accursed.....Verdi
Mr. Lutton
Singing—Hymn No. 78
Motet—Hear My Prayer.....Mendelssohn
Mrs. Bailey and Choir
Choral Benediction.....Lutkin
Choir
Postlude—Grand Choeur.....Guilmant

Stevens—Miss Bertha M. Stevens will present a group of her piano pupils in recital at Auditorium Recital Hall on Thursday evening, February 11.

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WILLIAM WADE HINSHAW AS IMPRESARIO

It is perhaps not generally known to the many admirers of William Hinshaw's art on the operatic and concert stage that the big baritone was artistic director of an opera company in Chicago, not so many seasons ago—and what is more—that it was a highly successful opera company, both artistically and even—yes even—financially.

The Metropolitan Grand Opera Company of Chicago, as it was known, was organized and incorporated by William Wade Hinshaw, whose official title, general director, gave but small idea of the all-important role he played in every phase of the operatic management. Not only did Mr.



WILLIAM WADE HINSHAW

Hinshaw engage the artists, try the voices of all applicants and prior to the arrival of the musical director, conduct the rehearsals himself, but during the season of fourteen weeks, the first ten at the International Theater and last four at the Auditorium, he sang in one hundred and twenty-six of the one hundred and thirty-two performances—a record before unheard of—in grand opera.

Though the successful management of an opera company is indeed one of the most difficult, and to the layman well nigh impossible task, to a man of Mr. Hinshaw's vast knowledge—both musical and dramatic—his wide experience and unquestioned ability—the thing is comparatively simple.

"The chief point," says Mr. Hinshaw, "is to choose good voices and then train the singers—incessantly and thoroughly. Rehearse them—each one—every day and any day—until they are note perfect and wholly at ease in their stage action. The failures of so many operatic ventures laid at the door of an unappreciative public have been due more to a lack of thoroughness and true knowledge of fundamental requirements on the part of the directors and

stage managers, than to any lack of public support or interest.

"When the public's confidence has not been abused and their critical judgment insulted by putting on mediocre performances with 'half baked' singers, they have responded enthusiastically and eagerly, for, all disparaging arguments to the contrary, the American people are musical and do understand and appreciate the best."—Musical Courier.

THE BARTHEL DUO

Among the choicest of local ensemble groups is the Barthel Duo, composed of Mr. and Mme. Alfred Barthel, sterling musicians and fine personalities.

For twelve years Mr. Barthel has been principal oboist of the Theodore Thomas and Chicago Symphony Orchestras, having been secured by that keen judge of musicians and of men, the lamented Theodore Thomas, while playing in the famous orchestra of the Paris Conservatoire. In our judgment, he is easily the first oboist in America.

His side-partner, Mme. Barthel, is an accomplished pianist and charming woman, and their "team-work" is most satisfactory.

Few concert-goers realize the beauties of the oboe as a solo instrument; those beauties will be demonstrated at the concert next week, Friday and Saturday, when Mr. Barthel is to play, with orchestral accompaniment, arranged by Mr. Stock, the wonderfully beautiful concert in D, by Mozart.

It was our good fortune to hear this work at the Barthel home in Maywood, Mme. Barthel furnishing the piano accompaniment. To say that the work so played was delightful, is faint praise; it was delicious.

L. F. N.

CHARLES ROUSE

Charles Rouse has been honored with an engagement of a private musicale to be given at the home of Senator and Mrs. Albert Beveridge, in Indianapolis, Ind., on Sunday afternoon, February 7. His program will be made up of English and French songs and manuscript songs of Helen Birch, the Chicago composer.

Mr. Rouse sang two groups of new songs with great success before the Fortnightly Club on Thursday afternoon, January 28, at their rooms in Fine Arts building.

Mr. Nicolai Sokoloff, the Russian violinist, was on this program.

Mr. Victor Prahil accompanied Mr. Rouse and will accompany him at the musicale in Indianapolis.

Mr. Rouse's fourth musicale evening will be on Monday evening, February 8, at his studio, 712 Fine Arts building. He will give a short talk on "History of Song," and a program of Folk songs from France, Germany, Italy and British Isles.

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People & Events

HOWARD VAN SWERINGEN

Howard Van Sweringen, tenor, whose picture appears on the front cover of this issue, is a young Chicago artist of unusual musical qualifications. Every turn in his life has brought with it an added experience in music. Born in Fort Wayne, Ind., of musical parents, with talented brothers and sisters, Mr. Van Sweringen at an early age sang as a boy soprano in the Episcopal Church of that city. Later he became the tenor of several quartets in the largest churches, all the while studying the piano with a view to concert playing. He came to Chicago to further develop his piano artistry, but his increasing interest in singing led him to begin serious vocal study with the late L. G. Gottschalk, and shortly after with Miss Liela A. Breed.

An interview with Mr. Van Sweringen discloses that he has made a most comprehensive study of tone—not alone of the voice but of the piano, violin, cello and other instruments. In the realm of the voice, he has in interesting theory that a remarkable "natural" voice is not the first requirement, but he holds that any person possessing a fair speaking voice, ordinary human intelligence, and the ability to work, is enabled by these three factors to sing well, to make a beautiful art of his singing. He bases this optimistic theory on his own work and observation, and his manifest sincerity is a sufficient guaranty for its working out. Mr. Van Sweringen finds that the study of singing has a far-reaching and entirely beneficial effect on the student, quite apart from the acquirement of a lovely art; for in learning to sing, one's speaking voice is greatly enriched and improved, a fuller appreciation and understanding of the world's great music is developed, and one is given the pleasure of being able to express otherwise muted thoughts in the happy medium of song. The entire personality is given a new force and growth by a proper study of song-art. And Howard Van Sweringen appears to be thoroughly equipped to provide this proper sort of music-study. His own splendid voice enables him to illustrate his unique and helpful ideas. His present success and his brilliant promise are fully justified.

MAUDE FENLON BOLLMAN

Further comment on Mme. Bollman's work reads as follows:

Mme. Maude Fenlon Bollman, soprano, artistically delivered the music of the part of the Hero. Mme. Bollman, preceding the cantata, presented a song group which included "The Little Gray Dove" and "The Song Fairy," in which she executed the trills and fluency and tone.—Milwaukee Sentinel, December 11, 1914.

Mme. Maude Fenlon Bollman, soprano soloist, who took the Hero role in the cantata, sang a group of little songs, in various tongues, in a flutelike voice, embellished with trills and cadenzas that won her warm favor. Two Brahms numbers were in the list.—Cantata, "Hero and Leander," given by Handel Chorus, Milwaukee, Wis.—The Evening Wisconsin, December 11, 1914. (Advertisement.)

Schlieffarth—Mr. George Schlieffarth of the Kimball Company has just issued a new song, "The Busy Signal" which is having a fine success.

OPPORTUNITIES FOR YOUNG MUSICIANS

Among the opportunities which are being given by the National Federation of Musical Clubs to the American musician not least to importance is the newly formulated plan of providing music students of talent with the chance of demonstrating his or her ability to the world.

This plan, whereby twelve young American taught musicians may have the privilege of appearing on a program, as soloists, at the great biennial to be held in Los Angeles next June, emanates from the student department of the federation. This department announces state and district contests in voice, piano and violin, for musicians not over 30 years of age, whose training has been received entirely in the United States. The winners of the state and district contests are to give a concert at the biennial, and, later, secure engagements from federated clubs.

The state contest will be held at Peoria, Ill., some time after the first of March next, the exact time to be announced later, and

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is open to any musical student of one of these three branches who complies with the conditions. If not a member of a federated club a fee of \$1, which pays for membership in the student department, is all that is required. The judges, five in number, will be chosen from the ranks of the best musicians in each locality—one vocalist, one pianist and one orchestral conductor and one musical critic.

The conditions of the contest will be as follows:

Contestants must have received all their musical training in America.

Contestants must not be over 30 years old.

Contestants must perform entirely without notes before state jury, and later before district jury, at least three, or, if desired, more compositions, namely:

Vocalists—One air by Handel, Mozart, Gluck or an early Italian composer. A short group of German (Schumann, Schubert or Brahms), French and American songs. One modern oratorio or opera aria (English language preferred).

Pianist—One work by Bach or Beethoven, one work by Chopin or Schumann, one work by MacDowell, and, if desired, one work by Liszt or some other important modern composition.

Violinists—A Bach unaccompanied sonata or early classic Italian work or a Handel sonata, one movement from a Bruch, Saint-Saens, Mendelssohn or other standard concerto; two or three good short character pieces, showing style, finish, color, charm and individuality; one brilliant "show piece" by noted violinist composer (such as Paganini, Sarasate, Wienawski).

Contestants must perform behind screen and be known to jury by number only, thus insuring absolute impartiality. Contestants need not be members of a federated club, but, to be eligible, must join national club within student's department (for advanced students and young professionals), by sending with their names and addresses the fee \$1, to vice president of their state, who will remit to federation treasurer.

Contestants must arrange for their own expenses in the contest, except where clubs are willing to help defray such expenses or when final winners give a concert (benefit) in their respective cities or clubs.

The prize will consist of the opportunity to secure engagements from the 309 federated clubs, whose delegates will come to Los Angeles with instructions to engage from these winners, if satisfactory, the artists for their American day program.—Chicago Herald.

LUCILLE STEVENSON

Some of the press comments of Miss Lucille Stevenson:

Miss Lucille Stevenson of Chicago, who is well known to musical Winnipeg, took the soprano solos. Miss Stevenson was in excellent voice, and enjoyed a most enthusiastic reception. She was perhaps heard to best advantage in the aria "Rejoice Greatly, O Daughter of Zion," when she received quite an ovation.—The Evening Telegram, Winnipeg, January 6, 1915.

Miss Lucille Stevenson, vocalist, scored a veritable triumph and the audience were hardly able to get enough of her singing. Another visit will be eagerly awaited from this talented Chicago singer. Her selections included "Dove Sono," from Mozart's "Le Nozze di Figaro"; "Dearest Night," Bachelet; "A Rose Garden," Spross; "Her Love Song," Salter; "Summer Time," Ward Stephens; "Lullaby," Cyril Scott; "Sing to Me, Sing," Sydney Homer.—The Evening Telegram, Winnipeg, January 7, 1915.

Miss Stevenson, the Chicago soprano, and well known and liked here, sang with her accustomed vocal skill. Her beautiful voice is well adapted to oratorio work, as was brilliantly shown in the florid aria, "Rejoice Greatly," but the intensity of her individuality, and the poetic expression of a pure vocal tone and style in the solos, "Come Unto Him" and "I Know That My Redeemer Liveth," held her audience absolutely spellbound, so beautifully artistic were her smooth legato tones, yet modulated with devout feeling in her enunciation of the words.—The Winnipeg Tribune, January 6, 1915.

Miss Lucille Stevenson vocalized Mozart's aria, "Dove Sono" from his opera "La Nozze di Figaro," with exquisite charm of voice, and was no less successful in her two groups of songs which included "A Rose Garden," by Spross, "Summertime," by Ward Stephens, and a lovely "Lullaby," by Cyril Scott. In one of her encores she sang with much finish a pretty little ballad, "He's Such a Li'l Fellow," by our local composer, William Dichmont, whose songs are finding much favor in the east, and should be more generally recognized in the west, especially by singers in his home city of Winnipeg.—The Evening Tribune, Winnipeg, January 7, 1915. (Advertisement.)

GUSTAF HOLMQUIST

Mr. Holmquist, basso, was heartily welcomed by the many friends who heard his recital two years ago, and by his splendid rendition added many more admirers. One cannot help but be impressed by the bigness of character which shines through his work and his solos were of additional enjoyment from their tonal beauty. Especially powerful were his renditions of "Who Shall Abide" and "Why Do the Nations."—Brookings, S. D. (Advertisement.)

Holzworth—Congratulations are in order for Mr. and Mrs. Alfred Holzworth on the arrival of a daughter, Lois Cooper. Mr. Holzworth is in the Summy Company employ and is also organist at the Fullerton Avenue Presbyterian church.



Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

GERMAINE SCHNITZER, STAR OF STARS, WITH THE PHILHARMONIC ORCHESTRA

Not the least interesting of the concerts where the Philharmonic Orchestra has functioned this season was the one in which this body of performers was heard to such excellent advantage in a program of superior merit, on the afternoon of January 27, in Carnegie Hall.

This concert was arranged as a benefit performance for the Diet Kitchen Association, of which philanthropy Mrs. Henry Villard is president, and the house was crowded to its limits, doubtless in consequence of the drawing power of two famous names—cosmopolitan in the far reaching grandeur of their renown—and advertised several weeks ahead. The one was Germaine Schnitzer, pianiste; the other, Ernestine Schumann-Heink, contralto. Unfortunately the eminent prima donna of the luscious voice was indisposed, and as it was impossible, I am informed, to secure either Mme. Olive Fremstad or Miss Christine Miller, two American singers of enviable repute, whose engagements are many and continuous, Mme. Julia Claussen was substituted and sang a group of Wagner songs with good effect.

However, Mme. Schnitzer, who has a reputation for promptness, stepped on the platform on the dot after the conclusion of the first orchestral number, Bizet's Suite "L'Arlesienne," No. 1, played with fastidious care and feeling for the light and dark of contrasted shadings in this opus, so brimful of melodic material which later composers, even including Wagner, have not hesitated to avail themselves of, and proceeded toward the great Baldwin concert grand; herself a vision of grace, sprightliness and beauty, in a gown of palest orchid pink, with silver cuirass and garlands of silver poppies and roses clasping her slender waist, and clouds of pink drapery floating from her rounded shoulders.

Mme. Schnitzer has the art of choosing as well as wearing gowns, and Watteau himself has never painted a woman whose physical charms, whose tints and ethereal draperies were so encompassingly ravishing in effect.

The artiste presided at the piano in the development of the ever-delightful Liszt Concerto in E flat Major for piano and orchestra with inimitable authority and grace.

This concerto is a composition attractive in all its parts, and yet characteristic entirely of its composer's two contrapuntal hobbies: brilliancy and difficulty. The aerial significance of its trills alone define the masterhand in the enunciation of the finer technical effects; the runs and arpeggios flow like chaplet upon chaplet of evenly-ranged pearls.

Mme. Schnitzer is a virtuoso of the many phased. Her technic shows indomitable virility, energy and decision of purpose, and

the insuperable power of calculating to a nicety the disposition of her effects; culminating in overpowering climaxes. Hence it was no task for her to clear up the difficulties and obstacles Liszt has set up for the demolition of the immature and presumptuous pianist who ventures upon the Abbe's sacred ground. She acquitted herself with that all-conquering power and matchless accomplishment, which made her Master Pugno divine, in the years of her childhood, the genius which was to enthroned Germaine Schnitzer in her early adolescence as a sovereign of the keyboard.

That she ingratiated herself with her audience was proven by the wildness and insistence of the applause. The recalls upon recalls that fairly stormed for an encore, and pleaded in the many sheaves of roses—great American beauties; baskets and bouquets of orchids, violets and lilies; a veritable riot of hot-house blooms and exotics.

A compliment must be paid to Mr. Stran-sky for his admirable reading of the concerto and the balance his conducting struck with the playing of the fair soloist. The orchestra held itself in hand to a man, and the result was a magnificent ensemble.

□ □ □

Germaine Schnitzer, Pianiste, and Marie Narelle, Soprano, in Recital

These two distinguished artists will be heard in concert in Aeolian Hall on the evening of February 8, and will render the following program:

My Mother Bids me Bind my Hair.....	Haydn
Two Gypsy Songs.....	Dvorak
Le Printemps.....	Gounod
The Foggy Dew.....	Milligan Fox
The Cry of Rachel (by request).....	Mrs. Salter
Mme. Marie Narelle	
Two Etudes.....	Chopin
Toccata (by request).....	Saint-Saens
Mme. Germaine Schnitzer	

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Aria "Adieu Forets" (Jeanne d'Arc).....	Tchaikowsky
Mme. Marie Narelle	
Sous Bois	Staub
Venezia e Napoli	Liszt
Mme. Germaine Schnitzer	
Die Allmacht	Schubert
Irish Lullaby	Hamilton Harty
Pretty Girl Milking her Cow.....	T. Moore
Danza, Danza	Durante
Der Schmied	Brahms
The Year's at the Spring.....	Mrs. Beach
Mme. Marie Narelle	

Thuel Burnham's Successes

Thuel Burnham, the ardent young pianist, goes from triumph to triumph. His activities have been and are so numerous that a series of six recitals he was to have given in certain fashionable homes of the Metropolis have perforce been abandoned for the present, and probably pushed to the extreme of the season—long after Lent.

Burnham's personality wins before he strikes a note, and he duplicates in his pianistic enticements the buoyancy and piquant attractiveness of virile youth.

His many press notices strike one as echoes of this impression of youthful power. One western scribe announces in his particular journal:

"Prince of artists here. Thuel Burnham, than whom there is no better American pianist of his age today, is with us. After efforts spent in vain to bring this young master to us, Mr. Burnham responded with a recital, and all the technic of Mason and Leschetizky have come with Mr. Burnham."

Also the discerning critic descants upon his subject thus:

"Mr. Burnham's interesting personality is quite as attractive as his artistic abilities, and never was truer word written."

In Valley City there is the following summing up:

"Colossal technic, beautiful tone, absolute precision are common property with artist-pianists, but as one critic puts it: Underneath the brilliancy and technical fineness of Thuel Burnham there breathes in his playing that gentle breath of sentiment, poetry, imagination, passion, soul—whatever you may choose to call it, the still, small voice speaking to responsive hearts only when the true artist is at the instrument."

□ □ □

Mme. Julia Culp in Recital

Mme. Culp entertained a fair-sized audience in Aeolian Hall on the afternoon of January 30, with a program of rather conventional character in its choice of numbers. Groups of songs by Schubert, Schumann and Erich Wolff making up the whole.

While not in the freshest of voices, Mme. Culp seems to have given pleasure to many among those in the auditorium; she is the mistress of certain phases of expression, and makes her best points in the upper reaches of the voice when she does not push the tone or explode upon it.

She sang Schubert's "Forelle" with naïvete and archness, though somewhat rapidly. It is a pity that the majority of Lieder singers adopt a too accelerated tempo in this charming song, which demands something more of the laissez faire to emphasize and not obscure its setting forth of cunning against cunning in the eternal warfare in the struggle for existence.

□ □ □

Miss Isabel Hauser's Activities

Miss Isabel Hauser, a true devotee of the pianistic art, whose superb playing with the well-known Saslowsky "String Ensemble," has broadened her style, clarified her tempi and bestowed upon her the breadth and repose implied in the term, "all-around Virtuoso," has appeared recently as a soloist in a recital of strong interest given by her in New Rochelle, where her gifts are abundantly recognized and admired.

The recital took place in the residence of F. W. Baumer, of the well-known piano house of Steinway & Sons.

Miss Hauser offered a brilliant and varied program, proving how many-sided is her virtuosity. Its temperamental phases; delicacy, fineness, repose, reserve and energetic integrity.

The following numbers elicited warm applause and an insistence upon many encores, amiably and good-humoredly vouchsafed by this beautiful and gracious woman.

Rhapsodie, G Minor	Brahms
Scherzo from Sonata, Op. 5.....	Brahms
Prelude, C Minor.....	Rachmaninoff
Sonata, B Flat Minor.....	Chopin
Polonaise	MacDowell
Tarantelle	

On January 13 Miss Hauser was soloist at the meeting of the New York Browning Society in the ball room of the Waldorf-Astoria.

She was rapturously applauded for a sensuously-warm rendition of that essentially Russian masterpiece of Rachmaninoff, the less-often heard "Prelude in G Minor," Op. 23, No. 5, a grateful and admired opus.

Miss Hauser also played with fine authority and evident understanding Brham's "Rhapsodie," Opus 79, No. 2.

Miss Hauser has been obliged to cancel several dates in consequence of her contemplated two weeks visit to the West. She will leave on the twelfth of February.

On the evening of February 11, Miss Isabel Hauser will give a dinner of twelve covers in her beautiful apartment in The Aphorpe, in honor of Mme. Germaine Schnitzer.

□ □ □

Miss Mylott Sings

Miss Eva Mylott, the Australian contralto, sang a program of length and merit on the evening of January 18 in Columbia University, assisted by Alexander Block, violinist. Miss Mylott was in excellent voice, and charmed her audience with her repose of manner, charm and temperamental singing.

Among the numbers greatly enjoyed and applauded were the lovely "Spring" Aria

from "Samson et Dalila," "L'Angelus," "Oh That We Two Were Maying," and two groups of German and English songs.

□ □ □

Miss Christine Miller Visits the Metropolis

It was a great treat to have a visit and luncheon with Christine Miller, the charming young American contralto on a flying trip to New York to make records for the Edison and the Victor people; not only because it is good to be in the company of a successful vocalist who takes her conquests modestly, eschewing airs and graces, but for the pleasure one derives from looking at a naturally, peachily rosy complexion, innocent, ingenuous yet roguish blue eyes, and the pearliest teeth in the world, accompanying a perfectly natural dimpling smile.

Then, too, and what appealed to me greatly, this young artiste has a healthy appetite with a fine and commendable preference for good roast beef and Yorkshire pudding, a combination too often overlooked by the woman of the world who imagines that a luncheon ought to have as its piece de resistance the questionable Rech-auffee, the ambitious chef concocts and adorns with Gallic labels, whose integrity might unseat the intellect of a Brillat-Savain. And Yorkshire pudding is an experimental, even debatable, item even at the Plaza, though upon this occasion the difficile pasty was a thing of perfection.

It is plain to discover that Miss Miller is healthily optimistic in her outlook upon life as in her art, which she palpably adores and delights in. That she has a philosophy very much of the twentieth century and the cordial, wholesome breeziness of the spiritual diathesis going with such a philosophy is deliciously evident.

Up-to-date, cheerful, charged with the simplicity of an unspoiled spirit, Miss Miller has no reason to fear obstacles in her upward and onward voyaging as a discoverer in the sea—sometimes uncharted—of musical strivings and endeavors. She has steered her bark so successfully, and with vim and courage ever so much to the good and the pleasant as well as the helpful, that one senses involuntarily the special stars of happiness and prosperity in her heaven.

Miss Miller came to New York this time almost incognito, looking like the sprite of winter in her sealskin coat and furred toque with its cheerful posies, and she hurries back to her native occupations with an au revoir for her return to sing for us on February 16 in Aeolian Hall.

The charms of this peach-cheeked maiden are irresistible, so how can one help wishing to see her in New York as frequently as her many engagements permit.

□ □ □

Notes

Mme. Germaine Schnitzer has entrusted her affairs artistic for the near future and the next season to the hands of those bright go-aheadative, up-to-date managers, Messrs. Haensel & Jones, and many good things

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Mrs. Robert Goldbeck, widow of the celebrated composer and pianist, and artist-pupil of Gustav L. Becker, is appearing in musicales and concerts. She will play in an exacting program on January 27 and again in a musicale her teacher is giving in his studio on February 3.

Mme. Narelle will give a recital on February 12 in New Rochelle. She will sing an aria from "Carmen" and several request numbers, among these Celeste D. Heckschers "Songs of Hungary."

It is promised that Thuel Burnham will be heard in one or two recitals sometime during February in New York. His pupils, of whom he has a number,—mostly advanced and in the professional class—have thus far waited for their coveted lessons in vain.

Mrs. John MacArthur will play the Schumann "Sonata" at the Scholarship Concert of the Thursday Musical Club on the eleventh of February.

MR. AND MRS. M'DERMID

Sibyl Sammis-MacDermid and James G. MacDermid opened their Western tour at Salt Lake City Monday evening, January 25, assisted by the Tabernacle Choir, Evan Stephens, conductor, and J. J. McClellan, organist. The program follows:

Il re Pastore	Mozart
(Violin Obligato, Bert Shepherd)	
I've Been Roaming	Horn
Allah	Chadwick
When Phylis Takes Her Vocal Lesson	Garnet
Das Kraut Vergessenheit	Hildach
Les Cloches	Debussy
Quando me'n vo soletta (La Boheme)	Puccini
God Is Our Refuge	Dudley-Buck
Evan Stephens, Conductor; J. J. McClellan, Organist	
Scend du Miroir (Thais)	Massenet
Tabernacle Choir.	
My Love Is Like the Red, Red Rose	
Sacrament	
Fulfillment	
If You Would Love Me	MacDermid
The Song that My Heart Is Singing	
If I Knew You and You Knew Me	
Charity	

The Salt Lake Tribune comments as follows on the recital:

Varied enough to appeal to music lovers of many tastes, and generally well presented, was the recital program given last night by Sibyl Sammis MacDermid, soprano, and James G. MacDermid, composer-accompanist, in Assembly Hall, under the management of Fred C. Graham. Mrs. MacDermid is a concert singer of high talent, who appears at her best in the interpretation of lyrics that touch the heart. She opened the recital with the Mozart "Il re Pastore," with violin obligato splendidly played by Bert Shepherd. Her best dramatic number was the "Quando me'n vo soletta," from Puccini's "La Boheme." In response to an enthusiastic encore, she sang with delightful expression "Guardian Angel" (Lehman).

More appreciated than any other selections of the evening was the rendition of Mr. MacDermid's compositions for a group of lyrics, seven in number. All were well presented, but "Charity" was the artistic gem.

The tabernacle choir sang "God Is Our Refuge," by Dudley Buck, with Evan Stephens conducting and Professor J. J. McClellan at the organ. The rendition called forth an encore.

The MacDermids will appear tonight in Ogden under the management of Mr. Graham and the auspices of the Ogden tabernacle choir.

(Advertisement.)

Plumb—Miss Esther May Plumb sang in "Samson and Delilah" on Wednesday evening at Tiffin, Ohio.

MME. VERLET'S VARIED REPERTOIRE

Although the coloratura artist's sphere of activities is known to be considerably more circumscribed today than it was several decades ago and although the taste for operatic music of the dramatic order has resulted only too frequently in a deplorable negligence of those perfectly legitimate principles of vocalism upon which florid



ALICE VERLET

singing is based, it is manifestly erroneous to assume that the vogue of brilliant ornamental song is extinct. On the contrary, the relative scarcity of its exponents today serves to lend signal interest to the appear-

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ance of every gifted one. And as the love for dazzling vocal fireworks seems to be as inherent as ever in the public at large, the advent of a capable coloraturist is very often hailed with extravagant demonstrations of popular approval.

Such has been the case whenever Alice Verlet, the brilliant coloratura soprano of the Paris Grand Opera (national), Paris Opera Comique, Paris Gaiete Lyrique, Brussels Theater de la Monnaie, Monte Carlo, Nice and Lyons, has been heard, although Mme. Verlet is, so to speak, a coloratura singer, combining fluency, facility and brilliancy of the older school with the dramatic sense, the intelligence, the musicianship and the poetic feeling which is demanded today. By virtue of these qualities she imparts a degree of new life to many works widely regarded as old-fashioned. Her repertoire is far more comprehensive than that of average coloratura singers today, few of whom are equal to the stringent exactions of many of the older operas, having neither the necessary flexibility, range or knowledge of the distinctive style.

Mme. Verlet is at home in operas that are little more than historic names to the present generation of music lovers. This repertoire comprises a number of modern dramatic works, as well as the older ones.

Holt—In a recent "Running Comment" item Music News stated that Mr. Eames is president of the American Society of Musicians. This is a mistake, of course, for the office is held, and with great credit, by Mr. George Nelson Holt.

ALBERT SPALDING

Recent press comment:

A novelty was John Alden Carpenter's Sonata in G, which employed Mr. Spalding and Andre Benoist. . . . Mr. Spalding and Mr. Benoist gave it a reading which was a labor of love.

Especially commendable was his performance of the Bach suite in E major for violin unaccompanied. He gave it in pure classic style, with poise, vigor and sustained warm tone.—*New York Tribune*, January 15, 1915.

Mr. Spalding played yesterday as an artist, with simplicity, dignity, directness, with true feeling and depth, with ample assurance in technic. He offered interesting matter in his program, notably John Alden Carpenter's Sonata in G for piano and violin. . . . Mr. Spalding and Mr. Andre Benoist played the sonata with much sympathy and conviction.—*New York Times*, January 15, 1915.

In Aeolian Hall yesterday afternoon Albert Spalding, American violinist, played at his second recital this season a sonata of John Alden Carpenter, of Chicago. . . . Its reception by the audience was one of hearty approval. . . . The well known qualities of refined, finished violin playing, always in tune and with good tone, were to be found in Mr. Spalding's interpretation of the Carpenter sonata, as well as in Bach's suite in E major for violin alone.—*New York Herald*, January 15, 1915.

Albert Spalding, the American violinist, assisted by Andre Benoist, gave the first of two violin chamber music recitals yesterday afternoon at Aeolian Hall.

The Carpenter sonata received an excellent reading from the two players. Warmth and beauty of tone and fine balance were qualities among its prominent features, while a rich and sweeping style served to give the composition the interest it merits.—*New York Sun*, January 15, 1915.

Yesterday afternoon, in Aeolian Hall, before a large audience, Mr. Spalding proved that he may become as much a factor among violinists as was his uncle Albert, long ago among baseball pitchers.

Mr. Spalding gave evidences, in the first two movements of John Alden Carpenter's sonata in G, of a distinct improvement in his art since a year ago. He played the third movement with success approximating his early efforts, and in the performance of the finale he surpassed anything he had done.—*New York World*, January 15, 1915.

Aeolian Hall was filled with distinguished and serious music lovers yesterday afternoon, when Albert Spalding, the talented American violinist, gave a con-

cert of chamber music. Mr. Spalding has arrived at an enviable position in his profession. He has devoted himself seriously and studiously to his art, and the result reflects credit on his diligence and determination. His program yesterday was a mixture of the classic and the semi-romantic schools. His interpretations proved his versatility in style, taste and musicianship. The opening number was the Sonata in G by John Alden Carpenter. The work was filled with passages of great melodic beauty and technical brilliancy, each of which was revealed with feeling and finish.—*New York American*, January 15, 1915.

Mr. Spalding is always heartily welcome to New York. . . . His tone remains fresh, resonant and pure, and his vigorous interpretations are informed with that highly honorable enthusiasm which induced him to adopt his profession, and has animated him to his studies and in his spirit and attitude toward the masters that he renders. He began his program with a sonata by John Alden Carpenter, which, relatively speaking, had a certain dignity and picturesqueness of outline. In all senses the concert was an artistic success. . . . Andre Benoist was at the piano.—*New York Telegraph*, January 15, 1915. (Advertisement.)

OREGON, ILL.

Mr. Clarence Eddy played the following program here on January 19:

Concert Prelude on a German Choraie.....	William Faulkes
Song of Sorrow.....	Gordon Balch Nevin
"Will o' the Wisp."	
Third Sonata in E Major, Op. 43 (new).....	Rene L. Becker
Prelude andante maestoso	
Adoration, adagio sostenuto	
Finale, toccata, allegro vivo	
Boatmen's Song on the River Volga.....	Anon
Vorspiel to Lohengrin.....	Richard Wagner
(Arrangements by Clarence Eddy)	
Fantasia on "My Old Kentucky Home".....	J. E. W. Lord
At Evening (new).....	Ralph Kinder
Jubilate Amen (new).....	Ralph Kinder
Rondo—Soeur Monique.....	Francois Couperin
Toccata and Fugue, in D minor.....	Johann Sebastian Bach
Nuptial Song.....	William Faulkes
Nuptial Benediction.....	J. Frank Frysinger
(Dedicated to Clarence Eddy)	
Toccata in F Major.....	Thomas J. Crawford

ORCHESTRA CONCERT IN OAK PARK

The following program was presented Thursday evening, January 28, in the Second Congregational Church, by the Sunday School Orchestral Association, W. P. Robbins, musical director, assisted by Mrs. Mable Corlew-Smith, soprano:

Military March—Pomp and Circumstance (No. 2) Edward Elgar
Overture—Martha F. v. Flotow
Patrol—The Whistling Johnnies F. W. Hager
Songs—
Sing to Me Sing Sidney Homer
Way Down South Sidney Homer
Suite Caractéristique A. Tregina
Rhapsodie Hongroise
Polonaise
Lamente Persane
Danse Cosaque
Song—Lullaby from "Jocelyn" Benjamin Godard
(Violin obligato by Mr. Elmer Meisterling)
Concert Waltz—Athen Chr. Bach
Meditation—Twilight N. I. Hyatt
Galop Militaire—Attaque des Ulans C. Bohm
Songs—
A Spirit Flower Campbell-Tipton
Welcome, from Morning of the Year Cadman
Searf Dance, from Ballet Callirhoe C. Chaminade
Military March—Pomp and Circumstance (No. 1) Edward Elgar

This was the eleventh concert given by this orchestra since it was organized, four years ago. A fine spirit was manifested by the players throughout the program, and much commendable work was done. Doubtless, still better effects would have been gained in a larger room. A sixty-piece orchestra is much too ponderous for the ordinary-sized church auditorium.

Mrs. Smidt sang beautifully, as usual.

Her voice is too well known about Chicago to need description in this review. Her rich tones, excellent interpretation, and gracious manner won the audience.

Mrs. Leslie H. Burlin, who accompanied Mrs. Smidt at the piano, was in every way equal to the occasion, and gave fine support. As to the piano, we will refrain from expressing our thoughts, except to voice the hope that the time will soon come when committees who have the good judgment to secure first-class musical talent for their programs will see the advantage of furnishing a correspondingly good instrument for accompaniments. C. J. B.

MARIE SIDENIUS ZENDT

Marie Sidenius Zendt will be heard, but not seen, when her brother is married, February 10, at Patterson, N. J. She is having a record made of "O Promise Me, and it will be reproduced just before the ceremony.

Mrs. Zendt will be soloist at the West End Club Friday, singing two manuscript songs by Fanny B. Earle of Wilmette, Ill., "The Lilacs" and "Slumber Song."

Also at the Third Presbyterian Church Sunday afternoon, when Allen Bogen gives an organ recital.

Meeker—Augusta A. Meeker, contralto, was the special soloist Sunday at the Memorial Church of Christ.

THE AMATEUR CLUB CONCERT

The Amateur Musical Club's program for Monday afternoon, February 1, was opened by a performance of the "Andante Tranquillo" and "Presto," from MacDowell's "Concerto," in A minor, with Miss Marie Clement Moll taking the solo part and Miss Olive Kriebs furnishing the orchestral part on a second piano. The audience, which was somewhat fewer in numbers than usual, gave proof of their appreciation of the fine playing done by enthusiastic applause.

Mary Ann Kaufman furnished the audience with a delightful rendition of the "Sun Dial Cycle," by Gena Branscombe. "The Morning Wind," "Noon," "In Arcady by Moonlight" and "Open Road" are the four charming pieces which form the cycle, and are particularly grateful to the voice and style of delivery of this much admired soprano.

Minnie Cedargreen, violinist, is a welcome addition to any program, and she chose "Murmurings," "By the Fireside" and "Scherzando Fantastique," all by Cecil Burleigh, as her offerings upon this occasion. These are elegant numbers, and were played in a beautiful and very praiseworthy manner by Miss Cedargreen. Orpha Kendall Holstman was another singer who appeared during the afternoon and brought added enjoyment through her singing of "Spirit Flower," by Campbell-Tipton; "The Sleep That Flits on Baby's Eyes," by Carpenter, and "A Birthday Song," by MacFayden. Her singing is marked for the intelligent use of the voice and splendid interpretation of the song at hand. She was very successful on this occasion.

These three soloists were accompanied by Eleanor Scheib in a sympathetic, finished and artistic style. One could not have desired more from the piano score.

The program closed with Mr. and Mrs. Rossetter Cole, giving the former's recitation with music, "Hiawatha's Wooing," which the writer could not stay to hear. H. M. B.

CAROL ROBINSON

The following program was given before the Chicago Woman's Club "Open Door" Department on Sunday afternoon, January 31, by Miss Carol Robinson, pianist:

Kinderszenen Schumann
Capriccio, B minor Brahms
Nocturne, C sharp minor Chopin
Fantasie and Fugue, G minor Liszt
Clair de Lune Debussy
Etudes Bortkiewicz
Nocturne for Left Hand Alone Scriabine
Concert Etude MacDowell

Signor Frosolono's quartet assisted, and played the Dvorak "Quartet."

On January 25 Miss Robinson played at a musicale at the home of Mrs. J. A. Farwell, and on January 29 at the Birchwood Country Club. On February 4 she played for the Chicago Woman's Musical Club, at the Congress Hotel, and on February 6 for the Woman's Club of Springfield, Ill.

Early in March Miss Robinson will play in Chicago, under the auspices of the Society of American Musicians, the recital being the prize won in the national contest for American trained pianists.

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ISABEL STEWART-NORTH

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NORTHWESTERN UNIVERSITY ORCHESTRA AT KENILWORTH

Quite innocently, I promised to go out to Kenilworth last Friday evening, to hear Mr. Knapp's orchestra in a program that looked very inviting, indeed. I believed the statements of the editor and his satellite, that it was an easy trip of an hour, and followed their instructions dutifully. But, like the people in the song, who said farewell to the bright lights of Piccadilly, I found that everything was a long, long way from the center of affairs. At 7:15 I was ready for an Evanston express on the elevated. But one didn't come along until 7:30. I had a good book with me, so the time did not seem long until I found it 8:30, and Davis street not at hand. Hurrying to the electric a bit later, I found another fifteen-minute wait icily ready for me. I didn't dare say what I felt to the superior ticket seller, because all those North Shore people regard "The Electric" as a sort of sacred feature of the landscape. It always makes me think of the old lady who had a pet rooster and mentioned it always as "Him," with a big H. The fifteen minutes spread to twenty-three. The motorman said the time needed to get to Kenilworth was eleven minutes. That was lengthened into twenty. At last I was dropped near that picturesque depot. And opposite me was a building all aglow with lights, with the sound of orchestral din echoing forth, and with many motorcars standing about. I dashed towards it, and encountered a policeman. "Indade," he said, "and it's not the New Trier High School at all. It's a party at the clubhouse by the swells." Then would he tell me how to find the high school? It was a short wauk through the bit of a parruk beyant where I cud see the big light. Then to go two blocks narth and one east, till I came to the place.

It was a glorious night; bright, glittering moonlight overhead and the crisp, crunching snow under foot, and the gaunt, wide-stretching arms of the forest trees making all sorts of writhing figures among themselves and reproducing all their fantasies on the sparkling snow spread everywhere. I put on my ear muffs, turned up my coat collar, and didn't care whether school kept or not, for it was perfectly regal to be alone in the marvelous quiet, amidst such glorious pictures. Kenilworth is laid out like Riverside, as you may know, and so I was not surprised when my "two blocks north" landed me at a railroad track, and no way eastward save a short-cut through a back yard. I didn't quite like the way the dog barked, but when I heard his chain rattle I felt safe, for he could only bark so long as he was chained up. When I got to a road east bound, I followed its windings cheerfully, planning my revenge on the people who had sent me astray. Imagine what the proceedings would have been like had it been a dark night! I was about ready to give up, when I sighted what seemed a group of automobiles a good two blocks away. It was the right lead, and I was soon in the auditorium—two hours and a half from starting time.

Naturally, I heard but little of the concert. There was not a good audience present, although a long list of patronesses were listed. Had I passed them at the clubhouse? The auditorium is an echoing

place, accoustically on a par with our own delightful Orchestra Hall.

Mr. Harold A. Knapp has his force of enthusiastic workers well in hand. They do a number of things that are along the best sort of lines, and, rather surprisingly, make their best showing in the more reposeful numbers. They felt the weirdness and mystery and charm of the Lohengrin "Vorspiel," working out its weavings to the rousing climax and then tapering off to the thread-like tones that are its beginning and endings. This was more satisfactory than the Charbrier "España," which was, at times, more noisy than brilliant.

The concert closed with a school song, accompanied by the orchestra, reciting the glories of New Old Trier. The pupils sang it with an irresistible gusto, and everybody stood up in its honor. As for me, I enjoyed it so much I wished I could sing in it myself. It quite repaid me for the jaunt. And there y' are, gentlemen!

ALBERT COTSWORTH.

MENDELSSOHN CONSERVATORY

The Mendelssohn Conservatory, Carrie Scott, director, will give the following program at the Evangelical Lutheran Church of Logan Square, Wednesday evening, February 10:

Quintet	Schumann
Margaret Andersen	
Philharmonic String Quartet	
Concerto, A minor, for pianoforte	MacDowell
Anna Swanson; Hazel Reid, second piano	
Philharmonic String Quartet	
Requiem	Homer
Mother o' Mine	Tours
Hvis du har varme tanker	Haken Brøsen
Mr. Joel Mossberg	
Quartet	Torvald Fredericksen
(The composer is the organist of this church.)	
Allegro moderato (D major)	
Andante funebre (B minor)	
Allegretto scherzando (G major)	
Philharmonic String Quartet	
The Fountain	Bartlett
Mendelssohn Conservatory Ladies' Quartet	
Concerto, E flat	Liszt
Clara Andersen; Margaret Andersen, second piano	
Philharmonic String Quartet	
Violin Solo—Serenade	Haydn
Mr. Dasch	
Canzonetta	Mendelssohn
Cello Solo—Etude	Chopin
Mr. Brueckner	
Philharmonic String Quartet	
Why Do the Nations (from Messiah)	Handel
Mr. Mossberg	
Quintet	Mozart
Allegretto	
Larghetto	
Theme and variations	
Philharmonic String Quartet	
Iensome Stunde	Ole Bull
Now Good-Night	Parks
Mendelssohn Conservatory Ladies' Quartet	

VAN DUSEN PUPIL

Mr. Marme Larson, a talented young piano pupil of Mr. Van Dusen, has written a musical setting to "The Courtship of Miles Standish," which was presented before the Fort Henry Dearborn Chapter of the D. A. R. at the Florentine Room of Congress Hotel on Tuesday, January 26, with Miss Marion Robb, reader, and Mr. Larson at the piano.

LESLIE SCHUTTE'S CONCERT

The program for the concert to be given by Leslie Schutte at the Masonic Temple in Austin next Monday evening reads as follows:

Capriccio in B Minor	Brahms
Rhapsody in G Minor	Brahms
Mr. Leslie Schutte	
Sarabande	Geniniani-Nachez
Minuetto	Exaudet-Nachez
Russisch	Zimbalist
Mr. Aage Fredericks	
Night and the Curtains Drawn	Serrata
The Morning Wind	Branscombe
Invictus	Huhn
The Floral Dance	Moss
Mr. John Rankl	
Mrs. Haeffner at the piano	
Where Blossoms Grow	Sans Souci
Across the Hills	Runnel
Nocturne	Nevin
Michaela's Aria from "Carmen"	Bizet
Mrs. Anna Breining Greulich	
Larghetto	Mozart
Scherzo	Dittersdorf-Kreisler
Oriente	Cesar Cui
Mr. Hans Hess	
Mr. Blair at the piano	
Stella Del Marinar	Ponchilli
My Heart at Thy Sweet Voice, from "Samson and Delila"	Saint-Saens
Dawn in the Desert	Ross
Cry of Rachel	Salter
Miss Mildred Pillinger	
Caprice in E Major	Schumann-Paganini
Etude, Op. 25, No. 9	Chopin
Etude, Op. 10, No. 12	Chopin
Mr. Leslie Schutte	

Bachman—Miss Ella Bachman sang recently at two meetings of the Circle Intime, giving numbers by Massenet, Gounod, and Goddard, and has given groups of old and modern songs, preceded by explanations at a number of places—the Woodlawn Mothers' Club concert at Tracy, Ill., and a reception on Drexel boulevard. Miss Bachman's pupils, Miss Esther Oppenheim and Miss Leah Marks, sang on February 2, at the Hamilton Park Field House.

Proctor—Warren Proctor, tenor, will be heard in joint recital with Mrs. Mackson, contralto, at the Illinois Athletic Club, Sunday, February 7, p. m. Mr. Proctor has appeared at this club before on several occasions and has received great ovations at each appearance. The members of this club are to experience a rare treat in hearing this combination in solo and duet.

Minneapolis Orchestra—Katharine Goodson will appear as soloist with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, at its annual Chicago concert Sunday afternoon, February 28, at Orchestra Hall, under the management of Carl D. Kinsey.

Eppling—Miss H. Ruth Eppling will give a musicale at her residence studio, 1257 Early avenue, on February 12 at 8. Her pupils are preparing a Bach program, to be given in March.

Hartman—Miss Lucy J. Hartman will be the soloist with the Elgin Choral Society in Elgin, Ill., February 11.

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2422 S. LAWNDALE AVENUE**CLARENCE EDDY AT MONMOUTH, ILL.**

The Knights of St. Paul, an organization of the First Presbyterian Church, are to be congratulated for providing for the music lovers of Monmouth an organ recital of such incomparable quality as the one given last night by Clarence Eddy, the eminent concert organist of Chicago and New York.

In view of the fact that the eminent performer has been proclaimed a virtuoso by musical critics in this country and in Europe, Mr. Eddy did not need to come to Monmouth to enhance his reputation; that was established long ago. Because of his reputation the large audience that greeted him last night was more expectant than usual, and only so great an artist as Mr. Eddy proved himself to be could adequately meet the anticipations that had been aroused.

The arrangement of the program was itself a work of art, the well-balanced numbers revealing a skill in selection not possessed by the tyro. Mr. Eddy's repertoire includes practically everything that has been written for the king of instruments, and some of the more celebrated of these compositions, together with original manuscripts dedicated to the eminent performer, were heard in the program last night.

Some of the numbers gave Mr. Eddy the opportunity to display his superb technique, of which he has been acclaimed the master, while others gave ample scope for his equally great interpretative genius. His wizardry with the pedals and his control of the whole organ were no more admirable than the charm with which he played the simple, sweet "Song of Sorrow," or the light, quick and dainty "Will o' the Wisp."

It would be difficult to say which of the numbers were the more pleasing, but it was evident some of them made a stronger appeal than others. The "Boatman's Song on the River Volga" and Wagner's "Vorspiel to Lohengrin" were a particularly satisfactory duo, but it remained for the "Fantasia on 'My Old Kentucky Home'" to bring out the most prolonged applause. The first number, "Concert Prelude on a German Chorale," proved a wonderful vehicle for Mr. Eddy's versatility, and its brilliant execution set the keynote for the entire performance. The skill in execution was also remarkably illustrated in Bach's "Tocatta and Fugue in D Minor." The performer was gracious with his encores, and gave an extra number at the close, when it was evident the audience was not ready to say good-night. —Monmouth Daily Review. (Advertisement.)

ORATORIO SOCIETY OF NEW YORK

Conditions in Europe prevented the delivery, in time for adequate preparation, of the music of Bossi's "Joan of Arc," which was to have been sung by the Oratorio Society of New York on March 24. In its stead will be heard a repetition of Bach's "Magnificat" and Wolf-Ferrari's "La Vita Nuova," with these soloists: Mme. Marie Sundelius, soprano; Miss Rose Bryant, contralto; Mr. Alfred D. Shaw, tenor, and Mr. Clarence Whitehill, bass.

Ermanno Wolf-Ferrari's bewitching and passionate cantata, based on Dante's touching narrative of a "new life," was sung for the first time in America by the Oratorio Society, December 4, 1907. It was repeated just a year later. Bach's "Magnificat" had its first presentation by the society, February 28, 1910. Singularly enough, Mrs. Edith Chapman-Goold was soprano soloist for all of these events.

"Joan of Arc" will be reserved for the first concert of next season, and to insure a fitting performance, the present rehearsal season will be extended for at least six weeks after the March concert. This decision was received with marked complacency by the younger choristers, who appear to sing with a peculiar zest in the balmy days of spring.

Willett—Stuart Woodbridge of the Willett School of Singing appeared as soloist before the Insurance Men's Club January 26.

**KENNARD BARRADELL PRESENTS
"THE GOLDEN LEGEND" AT
CLINTON, IA.**

The Mendelssohn Choir gave the first concert of its seventh season under the direction of Kennard Barradell, "The Golden Legend," by Arthur Sullivan, being the work offered.

Mable Corlew-Smith sang the soprano role in a most satisfying manner, her voice having beauty and power enough to enable her to more than sing the part. In her group of songs following the cantata she pleased the audience greatly with her charm of manner. She is one of the most satisfying sopranos in the west.

Frank Barnard sang the tenor part easily and splendidly. His voice is always pleasing and adequate and his musicianship makes him reliable at all times.

Burton Thatcher sang the difficult part of Lucifer and did the trying music thoroughly and well, the "Piff Paff" number receiving most generous applause. Mr. Thatcher was dramatic enough to get well into the part, and in the trying ensemble passages was musically accurate.

Mrs. Phillips, a member of the choir, sang part of Ursula's music, and disclosed a naturally round and pleasing contralto tone. Miss Jessie Thompson won recognition by her smooth and comfortable singing of the aria in the last scene.

Robert White, another Clinton singer, sang the Forester part with splendid, vigorous tone.

The choral passages won more than previous approval, the shading being more in evidence than formerly. The epilogue number was aided by the strings from "The Clinton," under the leadership of Mr. Charles Lutz.

Excellent support was had at the piano. Miss Maud Arnold and Miss Alma Nissen alternating, the former playing for the song groups later and winning her customary expressions of delight from the singers.

The same gathering of music lovers was in attendance. Miss Olive Barker, soloist at the First Presbyterian Church of Sterling, Ill., and Mrs. Head, the excellent organist of the same town and church, were present, and, being there, they made the best of things. C.

CAROLYN WILLARD

Miss Willard entertained informally at her home on the nineteenth and on last Friday evening was a guest at the home of Mrs. John Cozode of E. Pullman street in Grand Rapids, on the occasion of a reception to Ossip Gabrilowitsch and Clara Clemens-Gabrilowitsch, another guests being Grace Dudley Fenton, a singer once well known in Chicago.

Bach Choral Society—The Bach Choral Society will sing the "Passion according to St. John," Bach and Mendelssohn's "Hymn of Praise," at Orchestra Hall on March 2, the soloists being Mable Corlew-Smith, Edith Ayers McCullough, Helen Bright-Bengel and George Hamlin.

Beresford-Snyder—Lorena Beresford-Snyder, formerly well known in music circles in Chicago, died in Texas last Thursday.

MARCELLA CRAFT

Recent press comment:

One of the season's biggest musical successes was the concert last evening in the Mohammed Temple by Marcella Craft, grand opera prima donna under the direction of the Amateur Musical Club. Miss Craft, who is just as good to look upon as she is a lovely singer, has a voice of remarkable volume, which she uses in a thoroughly finished way. It is a clear, pure soprano of beautiful quality. After hearing her last evening it was not hard to understand just why she had such pre-eminent success abroad. Miss Craft opened her program with a group of old Italian songs which she sang most capably, but she scored her greatest success in the "Madame Butterfly" group, possibly because "Madame Butterfly" was not only her biggest triumph in the operatic world, but because in the character of Madame Butterfly she put aside her own personality, giving herself up wholly to the spirit of the little Japanese "Butterfly." From the gay, happy entrance of Butterfly to the sad, plaintive wail of Piccolo Addio, "Farewell to the Baby," she was superb, holding her listener with decisive admiration. Her every number was splendid, displaying her wonderful musical qualifications that come from undeniable gift. Miss Craft was the recipient of great armfuls of exquisite flowers, gifts of admiring friends.—Peoria Journal, January 13, 1915.

Marcella Craft, one of the loveliest and most youthful of America's operatic prime donne, sang to a brilliant audience which filled Mohammed Temple to overflowing with fashion and culture last night. To a voice of rare purity and sweetness Miss Craft adds the further beauty of a bel canto as smooth and liquid as honey. Her songs are given with such perfection of phrasing and finish that each one is like a finely cut jewel and in spite of the lyric quality of her voice, her operatic training enables her to impart a notable dramatic value to her heavier numbers. No more admirably selected program has ever been heard in Peoria. The different song groups were not only calculated to show the art of the singers of piquant advantage, but were so cleverly contrasted as to gain greatly enhanced value thereby. The operatic numbers were of exactly the modern brilliancy and smartness which best emphasize the essentially modern art of this charming singer. Miss Craft created the soprano role of "The Secret of Suzanne," and the colorful and charming music of that role she sings with the most enchanting vivacity and zest, and a freshness and beauty of tone that were delighting to the soul. . . . Her rendition of "Schlagende Herzen," by Strauss, was so striking as to arouse the audience to a pitch of great enthusiasm, and a group of Italian songs, notably the much sung "Caro Mio Ben," to which she lent quite new loveliness, by the way, was also a favorite part of the program, the liquid Italian vowels being especially adapted to displaying the rare purity of the singer's voice. A group of songs by Mrs. H. H. A. Beach were admirably done, and in response to an enraptured encore Miss Craft sang the beloved "The Year's at the Spring," greatly to the delight of her audience.—Peoria Star, January 13, 1915. (Advertisement.)

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CECIL FANNING

Recent newspaper comment:

A dramatic vocalist, a combination of singer and actor, . . . with a big voice, a young entertainer with the finesse of a veteran, was disclosed in Cecil Fanning, baritone. This pleasing gentleman is worth two of the ordinary singers because he has not only tone but descriptive power, aided by gesture. The expressiveness of Mr. Fanning's voice is marvelous, and while it is full and rich he can subdue it to a whisper or make it break into a laugh or fade in a sigh. His pictorial gift adds greatly to the interpretation and to the interest of the audience. Mr. Fanning, who has just returned from a successful tour in Europe, started his program energetically with the prologue to "I Pagliacci," sung in English. "The Sands of Dee," by Frederick Clay, showed the variety of the singer's art. "A Song of India," Rimsky-Korsakoff, was a surprising illustration of delicate runs given by a heavy male voice. Loewe's songs, "Henry the Fowler" and "Edward," . . . were really remarkable exhibitions of dramatic power and vocal modulation. . . . Two old French songs, with excellent diction and vivacious gesticulation, were exquisite, and the old English songs continued to show the aggressiveness of dramatic perception and the diversity of a voice trained to variety in expression. Mr. Fanning, who also took the solo part in the stirring "Song of Ancestry," Saint-Seans, had a brilliant and helpful accompanist in his teacher, H. B. Turpin, of Dayton, Ohio.—Troy Times, January 14, 1915.

. . . With a burst of song Mr. Fanning literally took Trojan music lovers by storm. His first effort was Leoncavallo's "I Pagliacci" (prologue), wherein

he proved himself an individualistic artist. With wonderful modulation and voice control Mr. Fanning added the personal equation of the true actor. His numbers, nearly all of which were of the same style and affording plenty of opportunity for the display of a vivacious personality, followed in quick succession. "The Sands of Dee" (Kingsley), Frederick Clay; "A Song of India," Rimsky-Korsakoff; "Henry the Fowler," Carl Loewe, and "Edward" (Percy's Reliques), Carl Loewe, were given with unending humor, purity of tone and sweetness blended with remarkable force and gusto. But five numbers could not satisfy an audience that had once had a taste of such a personality. . . . Mr. Fanning was again introduced in five numbers, which were even more effective than the first. "Le Petit Bois d'Aour" and "Le Cycle Du-Vin," from the old French, were presented with action as they were given when written before the introduction of the piano. In the second song the planting of the seed, the growth of the vine and picking and treading of the grapes were portrayed with a daintiness and humor that was climaxed in a long draught of the imaginary nectar. "Dame Durden" and "No, John! No!" from the old English, and "The Last Leaf," Sidney Homer, were given with the same satisfaction to the audience who called loudly for an encore.—Troy Record, January 14, 1915. (Advertisement.)

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SANTA BARBARA, CAL.

Ruth St. Denis, assisted by her company of six dancers, appeared at the Potter Theater January 21 and opened the series of Philharmonic concerts under the local management of Mr. E. F. Herbert, which are to be given here during the next three months. The first of this series each year marks an event in the social life as well as the musical life of Santa Barbara, and is comparable—in kind, if not in proportion—to the opening night of grand opera as it used to be graciously meted out to the music lovers of Chicago by the Metropolitan Company in a two-weeks engagement at the Auditorium. Various were the motives which impelled the large audience to

greet Miss St. Denis on last Thursday night, and different were the opinions as to the artistic merits of such appearances; but long before her closing number she had made many of them present forget her physical self, forget even her own magnetic personality and think only of that which she was trying to present to them. Noble is her art, high, pure and uplifting, and refined is her presentation of it. She cast a peculiar spell over her audience in her first number, the "Hindoo Snake Charmer," which lasted throughout her appearances in "The Peacock," "Arranging the Flowers," "Danse Impromptu" and "The Mystic Dance of the Five Senses." She was assisted by an excellent company, including Ted Shawn, whose duet work with her in "Chaconne Shawn" (a dance of the time of Edward the Fifth) and the "St. Denis Mazurka" were moments of dazzling beauty and grace; Mlle. Psychema, depicting the straight lines of the "Egyptienne Danse;" Hilda Beyer, Saidee Vonhoff and Willard Foote. A thoroughly adequate orchestra, perfect stage management and elaborate scenery accompanied the entire performance.

A. B. BARNETT

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Ross—Mrs. Edna McDevitt Ross, soprano, has filled the following engagements during January: 17, special soloist, Englewood Sunday Evening Club; 18, recital, Sorosis Club of Oak Park; 22, group of songs, Arche Club (at Lincoln Center); 24, group of songs, Central Eleanor Club (Stevens building). Mr. Ross is soloist at Trinity Episcopal Church, Highland Park, and on the evening of January 22 substituted at Temple Emanuel, in Buckingham place.

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A DEVRIES OPERA EVENING

Last Monday evening was the stormiest of the season in Chicago, but this fact did not materially lessen the attendance at the opera performance given by Herman Devries at the Fine Arts Theater, and as for enthusiasm—never has it been so much in evidence, even at a Devries function, and never was it more deserved than at this time.

Mr. Devries is so well established as an operatic coach that he draws to his classes professionals as well as the very highest grade of amateurs, and therefore he is able, at any time, to put on an operatic performance which will measure up to the work of the best professional productions.

On Monday evening, among those appearing were Florian Varkony, who has made pronounced successes in various European opera houses; Lemuel Kilby, who sings at the Fourth Presbyterian Church and is well known throughout the middle west and the west as an oratorio and concert singer; Hazel Eden Mudge, who has made an Auditorium debut; Cameron Stewart, a singer whose concert and oratorio appearances have been many; Beecher Burton, a tenor who has sung in many big events, including oratorio at the Auditorium, and Marie Yahr, a splendid contralto, whose professional engagements in opera have been many.

The first two acts of "Don Giovanni" were presented with a breezy swing and a musical clarity entirely exceptional. The stage setting was good, the costuming very rich, the chorus highly effective, and as for the accompaniment, could anything be better or more sympathetic than Herman Devries at the piano?

Mr. Devries knows all operas, both musically and in their acting traditions, and when his pupils present any work whatever there is present the very maximum of authority and the true essence of the music.

Lemuel Kilby made a very handsome and a thoroughly musical "Don Juan." His enunciation especially was as perfect as any ever heard in opera. In this respect he was equaled by Mrs. Mudge, who also sang excellently.

One of the most charming moments of the whole evening occurred when Mr. Kilby and Mrs. George Hixon sang "Give Me Thy Hand," this being quite the vocal gem of the opera, and it was, at this time, sung flawlessly.

Mrs. Hixon, as Zerlina, was very chic and very effective. The audience liked her immensely.

Beecher Burton, as Don Ottavio, had not a great deal of opportunity, but such as he had was utilized to the utmost, and his parts in all the ensembles proved him a splendid musician, as well as the possessor of a fine voice.

Florian Varkony acted the part of Leporello with great unction, and showed himself not only an extraordinarily good singer but also the possessor of histrionic abilities and experience of the highest type. We ought to hear and see this artist with the Chicago Grand Opera Company.

Ethel Magie dressed the part of Donna Elvira sumptuously and sang it acceptably, and smaller parts were well done by Frederic T. Blum and Raymond Gifford.

This opera was followed by an act of "Lakme," the charming Delibes opera,

which has music not excelled by any in beauty and which in story, costume and setting is brilliant in the extreme.

The Devries forces gave it wonderfully well, and the audience stayed until a late hour, enthusiastic to the very end.

Huntington B. Henry sang "Gerald" very effectively, Florian Varkony was absolutely authentic as Hilakantha, Lemuel Kilby sustained his good reputation as Frederic, and Cameron Stewart showed splendid voice in the small ensemble part of Hadji.

Mrs. Thomas Prindville disclosed a remarkable coloratura soprano voice and much good style as Lakme, and Marie Yahr, as Mallika, disclosed not only a glorious voice but also a stage bearing and action that were wholly appealing.

Dorothy Cannon, as Ellen, was cunning enough to warrant the enthusiastic applause of the audience for her one little song, and Filomena Sarconi and Margaret Gaffey sustained their parts well also.

Throughout both operas the dresses of all the principals were appropriate and rich, the costuming and grouping of the choruses were effective, and every detail of stage management was fine.

Probably there have never before been so many flowers in the Fine Arts Theater at one time as were passed over the footlights on Monday evening.

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FRIDAY CLUB CONCERT A SUCCESS

The concert on January 29, presented by Mr. Marvin Hinshaw, assisted by Miss E. Louise Krause, soprano; Francis Hughes, tenor; Miss Mabel Helen Rogers, harpist; Miss Alice Hinshaw, reader; Miss Helen Ryan, pianist and accompanist, and Mr. Hans Hess, 'cellist, proved a success to the club, both artistically and financially. The concert was given at the Logan Square Auditorium, one of the largest concert halls on the northwest side. Each number of the program was warmly received by a large and appreciative audience. This concert was the third and the most successful from all standpoints.

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Krum—Below is a partial list of the public appearances of the professional pupils of Mrs. Charles L. Krum. Miss Klea Orschel sang at a large private luncheon at the Congress Hotel January 30. Lillian White Freyn appeared in recitals January 20, at Guthrie, Oklahoma, giving a miscellaneous program in the afternoon and a costume recital in the evening. Miss Myrtle Moses appeared on the program at the convention at the Congress Hotel.

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Wengerd—Charles Wengerd, a Chicago singer and teacher of voice, has been missing from his studio, and his home since January 11. He left his home without preparation for a trip of any kind and was supposed to be going to his studio. He never arrived there, nor has he since been at his home, and his whereabouts and his fate have become a mystery.

MABEL CORLEW SOLOIST AT EPIPHANY RECITAL

For the eighth organ recital of the current season given by Dr. Francis Hemington at the Church of the Epiphany, Miss Mabel Corlew, contralto, was chosen as the assisting artist. With such help as this singer is capable of giving, combined with the well-known abilities of Dr. Hemington as a program builder and interpreter of the compositions with which he builds, results in a concert of great interest, charm and praiseworthiness.

Miss Corlew sang "Lord to Thee Each Night and Day" (Theodora), by Handel, which demands of a singer the power to sustain a full, sonorous tonal volume at times, dramatic intensity, at others, and unusual flexibility of voice always. She accomplished these feats in a highly commendable manner. She is also to be praised for the delightful rhythm notable throughout the number. She possesses a rich, resonant contralto voice, very suitable to this large church, and her poise and personality brings added enjoyment to the songs she offers.

Miss Corlew's other number was "The Lord Is My Light," by Oley Speaks, which is an exceptionally good setting of these words and a song very grateful to the voice of this particular singer. Her splendid enunciation was very noticeable in this song and her interpretation was teeming with fervor and deep expression. Her numbers were much enhanced by Dr. Hemington's fine accompanying. His organ solos were many and varied, but all were played in his usual finished and musicianly style. In opening the program came the "Overture" to "Oetius," by Handel, which is seldom heard but proved worthy of many hearings when played in the masterful style of this organist. A "Canzone," by King Hall, brought forth some delightful effects, and three movements from Guillemant's "Sonata," No. 7, showed Dr. Hemington and his instrument at their best. It was played so skillfully that one's interest was sustained at a high point from the first tones to the last. The "Caprice Heroique," by Bonnet, was excellently played, as was the beautiful "Moonlight," by d'Ervy, which displayed the excellent voicing of many of the stops in the Epiphany organ to good advantage.

A cleverly written and melodious little "Minuet in F," by Claussmann, was much enjoyed, as was the "Toccata," in D major, by Ralph Kinder.

A group of three request pieces, which included the "Polonaise," in A major, by Chopin; "Salut d'Amour," by Elgar, and the "Grand March," from "Tannhauser," closed the program, but was not heard by the reviewer.

H. M. B.

— # # # —

Cuyler Avenue Methodist Episcopal Church Concert, Oak Park—A concert will be given by Marie Edwards, pianist; Edna Reiner Marshall, reader; A. L. Preiser, violinist, and C. W. Edwards, piano, at the Cuyler Avenue Methodist Episcopal Church on Friday evening, February 12.

— # # # —

Lyceum Arts Conservatory—A studio recital will be given on Saturday, January 30, at 3, by Maude Smith, Jessie Deers, Alma Merriman, Louise Milligen and Elizabeth de Barrie Gill.

LOUISE BURTON

The Galesburg (Ill.) Evening Mail comments as follows:

Miss Burton sings with confidence and ease, together with sincerity and great power of tone. Being possessed of a wonderful dramatic ability and a personality that charms, Miss Burton, throughout her entire program, gave genuine pleasure.

None is more critical than child listeners, who demand that things "ring true." Each child seemed to follow the mood of the songs, their faces expressing sympathy with the pathos or enjoyment with the mirth of the text. Many times they laughed aloud, and always their hands aided heartily in the applause.

Miss Burton changed from the stately singer of Italian arias to the real childhood of song. The metamorphosis was complete, for the second part of the program was sung in the dainty costume of a little girl. This surprised mothers and children alike, and aided in the perfect personification of the child in song. At the close of the program many little tots seemed to feel that the singer was one of themselves, and a number of childish voices piped: "I liked your songs, Miss Burton." (Advertisement.)

ESTHER PLUMB IN MINNEAPOLIS

Following is some comment on the recent "Messiah" performance in Minneapolis:

Miss Plumb's singing of the contralto solos was of the highest type. Only the organ voice of a Clara Butt could have magnified Miss Plumb's perfection. . . . a fitting purity of voice and individualized expression. It is hard to conceive of a more uplifting rendition.—Minneapolis Daily News.

Miss Esther May Plumb gave a beautiful account of herself in the contralto part.—Minneapolis Tribune.

Miss Plumb's voice is of true contralto quality, while the artist seems imbued with the best oratorio traditions. Her work was finished throughout, but naturally came in for chief attention in the airs "He Shall Feed His Flock" and "He Was Despised."—Minneapolis Journal. (Advertisement.)

Gale—Some of the recent appearances of **Permelia Newby Gale**: January 25, afternoon musicale at the Culture Club; Saturday, January 30, Mrs. Gale gave a musicale at the residence of Mrs. E. V. Gale, assisted by Miss Ruth Simmons; Sunday, January 31, Mrs. Gale was the soloist with Singer's Orchestra at Fullerton Hall.

Frothingham—George B. Frothingham, well known singer of light opera, died at Burlington, Vt., last week. He played the part of Robin Hood over five thousand times, the last time being the evening before his death.

Williams—Mrs. Frances Foxwell Squires and Mrs. Frances Lydston Murray, pupils of Mrs. Stacey Williams, presented a song program at her Kimball Hall studios on Tuesday evening of this week.

Kortzenborn—Mr. George Kortzenborn has been appointed choir director at the California Avenue Congregational Church and will begin his work there next Sunday.

La Roche—Miss Pearl La Roche will present her pupil, Master Clarence Buyer, in piano recital at the Little Theater on Monday evening, February 8.

MINNEAPOLIS ORCHESTRA WINS GREAT SUCCESS IN THE EAST

The Eastern tour of the Minneapolis Symphony Orchestra in March, 1912, which included Chicago, Louisville, Cincinnati, Columbus, Cleveland, Pittsburg, Washington, New York and Buffalo, was a succession of artistic triumphs most gratifying to the many admirers of Mr. Oberhoffer and the remarkable orchestra which he has brought to such a high degree of perfection.

It is most interesting to note the unanimity with which the New York critics and musicians commended the playing of the western orchestra, and the general feeling of surprise that Minneapolis should possess an orchestra rivaling the best in the country.

Mr. Meltzer, considered by many the most able critic in New York, wrote as follows in the American: "It is safe to say that with the exception of the great Bostonian organization founded by Colonel Higginson, no body of musicians in this country which devotes itself to symphony has excelled the Minneapolis society. But for local pride I might be tempted to add—none has equaled it."

The following are some of the expressions elicited from other leading critics and musical authorities, and which indicate that the enthusiasm of the great audience which listened to the concert was fully justified.

"The achievement of these musicians from Minneapolis has been simply astounding."—Alfred Hertz, Metropolitan Opera House conductor. "An orchestral performance of the first quality."—Irving Weil, Journal. "A very able conductor and well trained musician, worth hearing in any place and at any time."—Sylvester Rawling, Evening World. "Only the very best organization affords as much pleasure, and they not always."—Henry E. Krebbel, Tribune. "Many rubbed their eyes and ears and could scarcely believe that this northwestern city had so serious and spirited a symphony orchestra."—Edward Ziegler, Herald. "The Minneapolis orchestra contains good material. Especially rich and solid were the lower strings."—Globe. "A man capable of holding his own among the best conductors in America, and a body of players worthy of his baton."—Max Smith, Press. "Mr. Oberhoffer is a conductor of ability and authority, a musician of sympathy and understanding."—Richard Aldrich, Times. "Without doubt Emil Oberhoffer, the conductor, deserves the highest encouragement for what he has accomplished."—The Sun. (Advertisement.)

Manierre—Miss Julie Manierre sang "Frühlingsglaube" (Schubert), "Sylvelin" (Sinding), "Liberte" (Massenet), "Soft Footed Snow" (Lie), and "A Birthday" (Huntington Woodman) at a reception given by Mrs. Wheaton Aegur on February 1.

Dufranne—Music News is in receipt of the announcement of the birth of a daughter, Jacqueline, to Mr. and Mrs. Hector Dufranne, at Chatou, France. Congratulations.

Fullerton Hall—On next Sunday evening "The Juggler of Notre Dame" will be given at Fullerton Hall, the soloists to be Julie Manierre and Marion Green.

Kinder—Mr. Ralph Kinder has just completed a series of four important organ recitals on Saturday afternoons at the Church of the Holy Unity at Philadelphia.

Stavenhagen—Bernhard Stavenhagen, a German pianist who successfully toured America some years ago, died in Geneva, in December.

Stanley—Miss Helen Stanley has added to her concert repertoire Harold Osborn Smith's "The Place of Dreams" and is singing it with much success.

Benedict—Ethel Geistweit Benedict will sing February 7 at Grace Church, Oak Park, when the choir, under the direction of Arthur Randolph Fraser, will give "The Prodigal Son." She has also been chosen to sing the Gounod "Gallia" at a later date, with the same choir. On February 16 she will sing for the Tuesday Club.

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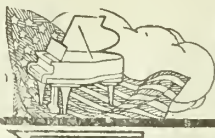
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Music in America

ST. PAUL, MINN

The following program was given by the Minneapolis Symphony Orchestra at the fifth concert in the St. Paul Institute series at the Auditorium. Alice Verlet, a Belgian coloratura soprano, was the soloist:

Overture to "Fidelio," Op. 72, No. 4.....Beethoven
Symphony No. 2, in E minor, Op. 27.....Rachmaninoff
Largo-Allegro moderato
Allegro molto
Adagio
Allegro vivace

INTERMISSION

Aria—"Caro nome," from "Rigoletto".....Verdi
Symphonic Waltz, Op. 8.....Stock
"Bell Song," from "Lakme".....Delibes
"Les Preludes," Symphonic Poem No. 3.....Liszt

The Rachmaninoff Symphony was the special feature of the program and though unusually long, held the attention of a large audience. The characteristic, melancholy and impetuous nature of the Russian people was felt throughout the work which Mr. Oherhoffer read with feeling and rare insight.

Mme. Verlet was an artistic singer. Her program numbers she sang with great ease but was at her best in the French songs she gave as encores.

The Symphonic Waltz, by Stock, was played with delightful rhythm.

The Beethoven overture and the Liszt symphonic poem were both wonderfully played and we were especially grateful for the latter.

The different sections of the Schubert Club have presented some admirable programs the past month.

An exceptionally interesting program was given at the Masonic Temple by Mildred Phillips Kindy, reader; Bessie Parnell Weston, pianist, and Harry Philips, basso cantante, all local artists.

Mr. Phillips pleased his hearers with his beautiful voice and interpretation of Wotan's "Farewell" from "Die Walkure" and songs by Brahms, Schubert, Carpenter and Arthur Farwell. Margaret Gilmore McPhail was a most excellent accompanist.

Bessie Parnell Weston was heard for the first time by many of her friends after a season of study with Rudolph Ganz, and was enthusiastically received. Rachmaninoff's three preludes, Nos. 2, 8 and 10, constituted her first group and were played with finish and given a masterful interpretation. Mrs. Kindy gave a dramatic reading of "The Pied Piper of Hamelin," Browning's poem set to music by Arthur Bergh, formerly of this city, which was delightfully played on this occasion by Carrie Zumbach Bliss. Mrs. Weston closed the program with Glazounow's Gavotte, Op. 49, No. 3; Etude, Op. 48, No. 11, by Liadow; Humoresque, Op. 10, No. 2, by Tschaiowsky and the fascinating Polichinelle by Rachmaninoff.

Mrs. Frank O'Mera, the popular St. Paul contralto, gave a very successful recital before the Matinee Musical of Duluth. Mrs. Harry Crandall was at the piano.

The active section of the Schubert Club gave a program made up of American com-

posers at the residence of Mrs. Charles O. Krueger. A paper, "American Composers," by Kate D. Williams, was given, and those taking part were Nellie Fales, Ada Dahlgren, Marie Meyer, Ten Breck, Martha Rogers and Mrs. George E. Gere.

The St. Paul Composers' program given by the Schubert Club was one of the most interesting of the season.

"Heart of the World," by Gertrude San Souci; "For the Sake o' Somebody," by W. Rhys Herbert; a Scotch Folk Song and Gondola song by Leopold G. Bruenner, were delightfully sung by Alma Peterson. "Variations on an Original Theme," a serious and interesting work for piano, by Carl Helmaier was extremely well played by Dorothy Holmes. Two male quartets, "Night and Thee," and "Hymn Before Action," by G. H. Fairclough, were sung by the Apollo Quartet, Walter Mallory, Harry E. George, Grant Kelliher and Carl Larson. "The Heart of Farazda," a song cycle by Malcolm D. McMillan, was sung by Mrs. Frank O'Meara, with the composer at the piano, and it did seem that this singer was never more glorious.

A concert waltz by George H. Fairclough, was played with admirable finish by Charlotte Burlington, pianist.

A duet, "Within My Heart," from the opera "The Duke of Ebro," by Paola La Villa, sung by Alma Peterson and Mrs. Frank O'Meara closed the program. Altogether the program was one of which St. Paul could well be proud.

An organ recital was given by Mrs. Harry Crandall at the new House of Hope Presbyterian Church, under the auspices of the church, where it is proposed to give a series of week-evening musical programs. Mrs. Crandall was assisted by the senior mixed chorus of the church numbering about sixty-five voices under the direction of Owen J. Bowman. Mrs. Crandall, as organist of the church, is to be congratulated on having so magnificent an organ at her command, and was heard to excellent advantage in the prologue by Rogers, Sonata in A minor, by Andrews, "Ave Marie," by Gounod, Intermezzo by Archer, Allegro Vivace by Wolstenholme, and Toccata in G minor by Matthews. The chorus gave evidence of splendid training in "Lift up Your Heads, O Ye Gates," "And the Glory of the Lord" and the "Hallelujah Chorus," by Handel.

Mr. Lemuel Kilby, a visiting soloist from Chicago, sang "It Is Enough" from "Elijah," and impressed his audience with the beauty of his voice and his admirable diction.

Added interest was given to the study of Russian music by the student section of the Schubert Club by the delightful and interesting lecture-recital of Russian music Constance Purdy gave before a large audience of club members. After her travels in Russia, where she spent five years of study, Miss Purdy went to Paris and studied with Charles W. Clark, Oscar Seagle and Jean de Reszke. Miss Purdy appeared in costume and was accompanied by Miss Mabel Hammond, who gave much pleasure

with her artistic accompaniments. Following is the program:

Recitative and Aria from "A Life for the Tzar".....	Glink
Olga's Air from "Russalka".....	Dargomijsky
The Bells.....	Kallinnikov
Romance.....	Rubinstein
Lullaby.....	Balakirev
Rich and Poor.....	Borodine
Trepak.....	
Hostess' Song from "Boris Godounov".....	
Vision.....	
Selections from the Children's Songs.....	Moussorgsky
Night.....	R. Korsakov
Pauline's Air from "Pique Dame".....	Tschaikowsky
The Water Lily.....	Rachmaninov
I Must Have Rejoicing.....	Gliere
Hushed the Song of the Nightingale.....	Grechaninov
Drinking Song.....	Glazounov

ERIE, PENNSYLVANIA

The concert given by the Erie Symphony Orchestra on Sunday afternoon, January 10, brought out a record breaking crowd, due, no doubt, to the extremely popular program that had been announced. While it was not as satisfactory to the musicians of the city as some of the previous concerts given, nevertheless, the masses seemed to be very happy over such numbers as the "Thais" "Meditation," Rubinstein's "Kamenoi-Ostrow," and a selection from Friml's charming "Firefly." To the mind of the writer, the orchestra did its best playing in the prelude to the fifth act of "King Manfred," by Reinecke, in which the work of the strings was most praiseworthy. To the soloist of the afternoon, however, went the honors of the afternoon, for after his opening aria, "Ridi, Pagliacci," Joseph Erhart was given an ovation that would gladden the heart of any artist. He was compelled to add "La Donna e Mobile" and the charming "Siciliana," from "Cavalliera Rusticana." Mr. Erhart, who has had wide experience as an operatic tenor, is a native of Erie, and about a year ago returned to his home town, where he has made a splendid success as a teacher. His voice is a beautiful one and was never heard locally to better advantage than on his appearance with the symphony orchestra.

Victor Vaughn Lytle, organist of the First Presbyterian Church, will give a recital in the church on Sunday afternoon, January 23.

The second concert of the Apollo Club series will be given next Tuesday, when the club will have the assistance of Evan Williams, tenor, and Fritz Goerner, 'cellist.

The Erie Choral Society, with Henry B. Vincent as director, will make its initial appearance in a concert to be given in Masonic Hall on Monday evening, February 8. Mr. Vincent intends to make this program an all-American one, with Nevin's "Day in Venice" as one of the features, as well as one of Mr. Vincent's own choral compositions. Mrs. C. W. McKean, soprano of the Park Church Quartet, will be the soloist for this concert.

Victor Vaughn Lytle inaugurated a series of organ recitals for Sunday afternoon in the First Presbyterian Church last Sunday from 4:00 to 5:00 at which time the following exceptionally well arranged program was given:

Giant Fantasia.....	Bach
---------------------	------

Prayer and Cradle Song.....	Guilmant
Andantino in D-flat.....	Lemare
In The Morning.....	Grieg
Lamentation in D-minor.....	Guilmant
Andante from Fifth Symphony.....	Tschaikowsky
Religious March.....	Guilmant

Mr. Lytle made his program doubly interesting by giving an informal talk on the works which he interpreted, thus enabling his hearers to listen with added appreciation. His performance of all the numbers was musicianly but in the "Andante" from the Tschaikowsky symphony he excelled, for in this number he obtained orchestral effects which were nothing short of marvelous. From a technical standpoint the playing of this "Andante" was a remarkable feat, for Mr. Lytle used the Lemare arrangement which is considered the bugbear of organists in general. The recital was attended by a large number who await with pleasurable anticipation the announcement of Mr. Lytle's next program.

The Apollo Club gave its second concert for the current season in the Park Opera House last Tuesday evening with Evan Williams, tenor, and Fritz Goerner, 'cellist, as soloists. Mr. Williams proved himself a superb artist as usual, even though suffering from a severe cold. Fritz Goerner, who journeys to Erie every month to play with the local symphony orchestra, was greeted with great enthusiasm and played as if inspired. Indeed, his playing was one of the most pleasant features of the evening. The Club was in splendid form and

has never been heard to better advantage. Especially commendable were the fine pianissimo effects in the opening number.

Henry B. Vincent appeared before the University Club in the Hotel Lawrence ball room on Wednesday evening, January 27th, in his timely lecture on "Musical Indigestion." He was heard by a large audience of his townsmen and given a very hearty reception.

Mrs. Chas. W. McKean, who will be the soloist for the all-American program of the Erie Choral Society, has announced that she will sing a group of songs by Erie composers, comprising Harry Burleigh's "Bring Her Again to Me," Henry B. Vincent's "Love's Day" and Albert H. Dowling's "Constancy."

Francis Macmillen, the violinist, will open Mrs. Eva McCoy's Artists' Series, when he appears in recital at Masonic Hall next Thursday Evening.

Dunford—Mr. Frank Dunford sang in "The Morning of the Year" before the Culture Club at the La Salle Hotel last Monday, the other artists of the quartet being Mr. and Mrs. George L. Tenney and Mrs. Permella Newby Gale. Mr. Dunford was also a member of the Artists Double Quartet which appeared in "The Song of Miriam" at the Presbyterian church in Oak Park last Sunday afternoon.

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Boston, Mass.

Editor
LESTER S. BUTLER

THIRD ELLIS CONCERT, WORCESTER

Tuesday night, January 19, the third concert of the Ellis course was given in Mechanics Hall with a fair audience in attendance. The program was arranged for Mme. van Endert, soprano, and Miss Ada Sassoli, harpist. Richard Epstein sat at the piano.

It is unnecessary to write of the singer's work, voice, or artistry—it is secure, if she continues her painstaking efforts, and the pleasure that her listeners experienced at the late concert, was made very evident in the way audiences have, and she responded in the usual manner of the Ellis concert artists, by appearing upon the platform and bowing. For this some in the hall were grateful as it prevented the program from being too long, a grievous error.

Miss Sassoli was a new comer to the writer, and it has been a misfortune not to have heard her play the harp before. The harp is, a trite remark, an instrument with its own individuality ineffaceably stamped upon it, and it resents an attempt to make it speak a language not its own. This has been tried, by some that forgot the personality of the harp, and the result was undesirable. But Miss Sassoli knew her instrument, and gently coaxed it to say the things she desired, and the result was a triumph; and more love for this beautiful instrument.

Mr. Epstein deserves mention for his excellent accompaniments.

The vocal composers presented were Schumann, Schubert, Brahms, Gounod, Rogers, an Old English song, MacDowell, Leoni. For the harp, Bach, Pierne, Massenet, Zabel, Hasselmans.

The fourth Ellis concert will be Tuesday night February 9, with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, and Anton Wittek, violinist, as the program givers.

One month later the orchestra with Mme. Marie Sundelius, will close the Ellis season in Worcester.

Mme. Julia Culp, mezzo soprano; Albert Spalding, violinist, and Coenraad V. Bos, accompanist, were the attractions in Mechanics Hall Wednesday night, January 25, when the last concert of this season's Steinert's Series took place.

The size of the audience was encouraging, although empty seats were scattered here and there about the auditorium which accommodates more than 2,000.

The program was begun by Mr. Spalding, who played with a high degree of artistry, Porpora's "Sonata in G." This violinist, an American, by the way, has a future before him, no matter what victories have been left behind. He impresses one with his sincerity of purpose to achieve and, "where there's a will, there's a way," will be proved in his case.

Virtuosity in the technic of the violin, musicianship in phrase and nuance, tonal beauty of high degree, all were present, and with less restrained emotion, Mr. Spalding would have leaped the barrier into

the field where so few of the world's violinists are found.

The audience was very demonstrative at each of his appearances, and he added once to his program.

Mme. Culp sustained her reputation as a lieder singer, and gained the approval of Worcester concert goers besides.

The program was:

Sonata in G.....	Porpora
Im Abendroth.....	Mr. Spalding
Die Post.....	Schubert
Ave Maria.....	Schubert
Adagietto.....	Mme. Julia Culp
Hungarian Dance No. 7.....	Bizet
Von ewiger Liebe.....	Mr. Spalding
Standchen.....	Brahms-Joachim
Wiegenlied.....	Brahms
Andantino Quietoso.....	Mme. Julia Culp
Mazurek.....	Cesar Franck
When I Am Laid in Earth.....	Mr. Spalding
I've Been Roaming.....	Purcell
Mignonette, ..	Old English
Alabama.....	Mme. Julia Culp
Waves at Play.....	Spalding
Campanella.....	Grasse
At Parting.....	Mr. Spalding
Wind Song.....	Paganini-Spalding
The Star.....	Rogers
	Mme. Julia Culp
	h h h

An Old Folks Concert

Tuesday night, January 26, there was an Old Folks Concert at the Old South Church. The program consisted of many old-time anthems, quartets, trios, duets, solos and choruses. A solo well known and sung many years ago, "When You and I Were Young, Maggie," was given by Waldo E. Whiting, a singer of most promising voice. Another, "The Bandelero," was sung by W. Brown, the bass soloist at the church. Miss Lucile M. Brown sang Lohr's "The Little Gray Home in the West," Miss M. Whittlesey appeared in the soprano solo, "Grandma's Advice." "Dost Thou Love Me, Sister Ruth," was sung by J. Padgett and Miss Kendall, and "Larboard Watch" was the offering of H. Padgett and F. Sellars. "Cousin Jedidiah" was performed by Mr. Brown and the chorus; Miss Morrisette gave "I Hid My Love in the Heart of a Rose," Miss Kendall and Miss Boutelle offered "Across the Lagoon," and W. Karl Lations sang "Witch Woman." "Greeting to Spring" gave an opportunity to hear a male quartet, H. Padgett, Mr. Stickney, J. Padgett, W. Brown, and the "Light as Air" quartet and chorus from "Faust" closed the concert.

Faust was represented by Roy Vail, tenor; Marguerite by Miss L. Brown, soprano; Siebel by Miss Morrisette, alto; Mephisto by W. Brown, bass.

Three Periods of Music Described

Walter W. Farmer, a local organist and piano teacher, was the lecturer at the Levana Club, a club largely composed of teachers of the public and private schools of the city, recently. His subject was "The

Three Great Periods of Music and Musical Composition," and he gave musical illustration of the types of music and composition described.

His first period included the "Fugues" of Handel, Bach and Mendelssohn, the second, described as the Classical, mentioned Mozart and Haydn, and that beauty and idealism was the distinguishing trait of the classical school. He declared that the sensation in listening to music of this period was that of being lifted to an ideal world, far above the pettiness of everyday life. He asserted that the flawless perfection of the music of this type was apt to become wearing, and one longs for the human interest of the third great period, or "Romantic Music."

Mr. Farmer compared Romantic Music with former periods and pointed out wide differences. Classical music, being impersonal, modern, or romantic, music decidedly personal, full of unrest, passion, tenderness, and the human appeal of life itself. Schumann was the composer chosen from this school and "Whims" furnished the musical illustration.

Contrasting the two latter forms, the lecturer said:

The difference is somewhat like that between epic and lyric poetry, as the epic is written by the man as an onlooker, and the lyric is the personal expression of the master. After all, we are all human, and are intensely interested in the emotions and lives of our fellow creatures.

I am always more moved and thrilled by the modern music. The peculiar rhythm should be accented, as that is what gives the character to the piece. Paderewski was severely criticised on his last appearance in Worcester for his emotional playing, but that is what the modern music calls for, after all. The changing moods portrayed by the Schumann "Whims" are one of the finest illustrations of the spirit of modern music.

The Quintonians, an organization consisting of first violin, Arthur Hanson; second violin, William Sargent; viola, Charles Meyer; cello, Clifford Stoughton; piano, the composer, Roy Stoughton, gave a unique and interesting program before the Northboro Woman's Club and its patrons in the Town Hall Tuesday night, January 12.

The program follows:

Petit Bolero.....	Tobani
	Quintonians
Poupee Valsante.....	Poldini
	Quintonians
Bourree.....	Squire
	Arthur Hanson
Berceuse.....	Godard
	Clifford Stoughton
Humoreske ..	Dvorak
Serenade ..	Herbert
	Quintonians
Prelude Op. 13 ..	Chopin
Prelude Op. 19 ..	Chopin
	Miss Jessie Cushing
Pansies ..	Bendix
Lilies ..	Bendix
	Quintonians
Reverie ..	Falconier
Elegie ..	Falconier
	Quintonians
Henry VIII Suite ..	German
Shepherds' Dance ..	
Pastoral Dance ..	
Morris Dance ..	
	Quintonians

New England Conservatory Notes

Eurhythmics after Dalcroze was demonstrated Friday evening, January 22, before a large audience in Jordan Hall by a New England Conservatory class under direction of Mlle. Renee Longy, who has studied the method in Paris. This is the second season in which there has been instruction in eurhythmics at the conservatory, and the first in which the work has seemed sufficiently advanced to make a public demonstration. Director George W. Chadwick, during his sabbatical year, spent in Europe several years ago, lived for a time at Geneva and became well acquainted with M. Dalcroze, who was then perfecting the details of his system.

Mlle. Longy was assisted by Alfred De Voto, pianist, and Homer Humphrey, organist, both of the New England Conservatory faculty, and by a string orchestra. A class of thirteen young women executed exercises in mental concentration and independent control of the limbs, rhythmic plastic interpretation, ensemble rhythmic and plastic and other similar interpretative movements in accordance with the principles developed at Hollerau before the war interrupted M. Dalcroze's classes.

A course in Dalcroze work is now regularly offered at the New England Conservatory.

At the "Toy Theater"

On February 8 Mr. B. Iden Payne and Mr. Livingston Platt will bring to the Toy Theater their production of "Chitra," by Tagore; "The Bear," by Tchekoff; and "Womenkind," by Gibson.

Mr. Livingston Platt is really famous in Boston; because for two years he mounted the plays in the little Toy that was a stable on a fifteen-foot stage and created an illusion of space that seemed miraculous.

Mr. Iden Payne was for several years producing manager at Miss Horniman's Gayety Theater in Manchester, England. In fact, it is said to have been Mr. Payne who made the reputation of the Horniman Company.

Miss Mona Limerick, who will play the role of "Chitra," was leading woman in the Horniman Company for some time. An actress of unusual charm and of a strange, compelling personality, she has come from England especially for this engagement, as Mr. Payne found no woman in New York who satisfied his conception of the part.

L. S. B.

Fannie Bloomfield Zeisler

Mme. Zeisler will give the following program in Steinert Hall Thursday afternoon, February 18.

Mnuet, G Major (No. 2 from 6 Menuets).....Beethoven
Sonata (Apassionata), Op. 57.....Beethoven
Allegro assai
Andante con moto-Allegro ma non troppo
Moment musical, Op. 94, No. 3.....Schubert
Menuetto (No. 3, from Fanastie or Sonata, Op. 78).....Schubert
Song without words, Op. 62, No. 6 (by request)
.....Mendelssohn
Song without words, Op. 67, No. 4.....Mendelssohn
Invitation to the Dance, Op. 65.....Weber
Ballade, Op. 52.....Chopin
Etude, Op. 10, No. 7.....Chopin
Etude, Op. 10, No. 12.....Chopin
Valse, Op. 64, No. 2.....Chopin
Scherzo, Op. 31.....Chopin

New England Conservatory Notes

Members of the senior class of the New England Conservatory of Music gave a concert before a large and enthusiastic audience in Jordan Hall of the Conservatory building last evening (Friday, January 29). An important number was Cesar Franck's "Panis Angelicus," sung by Gladys Zimmermann, with violin obligato by Ruth Bullard, pianoforte accompaniment, Lyle P. Trusel-

sel, and organ part by Charles H. Sharpe, Jr. Miss Joc Carr presented a group of songs from Rhene-Baton, Oswald and Cyril Scott, and Marjorie C. Shockey from Schubert. Other soloists were Adolph H. Vogel, Jr., Stanley Jacob Schaub, Marion Grey Leach and Lelia N. Harvey.

The one act operetta, "Pierrot who Laughs and Pierrot who Weeps," the music by Jean Hubert, verses by Edmond Rostand and translation by Louise Llewellyn, which had its first performance in English at the New England Conservatory December 6, 1912, will be given professionally in Jordan Hall by Maggie Teyte and associates on February 2, 3 and 4 next. The original cast consisted of three pupils of the New England Conservatory dramatic department: Mrs. Victoria Sordoni-Gilbert, Miss Llewellyn and Miss Marion Feeley.



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THE KNEISELS AND SCHOENBERG'S SEXTET

Mr. Schoenberg certainly carried off the honors on Sunday afternoon at the Illinois Theater, when the Kneisel Quartet gave its second concert. For this number they were admirably supplemented by Mr. Carl Brueckner, 'cello, and Franz Esser, viola.

Almost at once there was felt the touch of ability in the music. And before long even the most obtuse must have felt that they should be excited. For the usually phlegmatic Mr. Kneisel was moving himself animatedly, shaking his head and dashing his bow in quite an unorthodox manner. Even the immovable Mr. Esser grew active. The only one who refused to unbend was that figure at the viola, Mr. Svecenski, who plays and plays and never turns a hair or moves a facial muscle.

The sextet is irresistibly charming, running over with all manner of invention and strange eerie harmonies. Debussy-like shimmerings, and winding up with strains fascinating in their evanescent melodiousness. It could be done again and again to increasing enjoyment, and it seems deplorable that this one fleeting glimpse is to be all that can be looked for at present.

ALBERT COTSWORTH.

McGranahan—Thomas McGranahan will sing at the Kenwood Club Friday evening, February 5.

MARGARET SMITH LESTER

Following is some newspaper comment on the very successful recital given by Mrs. Lester at Keokuk, Ia.:

One of the most artistic recitals of the year was given last evening in the Y. W. C. A. Auditorium by Margaret Smith Lester of Chicago. . . . Mrs. Lester has a soprano voice of much sweetness and her youth and delicacy of expression, her exquisite control of tone, and her distinctness of enunciation were things that gave her immediate and pronounced recall.

Mrs. Lester was accompanied by her husband, and although Mrs. Lester has a voice of much charm, the manner in which she is sustained at the piano by his control of that instrument adds much to the expression of the songs. The Schumann "Der Nussbaum," Mozart's "Del Vieu Fron Fardare," the "Hindoo Song" of Bemberg, Massenet's "Ouvre tes yeux bleux" and "The Chimes," by Worrell, were gems.

Mr. Lester's songs, many of them charming, were developed by the artistic interpretation which Mrs. Lester gave, . . . possessing much beauty, the range being widely divergent.

Mr. and Mrs. Lester make an impression of exquisite simplicity, which is art. Mr. Lester possessed such ease at the piano that no effort was detected to catch his audience by unusual tricks. There was an immense gathering.—The Daily Constitution-Democrat, January 19, 1915, Keokuk, Ia.

Mrs. Lester has a fine voice and uses it with the greatest skill and good taste. Her singing was both appealing and satisfying, because it expressed a beautiful sentiment and showed the style of the trained and finished singer. She was received by the audience with continued and enthusiastic applause.

The last ten songs on the program were short songs, written by Mr. Lester. They are written in the modern style, and are all that one would call professional songs. Their originality, which seems to be unquestioned, and their absolute removal from the commonplace in both conception and development give them charm. Probably "Apple Blossom," the last number on the program, would come the nearest to being what we might call a "popular" song. Keokuk music lovers, who were present in goodly numbers, pronounced this one of the best and most delightful programs the club has been sponsor for.—The Keokuk Gate City, January 19, 1915. Keokuk, Ia. (Advertisement.)

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"WHEN THE KYE COME HAME"

Little short of remarkable is the success attending the recent publication by the Presser Company of George B. Nevin's song, "When the Kye Come Hame."

In the list of artists who have sung it the ever popular Christine Miller heads the list in number of concert performances. Within two weeks she sang it six times, and on January 21 sang it at the third artists' recital at the Northwestern University School of Music, Evanston, Ill.

In a letter dated January 23, she writes as follows:

My Dear Mr. Nevin:

Enclosed are copies of recent programs.

Your little song was received with the greatest enthusiasm and there were many remarks about it after the performance. I find it a very grateful number to sing.

With most cordial greetings, I am

Sincerely yours,

CHRISTINE MILLER.

This is one of a list of "made in America" songs which Miss Miller is featuring this season.

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Ballmann—At the North Side Turner Hall, Sunday afternoon, February 7, Mr. Ballmann will have as soloists Ferne Gramling, soprano; John A. Wiederhorn, piano, and R. Mangold and George Milton Lipschultz, violinists.

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Sinai Temple—Sunday evening, February 7, Louise Harrison Slade will be the soloist with the orchestra. Mrs. Slade will sing "The Battle Song," from Armenius' "Bruch," and a group of songs.

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MUSIC IN MINNEAPOLIS

If Director Emil Oberhoffer in his masterly and musicianly reading of all works past and present can be said to do some one composer better than another that composer is Wagner. It would be impossible for even a wild imagination to conjure up any idea of an interpretation of Wagner music that could excel the reading given the following program on New Year's night.

Wagner Program, Julia Claussen, contralto, soloist.

Introduction to Act III and Bridal Chorus from "Lohengrin."
Overture to "Tannhaeuser."
Senta's Ballad from "The Flying Dutchman."
Prelude to Lohengrin.
Ride of the Valkyries from "Die Walkure."
"Waldweben" from "Siegfried."
Three Songs with Orchestra
"In Treibhaus"
"Stehe Still"
"Traume."
Prelude to "Die Meistersinger"
Prelude and Isolde's Love Death from "Tristan and Isolde" (Madame Claussen)
Finale to "Rheingold" Entrance of the Gods into Walhalla.

Wagner, the master of orchestration, who has molded harmonies turbulent with human passion and emotion which at all times stir one's vitality, was never revealed in more exquisite detail than in the two numbers from "Lohengrin." The Prelude especially seemed to show up new beauties. The minute shading of the different sections was especially noticeable. The "Tannhaeuser" overture, "Ride of the Valkyries" and "Finale to Rheingold" were nothing short of tremendous in their stormy demand and yet through all the storm there was an entire absence of any deafening roar of brasses, which so often spoils Wagner music. The "Waldweben" with its dreamy whisperings and rustlings of Nature's creatures and the Prelude to "Die Meistersinger" with its theme of merriment rounded out the program to answer every human emotion.

The program filled one to overflowing with pleasure and was a splendid New Year greeting.

Sunday, January 3, the popular concert gave us a varied and at the same time unusually good program, with Albert Lindquest, the Chicago tenor, and Leonardo de Lorenzo, first flutist of the orchestra, as soloists. Mr. Lindquest has a very excellent voice with a big full-toned upper register.

Mr. de Lorenzo played "Andante" from "L'appassionato" ("Fantasie sentimentale"), Op. 5, and Valse de Concert "Gioialita," MS., Op. 15, two of his own compositions, and as Mr. de Lorenzo ranks very high as a composer for the flute there was more than ordinary interest displayed. The "Andante" illustrated the exquisite lyrical possibilities of the flute and the Valse and his encore, "Peitler Study," with a cadenza and finale of his own, the brilliant technical possibilities of the instrument. After listening to the artistic performance of this soloist it is not at all difficult to understand how the flute has lived through the ages as a favorite instrument.

Mr. Czerwony gave his usual finished performance in the violin solo part of Borodine's "Nocturne," and the program closed with Grieg's "March of Homage" from "Sigurd Jorsalfar."

January 5 the third concert of the Beethoven Cycle, Fannie Bloomfield Ziesler,

soloist, gave us:

Symphony No. 4, B flat major, Op. 60.....Beethoven
Adagio—Allegro vivace
Adagio
Allegro ma non troppo
Concerto for piano, No. 5, in E flat major, "Emperor".....Beethoven
Allegro
Adagio un poco moto
Rondo: Allegro ma non troppo
Symphony No. 5, in C minor, Op. 67.....Beethoven
Allegro con brio
Andante con moto
Scherzo: Allegro
Finale: Allegro

The fourth symphony of Beethoven, written during the period in which he was engaged to be married to the Countess Theresa von Brunswick, is full of happiness and romance. The first movement is full of impetuous joy and the second of a noble passion expressed in wonderful lyrical mood. The third movement, a graceful minuetto, and the fourth an irresistible rondo.

The immortal Fifth Symphony is too well known to need any special treatment except the mention of Mr. Oberhoffer's wonderful reading of it, which brought forth deeper respect for this marvelous work which ranks next to the Ninth Symphony. The sweetness of the theme in the "Andante" movement given out by the cellos and violas was surely never more nobly brought out than at this performance. Familiar as it is, new depths were revealed, and the same was true of the third and fourth movements.

The "Emperor" concerto, Beethoven's last, was "Emperor" in every sense under the magic fingers of this wonderful woman. She fairly electrifies one with her unlimited art. Her technic, so perfect that we cease to consider it as technic, leaves us marveling that it could be accomplished in one life time. We are indeed once more truly grateful for the opportunity afforded us in this Beethoven cycle. With such finished performances by orchestra and soloists of the first magnitude, the memory will linger on and be ever delightful.

January 5 marked the passing of Carl Woempner, after a serious illness following a surgical operation last summer. For five years Mr. Woempner had been first flutist of the orchestra and was an excellent musician and also very popular with his associates in the orchestra, Mr. Oberhoffer and the Orchestra Association, and he will be greatly missed by his large circle of friends.

January 7 the Thursday Musicale gave its second artists' recital with Cornelius Van Vliet, 'cellist, soloist. Mr. Van Vliet's work needs no commentary as he is an artist well known and of consummate skill. His program contained selection from Bach, Milandre, Mozart, Mehul, Dussek, Chopin, Schumann, Franz Neruda and MacDowell's two beautiful sketches, "A Deserted Farm" and "To a Water Lily," arranged for 'cello by Klengel. "The Water Lily" was repeated and in response to vociferous applause at end of program Mr. Van Vliet played it a third time. He shows splendid versatility in his work entering with real artistic vim into every change of mood.

At the close of the program, a guest of the club, Mr. Lemuel Kilby of Chicago, favored a group who lingered with a delightful treat by singing several songs of widely different character, displaying his musical baritone in most effective style. He sings with ease and in a finished artistic manner

with a wholesome personality back of everything he does. Mrs. Harry Crandall, an active member of the club and an old friend of Mr. Kilby, played his accompaniments with a true value of her part and in her customary inimitable style which always adds immeasurably to the performance of any artist she assists. Mrs. Crandall entertained informally the same evening for Mr. Kilby and the writer and a number of local artists had the pleasure of hearing him in a varied repertoire. It is to be hoped this locality will be favored in the near future by another visit from this splendid young artist.

The following program, given January 10, was another one to go down in history as a beautiful and at same time well balanced popular program.

TWELFTH PROGRAM

Soloist, Eleanor Spencer, Pianist
 War March of Priests from "Athalie".....Mendelssohn
 Overture to Fidelio.....Beethoven
 Symphony No. 8, Unfinished, B Minor.....Schubert
 Allegro moderato
 Andante con moto
 Concerto for Piano, No. 1, E flat Major.....Liszt
 Scherzo, Op. 45.....Goldmark
 Liebestraum.....Liszt
 Orchestration by Emil Oberhoffer and first performance
 Waltz, On the Beautiful Blue Danube.....Strauss

Never has the melodic beauty of Schubert's masterpiece appealed stronger and to think he was called from this sphere at the untimely age of 31! The Goldmark Scherzo is a bright and charming composition and interesting just now on account of the recent death of the composer. The sentiment of the verse on which Liszt's Liebestraum is founded is fully expressed in the poignant longing of the music and the orchestration by Mr. Oberhoffer enhances its beauties many fold. To cap the climax of desire the strains of the most beautiful of waltzes set every one afire with longing to rise and sway to that glorious rhythm. We don't think it was ever played better if as well.

Miss Eleanor Spencer, soloist of the day, is a very talented American girl with excellent technic and admirable poise and an unaffected girlishness that is very pleasing. She gave a very good performance of the exacting Liszt Concerto and showed surprising strength which was very actively appreciated by the audience and she graciously responded with a very interesting technical Sonata by Scarlatti arranged by Leschetizky.

MRS. W. C. VAN KIRK.

Civic Music—The second concert at Eckhart Park, under the Civic Music Association was given on Sunday afternoon. The program was by John R. Rankl, baritone; Miss Clara Louise Thurston, harpist, and Grace Grove, accompanist.

Browne—J. Lewis Browne will inaugurate the new organ in the Immaculate Conception Church, North Park avenue, near Schiller street, this coming Sunday evening at 8 o'clock. Dr. Browne will be assisted by the entire choir of St. Patrick's Church.

Wing—Eloise Hilton Wing, soprano, sang at the Girton School Faculty Concert last week, her program including numbers by Chaminade, Carpenter, Radecke, MacDowell, Reichardt and Batten.

CARBONDALE, ILL.

In view of the Harold Henry concert, fifty members of the Tuesday Musical Club met on January 18 to hear George Mortimer Brush, president of the club, speak on musical appreciation in general, and piano playing in particular. Mr. Brush also played excerpts from MacDowell's "Keltic Sonata," which will be the principal number on Mr. Henry's program January 26.

Tentative plans were also formed for the securing of either John McCormack or Alice Nielsen.

Mr. George Cummins, recently appointed director of the choir at the First Methodist Church, is rapidly demonstrating his efficiency and talent, both as a director and soloist. He is an alumnus of McKendree College and received highest honors from its musical department (Miss Myrick, directress) at graduation. Mr. Cummins' naturally true tenor voice, with his decidedly pleasing personality, are great and welcome acquisitions to local musical circles.

Harold Henry, Master of Technic and conservative artist, appeared Tuesday night, before a large and representative audience, in a program which gave irrefutable proof to a statement made recently by one critic.

"This brilliant young American is one of the most superb pianists of the present day, and we do not forget that such artists as Bauer, Gabrilowitch, Zeisler, Ganz, and others, are at the zenith of their powers."

From first to last Mr. Henry's listeners were charmed with his well selected program, his personality, and the clarity and polish of his playing.

For a brief resume of the program: The first group—The Schumann Andante from Sonata Op. 22, the Schubert Impromptu Op. 90 No. 4, and the Chopin Fantasie (so brilliant and clear cut that it stood out as one of the finest numbers of the evening)—gave immediate assurance that not once is there a haphazard measure in any of

Mr. Henry's work—but that every detail is founded upon careful thought and brought to a finish of perfection.

After the Keltic Sonata, a masterpiece both in composition and execution, followed a group selected with thought to variety. The descriptive "Music Box" (Friedman) and "The Wind" (Alakan) charmed the audience generally—as did the saucy "Puck." Debussy's imaginative number and the Grieg Nocturne were pleasingly tranquil, and the Cyril Scott Etude was one of the best heard.

After the magnificent "Isolde's Liebestod" the audience demanded another encore and Mr. Henry very generously added the third one. In all, they were, a Brahms Intermezzo, MacDowell's "To the Sea," and Liszt's Sonette De Petrarca No. 123.

The Tuesday Musical Club was widely congratulated upon securing Mr. Henry for the opening recital on their Artist Series.

DENVER

Lola Carrier Worrell, one of the best known of America's women composers, is also a pianist of no small ability, and is very busy this season in her home city, Denver, as a member of a talented group of women, known as the Chamber Music Quintet. This delightful organization is giving several series of chamber music recitals in Denver, which are considered quite the most exclusive and artistic affairs of the season. Mrs. Worrell's "Song of the Chimes" still continues to win her laurels, both at home and abroad, and quite as popular are two other interesting songs of this talented woman, "Waiting" and "In a Garden," which are now being used on the programs of many of the leading artists.

On Monday evening, January 25, Mme. Rosa Olitzka was greeted by the large audience in the Denver Auditorium with a round of applause when she began singing Mrs. Worrell's charming "Song of the Chimes." Her rendition of the song was most finished and artistic, arousing great enthusiasm.

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MUSIC IN MINNEAPOLIS

Friday evening, January 15, the program for seventh Symphony Concert with Alice Verlet, soprano soloist, was as follows:

Overture to "Egmont," Op. 84.....Beethoven
Symphony after Byron's "Manfred" Op. 58.....Tchaikowsky

Manfred wandering in the Alps

The Fairy of the Alps

Pastorale

The Underground Palace of Arimanes

Aria, "Caro nome" from Rigoletto.....Verdi

Symphonic Waltz Op. 8.....Stock

Bell Song from "Lakme".....Delibes

Festival March and Hymn to Liberty Op. 29.....Kaun

The "Egmont Overture," more or less well known, was given an excellent performance. A close study of Byron's wild dramatic poem, which is far from being one of his masterpieces, leads us to the conclusion that the Tchaikowsky music is far more subtle than the poem. The weird and heartbroken Manfred theme of the first

movement is offset by the piercingly sweet Astarte motif and with a magnificent blending of the two the movement ends in a whirlwind fortissimo that fairly lifts one's hair. The dainty fairy theme of the second movement is a beautiful interlude developed by wood winds to accompaniment of strings and harp, the movement ending in a delicate trill. The third movement, opening with Pastoral theme, carried into shepherd dances and a wild return to the despairing Manfred theme, which in a measure prepares us for the grandeur of the fourth movement with its bacchanale by strings, woodwinds and horns and we are now swept along the entire gamut of human emotions to the death of Manfred, illustrated by a short passage on the organ, and the music dies away in long, soft notes of the woodwind.

"The Symphonic Waltz," by Stock, is hardly symphonic in character but rather an elaborate concert waltz of pleasing melody. The "Festival March," a good big composition, with the interesting addition of the organ, brought the audience up standing with its finale of "Star Spangled Banner."

The soloist of the evening, the dainty, charming Belgian artist, Alice Verlet, a coloratura such as we get all too few in this country, won her way immediately. From her smiling face to her exquisitely shod feet this singer is first of all artistic in everything she does. Her voice has a very sweet rich quality, lacking all harshness in attack of the difficult high tones, cadenzas, and trills and her breath control in sustained high tones was most remarkable. Her French and Italian were perfectly articulated and in addition to her two solos she responded graciously to enthusiastic encores with "Printemps Nouveau" by Paul Vidal and "Les Filles de Cadiz" by Delibes, two exquisite numbers which rounded out the program to a perfect completeness. Mlle. Verlet's art and ease in the arias make one long to see and hear her in an entire role.

The Sunday, January 19, popular concert with the well known contralto, Christine Miller, presented some very pleasing numbers. "Scotch March," Debussy; Overture "Land of the Mountain and the Flood," MacCunn; Symphonic Poem, "Sleeping Beauty in the Woods," Bruneau; two "Slavonic Dances," Dvorak, and the novelty of the afternoon, Mandl's "Hymn to the Rising Sun," for strings, harp and organ, the latter played by Mr. Hamlin Hunt, was exquisitely beautiful in theme and rose to magnificent climaxes. The familiar "Introduction to Act II" and "Bridal Chorus" from "Lohengrin" closed the program of orchestra numbers. Miss Miller gave the aria, "Farewell Ye Forests" from Tchaikowsky's "Joan of Arc" and two songs, "When I Bring You Colored Toys," Carpenter, and "Spring Is Here," by Hugo Wolf. Miss Miller has a very winning personality and her upper tones are clear and of good quality. Her success was emphatic and in her encore selections she was charming.

Tuesday, January 19, fourth concert of the Beethoven Cycle. The orchestra numbers were "The Leonora Overture No. 1," Op. 138, with its broad, sweeping melody, and the third or Eroica (Heroic) Symphony embracing so many varied motifs, expressing noble, lofty ideals in the opening

movement, solemn inspiring beauty in the march theme of second, ecstatic buoyancy of the scherzo and manifold emotions in the finale, embracing all degrees from delicacy to greatest strength, put the audience in splendid form to greet our beloved and talented American violinist, Maud Powell, who gave a perfect interpretation of Beethoven's only concerto for the violin. This artist, with all her womanliness, has a bigness in her art that belongs to a man and a technical finish that not many women can reach. She enters so absolutely into the work that one would be woe not to get the mood of the composer from her playing. This was especially noticeable in the delicate hint of humor in the Rondo which she seems to think into her playing and convey in some subtle manner to her auditors.

The Thursday Musical fortnightly concert January 21 had a very good program. Miss Arline Folsom, violinist, and Madame Florence Bodenhoff, a new singer in Minneapolis, active members of the club, and the Arpi Male Chorus and Mr. Harrison Wall Johnson, pianist, assisted. The chorus, which is one of the best and most popular choruses in the Northwest, did some excellent work, and Mr. Johnson's playing of Tchaikowsky's Sonata, Op. 37, was in his usual finished style, and for encore he played a Rachmaninoff Prelude. The Thursday Musical always has a large, interested and enthusiastic attendance, an inspiration to musicians who work for it.

The same evening the Minneapolis Trio, Messrs. Fabbrini, Scheurer and Van Vliet, gave the second concert of their series, with the following program:

Trio for Piano, Violin and 'Cello.....J. Jongen

Allegro appassionato

Andante molto sostenuto

Allegro deciso

Sonata, D minor, Op. 31, for Piano.....Beethoven

Allegro

Adagio

Allegretto

Trio Op. 50 for Piano, Violin and 'Cello.....P. Tchaikowsky

Moderato assai

Tema con variazioni

The "Trio" by Jongen, a Belgian composer, is of the modern French school with more than usual harmonious working of theme and an enormous amount of technical display. Through it all a strain that is reminiscent of other works. The Tchaikowsky "Trio," supremely beautiful in theme and variations with all of its delightful changes of mood and tempo, was by far the most effective of the two trios and we are all the more willing to cling to the old composers when they are brought where we can compare them to the modern ones. Mr. Fabbrini gave a most poetic reading of the beautiful and seldom heard Beethoven "Sonata." He has a facile technique without any mannerisms to detract from his performance.

The fourteenth Sunday concert given by the orchestra with Henry J. Williams, harpist of the orchestra, as soloist, had a most delightful offering in the beautiful Mozart E flat major "Symphony," familiar to all music lovers, especially the Minuetto movement which is heard frequently in the piano arrangement. This "Symphony" with its clear figure and perfect harmony should be a good example to some of the modern composers who desire to mystify our poor senses with their complex jumble of weird

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sounds. The "Turkish March" orchestrated from "Sonata for Piano" and "Overture to the Magic Flute," both by Mozart; "Cavatine," arranged from Boehm's composition for violin; "Larghetto" from "Suite for Orchestra" by Spendiarow, with the special feature in it of oboe solo played by Bruno Labate who played it on the occasion of its first performance in this country at a concert of the Russian Symphony Orchestra in New York. The Harlequin Serenade from "Suite" by Massenet with flute and oboe solos had to be repeated and the closing number was "The River Moldau" from a cycle by Smetana.

Mr. Williams played Dubois' "Fantasy" for harp with orchestra, a modern composition that is an exception for simple attractive melody. Mr. Williams is a musician of highest attainments and was enthusiastically greeted and applauded for his very meritorious work. He responded to several recalls with "The Prayer" by Hasselmans, a beautiful and fitting addition to the program.

Monday evening, January 25, Hazel Fleener, a young contralto recently returned from Germany, assisted by Paulo Gruppe, cellist, gave a very pleasing recital. Miss Fleener, a pretty, unaffected brunette, with a sincerity about her work that spells future, and makes up for a present lack of poise which is bound to come with more frequent appearance in concert, has a deep, rich contralto voice, an absence of any breathing difficulty, which is particularly pleasing, and a splendid articulation in all of her songs, French, German and English.

Paulo Gruppe needs little comment on his work, which is permanently in the stellar class.

The two very excellent accompanists of the evening were Mrs. Louise Albee for Mr. Gruppe, and Miss Gertrude Dobyne for Miss Fleener.

MRS W C. VAN KIRK.

Beebe—Mrs. Ray R. Hemingway, a pupil of Mrs. Agnes Leist Beebe, spent a short time in her old home, Gary, Ind., last week, and while there sang with great success at the First M. E. and the Congregational Churches.

MacLeish—Miss Lillian MacLeish gave her characteristic Scotch program, in costume, with great success before the Men's Club of the First Presbyterian Church in Oak Park on last Monday evening.

Johns—Miss Ethelle Florence Johns will sing a group of songs at the Austin Woman's Club, Masonic Temple, Austin, on February 8, and will be accompanied by Mrs. Lenore Falk Harris.

ANN ARBOR, MICHIGAN

During the week of final examinations at the University of Michigan, an unique series of "relaxation recitals" has been given in Hill Auditorium, under the auspices of the University School of Music. Each day at 4:15 o'clock at the close of the examination periods, short programs have been given, most of which were in the nature of organ recitals, Earl V. Moore, head of the organ department, appearing in three programs, while Frank A. Tabor, a senior in the organ department, and John Alexander Meldrum, a member of last year's graduation class, each contributed one. A. J. Whitmire of the violin faculty, appeared as soloist at one of the programs, while the series was brought to a close by the University Symphony Orchestra under the direction of Mr. S. P. Lockwood, head of the violin department. This organization consists of over fifty players and has accomplished remarkable results. Two soloists, N. Falcone, clarinetist, and John A. Meldrum, pianist, were heard on this occasion, when the following program was given:

Symphony No. 2, D major, Op. 36.....Beethoven
 Larghetto, Scherzo, Allegro molto
 Orchestra
 Concerto No. 1, F minor, Op. 73.....Weber
 Orchestra and N. Falcone, Clarinetist
 Concerto No. 2, G minor, Op. 22.....Saint-Saens
 Orchestra and J. A. Meldrum, Pianist

The present week has marked a temporary exodus of several prominent Ann Arbor musicians who have left for concert engagements in different directions.

Theodore Harrison, head of the vocal department, left Ann Arbor Thursday evening to appear in recital in Carnegie Hall, New York, under the joint auspices of the Orpheus Club of Philadelphia and the University Glee Club of New York City.

Mrs. George B. Rhead, acting head of the piano department, left Friday morning for St. Louis, Mo., where she will give a piano recital under the auspices of the Apollo Club.

Albert Lindquest, tenor, and Miss Leonora Allen, soprano, also left at the same time, Mr. Lindquest for Montreal, where he will appear in a joint recital with Madam Donalda, returning to Ann Arbor by way of New York and Philadelphia, while Miss Allen will sing with the Minneapolis Orchestra at Minneapolis.

Owing to the war in Europe, the pre-festival concert series has undergone some changes. Ferruccio Busoni, pianist, who was first scheduled to appear in November, will be heard in Hill Auditorium, March 2, while Madame Olive Fremstad will give a song recital April 8, as a substitute for Leo

Slezak, who failed to come to America this year.

On February 17 the Cincinnati Symphony Orchestra, with its full quota of players, under Director Ernst Kunwald, will be heard as originally scheduled.

Final arrangements are being made regarding the May Festival artists and program and a complete announcement will be made in the near future.

The second semester of the University School of Music will begin Monday, February 8, and the number of inquiries and advance registrations indicate that the enrollment will even exceed that of the first semester, which has been the greatest in the history of the institution.

Recently an Alumni Association with the following officers was formed: Mrs. Minnie Davis-Sherrill, '01, piano, president; Maude Charlotte Kleyn, '09, voice, first vice-president; Mrs. E. S. Perry, '14, piano, second vice-president; Ruth Olive Smith, '10, piano, secretary; Ada Grace Johnson, '06, voice, treasurer.

C. A. S.

Apollo Club—Leonora Allen, soprano, and Andrea Sarto, baritone, are to assist the Apollo Musical Club of 300 singers in its performance of Schmitt's new setting of "The Forty-seventh Psalm" and Cowan's new choral work, "The Veil," Monday night, February 22, at Orchestra Hall. Miss Allen appeared with the club last season for the first time and Mr. Sarto sings with the club this season for the first time.

Smith—Among the January engagements of William Griswold Smith were the following: January 2, annual Eastern Star installation, Woodlawn Chapter; January 18, Woodlawn Mothers' Club; January 20, Chicago Woman's Club, Fine Arts Theater; January 29, Temple Emanuel.

Church Concert—A concert will be given at the Warren Avenue Congregational Church this (Friday) evening by the Illinois College of Music. Among those who will appear are Mr. C. W. Edwards and Mr. Albert Leo Preiser.

Columbia School of Music—At the recital hall of the school, in the Ohio building, two recitals will be given by "The Girls of the School" on Saturday, February 13, and Saturday, February 20, at 2:30.

Mills—Volney Mills and Harrison Hollander, formerly managers in Milwaukee, were adjudged bankrupt on January 9.

FRANCES INGRAM

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Miessner's "Festival Overture" Played at Milwaukee Symphony Concert

Last season Milwaukee inaugurated a series of Sunday afternoon concerts to be played by the Auditorium Symphony Orchestra, Herman A. Zeitz, conductor, at Milwaukee's attractive and roomy auditorium.



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The twelfth concert of the second season was given on Sunday afternoon, January 31, and was heard by fully four thousand people.

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ple, in spite of very disagreeable weather.

A body of between fifty and sixty very capable musicians form the orchestra at present and they are playing excellently, under the direction of Mr. Zeitz, a long, varied and commendable repertoire, judging from the program presented on last Sunday afternoon.

Notable among these numbers was the "Festival Overture" written by W. Otto Miessner now of Milwaukee but formerly of Chicago, a musician and composer who has achieved great success in his chosen lines of endeavor and is well known from coast to coast through the many excellent compositions which have come from him to the musical world.

This work was first performed in 1910 by the Cincinnati Symphony Orchestra with the composer conducting, and since that time it has received several praiseworthy productions, one of which came upon this occasion. An atmosphere of civic pride seemed to surround this particular concert through the recognition accorded Mr. Miessner and the placing of his music in such good company as that of Mendelssohn, Beethoven, Handel, Saint-Saens, etc.

The different movements of this overture are classified as "Prelude," (Morning Moon), "Introduction," (The Industrial Spirit), (The Festival Spirit).

The work represents an effort to depict in musical moods, the groping towards artistic expression in a new country concerned primarily with the development of natural resources and the accumulation of wealth, upon which Art is so dependent.

The "Prelude" describes an early morning scene in a small manufacturing town. In the "Introduction" the spirit of industry is in evidence. One hears the blasts of the whistles calling the men to their work—the buzz of the machinery and the song of the men at work. This is interrupted by blasts of whistles and the peal of chimes announcing a holiday.

The three themes of the final movement picture a pageant or festival procession. They represent the optimism of youth, the charm of maidenhood and the determination of middle age. All of these are interwoven contrapuntally and developed thematically, so as to form a unified whole expressing the striving for artistic expression.

At the close the "Star Spangled Banner" is heard, accompanied by melodic fragments from the themes of the principal movement.

The work as a whole is remarkably clever in its scoring, the descriptions are skillfully woven along melodic lines and only the composer who is thoroughly acquainted with the possibilities of the modern orchestra, could produce such a work. Mr. Zeitz and his men played it in so admirable a manner that the effects produced made a most decided impression upon the large audience. Great enthusiasm was shown and the composer, who occupied a conspicuous box, was compelled to arise and bow repeatedly in acknowledgment of the applause created by the pleasure his music had afforded. The last part of the work had to be repeated.

Mr. Zeitz announced to the reporters during the intermission that the work will be played again at the concert given on February 18.

If Mr. Miessner's "Overture" can create such enthusiasm as that of last Sunday we should have it played in Chicago by our

own orchestra. Mr. Stock has offered many works much less worthy. There are friends by the thousand in Chicago of this composer who would welcome a hearing to this "Overture."

Besides Mr. Miessner's work, the orchestra was heard in performances of two movements from Beethoven's "Symphony No. 4," the "War March of the Priests," Mendelssohn; "Overture" (Martha) Flotow; "Symphonic Poem" (Phaeton), Saint-Saens, and a Strauss Waltz.

The soloists of the afternoon were William L. Jaffe, violinist, who played two movements from the "Concerto" in G minor by Burch, and Phillip C. Gates, basso, who chose for the display of his powers the aria, "Hear Me Ye Winds and Waves," Handel. Mr. Gates possesses a rich, resonant voice which he uses in a very intelligent way, and he achieved another of the successes of the afternoon. His encore was "Invictus," by Huhn, and was very satisfactorily given.

On Tuesday evening, February 9, this orchestra will be heard in the following program with Marie Yahr, contralto, and Ella R. Smith, pianist, as soloists:

Overture Lenore No. 3.....	Beethoven
Symphony B Minor	Schubert
Allegro Moderato	
Andante con moto	
Concerto for Pianoforte G Minor.....	Saint-Saens
Andante sostenuto	
Allegro scherzando	
Presto	

Miss Ella R. Smith

Overture "1812"	Tschaikowsky
Aria "Ihr Baalspriester" aus der Opera "Der Prophet"	Meyerbeer

Mrs. Marie Shorse Yahr

Symphonic Poem "Le Rouet d'Omphale".....	Saint-Saens
Einzug der Gotter in Walhall aus "Das Rheingold"	Wagner

H. M. B.

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Mr. Best believes in taking time by the forelock and his companies for the next season are therefore already full, even though the dates for the current season will not be entirely fulfilled by the old companies for some months.

The new circular sets forth three companies for the coming year, all these to appear only in courses.

Company No. 1 includes Antonio Sala, the distinguished cellist; Mignonne Meeker, soprano, and Lois Brown, pianist.

Attraction No. 2 consists of an evening of classic readings by Fenetta Sargent Haskell.

Company No. 3 is headed by Alberto Salvi, a harpist of international fame, and includes also Marguerite Austin, violinist, and Florence Hedstrum, soprano.

Tallarico—Pasquale Tallarico, was a Music News visitor last Friday, being enroute from the West to Allegheny where he gave a piano recital on February 3. In St. Louis he appeared very successfully with the Symphony Orchestra and also with the Chaminade Club and the Ferguson Club.



Music News



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Published Every Friday at 52½ Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, FEBRUARY 12, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspond-
ents in other cities.

In New York at Brentano's, Fifth avenue and
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Vol. 7.

Chicago, February 12, 1915

No. 7

Editorial

PASSING COMMENT

As an illustrator of the old saying, "Penny wise and pound foolish," the University of Chicago bears away the palm.

For instance, on last Tuesday evening at Mandel Hall there was present a thoroughly representative and distinguished audience to hear Horatio Parker's exposition of the \$10,000 prize opera, "Fairylend," and the best the management could afford in the way of a piano is the worn-out and thoroughly disreputable old instrument which serves at chapel and which has been heartily condemned by many artists on whom it has been foisted at various of the summer night concerts.

h h h

Hail to the new music center of Chicago! Where? Where else than the corner of Wabash avenue and Jackson boulevard? The Cable Piano Company is now safely ensconced in one of the corners of this intersection and the fine new Steger Building occupies another. Lyon & Healy will soon build on a third, and the Kimball Company, already occupying the fourth corner, will, by piecemeal, put up a magnificent sixteen-story building which will accommodate all the old tenants and many new ones, will have a splendid new hall, and will, furthermore, be built in such way that nearly all tenants can be accommodated during the process of building and need not go to another building, even temporarily.

h h h

If it ever occurred to you that the attending of concerts in all parts of the city and suburbs is an easy achievement and that the task of music news reporters is a simple one, just read Mr. Cotsworth's experience as detailed in one of his reviews last week. And this is only typical of hundreds of trips we have to make month after

month. The trouble is wholly in transportation, for Chicago, no matter what claim may be made to the contrary, is still cursed with the most countrified systems of transportation ever endured by any large city. The Oak Park Elevated is an open laugh to everybody that uses it, B. L. T.'s description of the difference between an "express" and a "local" train fitting the case exactly when he said that "an express train does not stop at Ann street." The Evans-

*Every item of publicity
is like a messenger sent
on an endless errand.
Good ones come home
and bring results; in-
ferior kinds hardly ever
return; they bear trouble
if they do.*

—"Nemo" in the Manager's Forum
(Musical Courier).

ton "express" is even worse, if such a thing could be imagined. Think, for instance, of a management which will halt its trains at the edge of Evanston and have men come on to collect the new fares while the train is held at a standstill, instead of having this work done while in motion to the next station!

h h h

Music News, very modestly, claims that

it had much to do in making propaganda for the new Pension Fund for the orchestra; for we have printed few issues lately in which there was not some reference to the matter. The result shows what perseverance may do.

h h h

Last year, when Miss Jennie F. W. Johnson wanted to take up the study and practice of voice in ensemble with various instruments the question was "Where to find a repertoire?" Everybody said: "Ask Mr. Limbach at Summy's—he knows everything." And so to Mr. Limbach Miss Johnson went, with the result that she has now in her repertoire some of the most unusual as well as the most charming of compositions in which the solo voice line is only a part of an intricate and harmonious whole. In her concert last week she sang a Bach work with piano and oboe accompaniment and the Scheinplug cycle with the accompaniment of piano, English horn and violin, the result in both cases being exquisite.

h h h

Music News hereby introduces you to Mr. George Whitehead of the Redpath Bureau at Columbus. Mr. Whitehead will contribute news of Central Ohio to this paper. And, by the way, have you noticed what interesting letters are coming from Minneapolis? These are written by Mrs. W. C. Van Kirk.

h h h

Some years ago a certain actress made a boast of the fact that she had played "Romeo and Juliet" 500 times. The unfeeling and ungallant critic of a certain Chicago paper made the remark that "it would be much more to her credit if she had played it once—and played it well."

Lately Saperstien played six big piano recitals in New York on six consecutive days—a feat which his managers seem to think worthy of commendation. After hearing him at the Blackstone the thought came irresistibly to mind that it would be much better to have played only one recital—

and to have played it well. Six recitals of such playing as that offered here would be beyond endurance.

h h h

In today's issue of Music News Alfred White, our London correspondent, tells, in a belated letter, of some carol singing he heard in London in December, and also of a "Messiah" performance. His comment on Clara Butt is not flattering, but coincides exactly with the opinion of many who heard her in Chicago. Judging from Mr. White's letter, the ancient and honorable custom of choral singing in London has suffered something of a deterioration.

h h h

Why should anyone ever present a cut-and-dried, commonplace-conventional song program when it is possible, by the exercise of a little thought and care, to evolve such a magnificent feast as that spread before her hearers by Miss Jennie F. W. Johnson at the Fine Arts Theater on last Tuesday night on the occasion of her recital? And, speaking of attractive novelties, did you ever hear anything more delightful than the Scheinflug cycle, for voice, violin and English horn, in which Miss Johnson was assisted by Herbert Butler and Alfred Barthel?

h h h

And, speaking once more of novel programs, that given by Miss Annette Pangbourne at Kimball Hall on the same evening was something unique also. It was made up of four groups, the composers being Theodore Streicher, Christian Sinding, Jean Sibelius and Mary Turner Salter, an alliteration of S's in which the American did not come out least important of all.

h h h

The first meeting of a number of state presidents of Music Teachers' State Associations took place at the studio of D. A. Clippinger in Kimball Hall last Wednesday, it being understood that the initiative for this move was made by E. R. Lederman of Illinois. It would seem that a permanent organization, leading eventually to a federation of the clubs would be an excellent thing. The special matter under discussion on Wednesday was standardization, the subject which this year again will occupy attention at practically all conventions—though one might suggest as an equally important topic PUBLICITY FOR THE MEETINGS.

Thousands of teachers throughout the country would attend the state association meetings if they were told in any way what and when these are to be—and in this connection Music News once more offers its columns freely. We will print notices and programs of ANY AND ALL STATE

ASSOCIATION MEETINGS which may come to our office.

On last Wednesday the following list of dates for ensuing meetings was secured by Music News for its readers: Wisconsin (Leboris Semman, president), La Crosse, April 19, 20, 21; Ohio (Lynn B. Dana, president), Toledo, May 26, 27, 28; Missouri (W. B. Morse, president), St. Joseph, May 24, 25, 26, 27; Kansas (Dean C. S. Skilton, president), Hutchinson, December 3, 4, 5; Indiana (Percy Nussbaum, president), Greencastle, April 29, 30; Iowa (Mrs. Frederick Heizer, president), Waterloo, last week in May; Illinois (E. R. Lederman, president), Centralia, May 4, 5, 6, 7.

h h h

A reader of Music News called up this office on Friday, just after the new paper was out, and attempted to remonstrate with us because of the fact that the issue contained no comment on the performances of the Gilbert & Sullivan Opera Company, claiming that these were of such importance that all papers should give space to extensive reviews.

In answer to this comment, Music News wishes to say that in the issue of January 29 we stated our unbiased and whole opinion of this company, and, not deeming it worth any further consideration, we refrained from anything more. We admit, as our friend-over-the-phone said, that "The Yeoman of the Guard" was a distinct novelty; but, as it was our opinion that the Gilbert & Sullivan Company was not equal to it, why inflict our readers with any further comment on their inadequacy?

h h h

Someone wanted to know the other day whether we did not consider it an inconsistency that Mr. Cotsworth, in Music News columns, should praise very highly the composition of Schoenberg when other writers in the paper have stated in unequivocal terms that his work is not good. In answer to this we have only to reply that Music News prides itself on the individuality of its various writers and the fact that they all have brains enough to form independent opinions. Not for a moment would the editor wish to hold any contributor or reporter on the paper to his exact views. If he did the result would soon be one of deadly dullness.

h h h

The Fine Arts Theater was occupied every night last week by high-grade musicales, and on Monday, when the Devries forces appeared in opera excerpts, the managers showed what they could do in the way of stage settings and provided really good backgrounds for the various acts.

On all the other evenings of the week,

however, it was deemed sufficient to provide one dull, drab setting and let it go at that, this setting reminding one of a dining room in a thirty-dollar-a-month flat, with its window curtain of cheap chintz and with a mantelpiece at one side so badly in need of cleaning that the dust could be seen from the back seat of the hall.

Just by way of suggestion, why not have given Miss Johnson a comfortable, homely room, with as wide spaces as possible and a general air of sincerity? Why not have given the Stoeber recital a setting suggestive of the real chamber music period—a setting copied after some picture of Mozart with his friends? And for Mr. Henry, in consonance with his elegance of program, why not a rich drawing room? And so on, through the list.

We make no charge whatever for these suggestions.

h h h

Emmy Destinn of the Metropolitan Opera Company has taken out her citizenship papers for the United States, and thus, while emulating Mme. Schumann-Heink and some other foreign singers, she also shows her independent good sense.

—###—
A LETTER

February 2, 1915.

Mr. Charles Watt:

Dear Sir—Enclosed you will find amount for Music News for the coming year. I find this paper especially valuable in finding music, etc., worth using on programs. Can you tell me who was Florence Macbeth's teacher? If so, will you kindly do so? She is a wonder, I think. Thanking you,

MRS. H. D. THOMPSON,
LaBelle, Mo.

(Editor's Note—Miss Macbeth's teacher is Yeatman Griffith, now located at 318 West Eighty-second street, New York City.

—###—
A LETTER

Bourbon, Ind., February 5, 1915.

Mr. Charles E. Watt, Music News, Chicago, Ill.

Dear Mr. Watt:—Enclosed check for two dollars for subscription to your excellent "Music News," which is well named. I enjoy reading the criticism, especially the ones signed C. E. W., in that they seem fair and not over-sugary, but plain, honest truth.

Yours sincerely,
F. W. KRAFT.

Northwestern University—The University String Quartet gave a concert last Thursday evening, the program including the Haydn "Quartet," Op. 20, and Dvorak, Op. 96. Mr. Leslie Putnam sang on February 9 and this (Friday) evening a program will be given by Leon L. Iltis, pianist, and Robert C. Long, baritone.

h h h

Cramer—Alice Ione Cramer sang at a musicale at the home of Mrs. White, 4707 Vincennes avenue, Friday evening, January 30.

Music in Chicago

AT FULLERTON HALL

On last Sunday evening "The Juggler of Notre Dame" (Massenet) was given at Fullerton Hall and Miss Weber had the satisfaction of again facing a sold out house.

This certainly showed good taste on the part of the public, for "The Juggler" is



JULIE MANIERRE

a work of infinite charm, even though that charm is of the most fragile nature and is not at all like that to be found in some of the established favorite operas.

Miss Weber, always authentic and pleasing, seemed to have outdone herself in the study of this opera, and her preliminary talk was particularly lucid and edifying. It is entirely likely that each member of the audience knows much more about Massenet and the French school than he did before Sunday night, and the detail analysis of the particular opera under consideration was as fascinating as it was clear.

The instrumental excerpts were well played and the "Legend of the Sage Brush," made so thoroughly popular in Chicago through the wonderful performance of Hector Dufranne at the Opera House, was well done by Marion Green at this time.

In casting about for someone to sing the part of "Jean," Miss Weber could not have decided better than when she selected Miss Julie Manierre, for not only did this singer sense the part accurately and deliver it with entire dramatic conviction, but also, her voice proved to be of exactly the right kind—sweet, sympathetic and clear—and her

musicianship was amply sufficient to cover all the intricacies of the score.

She sang the "Hallelujah" and "The Song to Liberty" with very great feeling for the musical values and with such sympathetic feeling for their moods that the audience became very enthusiastic in expression of pleasure and insisted on a repetition of the "Liberty" number, which indeed was the gem of the evening. C. E. W.

— — —

WILLIAM BREACH IN RECITAL

William Breach, baritone, a pupil of Mr. Edward Clarke, was presented at the American Conservatory in a song recital on last Thursday evening and both his teacher and himself may well be proud of the fine results obtained.

Mr. Breach has a fresh, young voice, full of temperament and with sufficient power to cover a wide range of interpretative thought. He showed excellent knowledge of Italian, French and German text and his English enunciation was of unusually good quality.

Mr. Clarke prefaced each of the foreign text groups with a few explanatory remarks and proved himself unusually adept in this cheerful pastime.

Three arias from Scarlatti, sung in Italian,



WILLIAM BREACH

showed facility of technic and a clear insight into the mild temperamental qualities of the music.

The songs of Schubert were given with very considerable intensity as well as good musical values. Schubert's "Am Meer" was particularly well done.

Three French songs were given with engaging lightness and proper "atmosphere," while the John A. Carpenter group was also thoroughly well done and disclosed the



JULIA CLAUSSEN

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afore-mentioned powers of clear enunciation of text especially.

The Scotch and Irish ballads with which the program closed were not heard by this writer.

Accompaniments of good quality were played by Esther Hirshberg.

Midway of the program, Rachel Steinman Clarke appeared in a group of violin solos and showed herself to be a technically virtuosic and temperamentally fine player. She has individuality and fine style.

Her numbers included the Maud Powell "Deep River" arrangement and two of the well liked Kreisler numbers. For encore she played the Debussy "Little Shepherd" beautifully. C. E. W.

— — —

Snow—The American Grand Opera Quartet, Marjorie Dodge Warner, soprano; Marie Yahr, contralto; Beecher Burton, tenor, and Gage Christopher, bass, under the management of Harriet Martin Snow, has been booked for a concert under the auspices of the Deutscher Club of Milwaukee. They will give acts from "Romeo and Juliet" and "Faust" (in costume), also solos, duets and trios. They have been carefully coached, under the direction of Herman Devries, and success is assured for them. John Wiederhorn is the accompanist.

— — —

Schwickerath—Mr. Joseph A. Schwickerath has been engaged to sing the baritone part in the oratorio "The Bell," by Romberg, to be performed next Monday evening, February 15, by the Elmhurst Seminary chorus at Elmhurst, Ill.

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FREDERICA GERHARDT DOWNING

**"TRIAL BY JURY" PRESENTED BY
LAKE VIEW MUSICAL SOCIETY**

Members of the Lake View Musical Society presented the operetta, "Trial by Jury," on Thursday afternoon, February 4, at the Wilson Avenue Theater. A capacity house greeted the performers of the afternoon, a notable list of box-holders and patronesses being among those present. Mrs. Luella Chilson Ohrman, soprano, a member of the society, gave a short recital preceding the operetta.

Katherine Howard Ward was the musical director of the performance and the smoothness and precision with which the operetta unrolled was a tribute to her abilities as a director and proof positive of the hard, untiring study and rehearsing of the principal cast and choruses.

A small but very satisfactory orchestra with Mrs. Ward at the piano played the accompaniments in fine style.

Frederica Gerhardt Downing took the part of the "Judge" and looked capital. Her rich contralto voice was well suited to the music allotted this part and she acted the part in a manner which created great enthusiasm in the audience. Bessie Andrus Mills, who possesses a fine soprano voice, took the part of the "Plaintiff" and did herself proud. She looked charming.

Miss Claribelle Rice, as the "Counsel for Plaintiff," carried her part with flying colors. She was made up in great style, looked the part to perfection and delivered her vocal parts with appropriate finish, confidence and conviction. She drew many a hearty laugh from the audience.

Miss Bessie Beyer made a fine "Defendant." Her voice was one of the best on the stage. She knew her score exception-

ally well and she acted the part in great style.

Mrs. Christine Nielson Dreier was one of the best dressed men on the stage and took the part of "Foreman of the Jury." She left nothing to be desired from that source.

Mrs. Gilbert H. Wynekoop as the "Usher" was great and displayed good vocal and acting abilities.

The chorus of "Bridesmaids," which included twelve beautifully dressed personages, formed an elegant picture, sang exceedingly fine and acted extra well indeed. The "Jurymen" were a "scream" as they marched in and were the center of attraction most of the afternoon. A large chorus of "Spectators" were also on the stage and created more amusement, yet, nevertheless, taking a great part in some excellent singing heard during the afternoon.

The affair apparently was a great success from every viewpoint and no doubt more such will be forthcoming. This performance was for the benefit of the scholarship and extension fund of the society, which is threefold in its purpose, namely:

To raise a fund sufficient to help with temporary loans, musical students financially embarrassed. These are called honor loans and are made without guarantors and without security.

To continue the extension work which is placing of the society's own members before various clubs, to arrange programs to be given by them for charitable bodies, the society bearing the expense (in other words, engaging the club members to present these programs and paying for their services from the club's fund).

Municipal work also is a factor—bringing the student members into close communion with the institutional and charitable bodies



CLARIBELLE RICE

where they may be heard and where they may obtain confidence in appearing before various audiences. On these occasions, too, the students appearing are remunerated from the society's fund.

The scholarship award of \$100 or more to the woman students competing is doubtless one of the most interesting of the many benefits derived from the organization.

H. M. B.

CENTRAL MUSIC HALL

The Clayton F. Summy Company is sending out the following circular in their music: "The hall in Steinway Hall Building, which was first remodeled to serve the New Theater venture, afterwards known as the Whitney Theater, and which for the past year or so has been known under various names, is at last to be restored to its original purpose—that of a first-class concert hall, available for only high-class concerts, recitals and entertainments suitable to a hall of this nature.

"It is to be christened Central Music Hall. It will be under the management of Harriet Martin Snow, with office in our store and through whom arrangements for renting the hall can be made.

Kimbell—Mr. Grant Kimbell will be the offertory soloist at the First Congregational Church in Oak Park on Sunday morning, his number being "Be Thou Faithful Unto Death," from Mendelssohn's "St. Paul."

MacDermid—A postcard from the MacDermids locates them at San Diego, Cal. They have a fine booking of dates on the Pacific coast.

Sala—Antonio Sala, 'cello, of the C. W. Best Concert Company, has been engaged as soloist with the St. Louis Symphony Orchestra for February 21.

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COLUMBIA QUARTET

The Columbia Quartet gave a concert at the Berry Memorial Methodist Church that was credible in every respect. The opening group of quartet and Miss Zeman's solo numbers were not heard by this writer, who arrived in time to hear the quartet: Misses Jessie Zeman, soprano; Elizabeth Pease, contralto; Ernest J. Davis, tenor; Edward H. Quinn, bass, give a splendid rendition of numbers by German, Lee and Brahms. This quartet is doing some singing that is entirely worth while, for they are all young singers with good voices and have attained a good degree of smoothness in their concerted work. The Brahms "Lullaby" and German's "O Peaceful Night" were sung with fine tonal quality and the blending of voices that lends so much to quartet singing.

Miss Pease, pupil of Mr. Holt, has a contralto voice of good quality, excellent range, and she used it to a good advantage in her solo numbers. "Magical June," Tilton-Turvey, was so well liked that a repetition was demanded.

Miss Zeman, soprano, was not heard in her solo group, but in the Mendelssohn number, "O Man of God," sung with Mr. Quinn, she disclosed much beauty. The duet was well done by Miss Zeman and Mr. Quinn.

Edward H. Quinn has a voice of good quality, range and power and he is gaining a fine place for himself in musical circles. Mr. Quinn was heard to an excellent advantage in Lohr's "Little Grey Home in the West," "Were I a Star," Hawley. Mr. Davis was in good voice and made a lasting impression by his splendid renditions of Flotow's "M'Appari" (Martha), Clay's "I Sing Thee Songs of Araby" and Bartlett's "Dream." The Flotow and Bartlett numbers were given with a fine style that was very effective. Mr. Arthur Oglesbee was at the piano throughout the evening and gave splendid support for the solo and quartet numbers. Mr. Oglesbee played as solo numbers the well known "Sextet" for left hand, and "Roses from the South," Strauss-Schutt. He has a good technical equipment, fine sense of rhythm and a musicianship that makes his work very effective.

H. W. P.

FIRST CONGREGATIONAL CHURCH, OAK PARK

Peace anniversary service, Sunday evening at 7:45:

Organ Prelude—
Fantasia on Patriotic Hymns of All Nations.....
.....Arranged by Kinsey
Mr. Kinsey

Quartet—
Recessional DeKoven
Chorus—
Peace and Union Verdi
(Tune, Anvil Chorus)

Quartet—
My Native Land Peace Be To Thee.....Thayer
Offertory Duet—
O Lovely Peace (From Judas Maccabaeus).....
.....Handel
Miss Kaufman and Mrs. Gale

Sermon
Quartet—
Angel of Peace
(Tune, Keller's American Hymn)

Organ Postlude—
Grand Chorus in F.....Salome

Howard—Miss Kathleen Howard will give a song recital at the Aeolian Hall in New York on February 16.

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TRINITY ANNOUNCEMENTS

Irving C. Hancock, organist and choir-master at Trinity Episcopal Church, makes the following announcements:

On Sunday afternoon, February 14, at 4,



BENJAMIN F. LEWIS

the cantata "Daughter of Jairus," by Stainer, (Redeemer and Trinity choirs combined); March 28, motet, "Gallia," by Gounod, and on Good Friday, at 8 p. m., Gaul's "Passion Music."

At all the above services the regular soloists and choir will do the work, Masters Stuart McCombs and Eugene Farrell, sopranos; Eddie Verner, alto; Arthur Scott, tenor; Raymond Gifford, baritone, and Benjamin F. Lewis, basso.

Each service is preceded by an organ recital of a half hour, either by Mr. Hancock or a visiting organist from some Chicago church. Mr. Mason Slade of Christ Church, Woodlawn, will play the recital before the cantata on next Sunday, February 14.



ARTHUR SCOTT

The public is cordially invited to all the services at Trinity. No admission is ever charged in the Episcopal Church.

The programs for the organ recitals read as follows:

FEBRUARY 7

Festival March }
Pastorale } Arthur Foote
Allegretto }
Serenade Chaminade-Kraft

FEBRUARY 14

Scherzo, in G minor Callaerts
Funeral March and Song of Seraphs Guilman
Gavotte Moderne Lemare
Spring Song (from the South) Lemare
Marche Militaire Schubert

FEBRUARY 21

Six transcriptions from works of Edward MacDowell—
Idylle—Starlight
Pastorale—To a Wild Rose
Romance—At an Old Trysting Place
Legend—A Deserted Farm
Reverie—With Sweet Lavender
Maestoso—A. D. MDCXX

FEBRUARY 28

Festival March, in D major Henry Smart
In Summer (sketch) Charles A. Stebbins
Toccata in F Charles M. Widor
From the Land of the Sky Blue Water Cadman-Eddy

CAROLYN WILLARD

Tuesday evening the Kenwood Evening Club had as soloists Miss Carolyn Willard, pianiste, assisted by Mrs. Burton Hanson, reader. Miss Willard is one of the best known pianists and teachers before the public, and her work is deserving of the highest commendation. Miss Willard opened the program with the Bach-Saint-Saens "Gavotte B minor," playing it with a breadth of style, color and power of tone seldom heard. The Henselt "Duo Repos D'Amour" was a splendid example of legato playing. Imagination is Miss Willard's to the fullest extent, yet she plays with enough restraint that she doesn't force her instrument. The Chopin Etude Op. 10, No. 2, and Prelude, G Major and B Minor were so well done that one thought of nothing but the spirit of the music in its melody and poetry of expression. The remainder of the program was not heard, for there were other things to hear.

KENWOOD EVANGELICAL

Sunday afternoon, February 14, at 4 o'clock, Palmer Christian will give an organ recital at the Kenwood Evangelical Church. He will be assisted by Herbert Miller, baritone. The program follows:

Agitato (Eleventh Sonata) Rheinberger
En Bateau Debussy
Allegretto in B Minor Guilman
Prelude Saint-Saens
Love Never Fails Root
A New Heaven and a New Earth (The Holy City) Gaul

Mr. Miller
Fantasia and Fugue, in G minor Bach
Capriccio Faulkes
Berceuse Spinney
Overture in C (composed for a military band) Mendelssohn

Snow—Harriet Martin Snow is furnishing the artists for a course of twilight musicales at South Bend, Ind. The first musicale was given Thursday, February 11, and the artists on this occasion were Ethel Connely Cutler, Margaret Smith Lester, Agnes Hansel Harter and Clare Pearl Livingston, booked as the Fine Arts Quartet. At the second musicale, February 25, Beecher Burton, tenor, will give the program. Others will be announced later.

AN INTERESTING SERVICE AT ST. PAUL'S CHURCH

Mr. Joseph A. Schwickerath, the musical director of St. Paul's Church, corner Fullerton Parkway, Kemper Place and Orchard street, prepared with the use of his organ-



JOSEPH SCHWICKERATH

ist and two splendid choirs an interesting and novel program for the morning service on February 7. All the musical numbers presented were works of Chicago composers and each number represents a characteristic style of its composer.

The service began with a Prelude, "Minuet" in G, by Felix Borowski, arranged for organ by Chas. W. Pearce, F. R., of Oxford College, England. This number is a gem and proved to be the best organ number heard during the morning. At any rate, the organist, C. A. Weiss, was more successful in its presentation than in the Offertory which was the "Romanza" in D by Arthur Dunham, or the Postlude which brought forth Rosseter G. Cole's "Allegro, Quasi Marcia." Mr. Weiss, who has been organist at St. Paul's for twenty-eight years, came in for a share of the honors of the morning as the composer of "The Night Is Past," which was sung by the Uhlich Home Choir, a body of children which apparently are capable of doing splendid work but upon this occasion were placed so far from the organ that neither their rhythm nor pitch was with the organ at many points in the anthem.

The adult choir which is doing an unusual amount of good singing under Mr. Schwickerath's direction was in the choir loft and so experienced none of the difficulties forced upon the children.

The older choir sang "Savior, Thy Dying Love," a hymn anthem by Daniel Protheroe of the Central Church and West Side Sunday Night Club, written in one of his most happy veins, not difficult but beautiful, which should be in the library of every church choir, as should "The Lord Is My Shepherd," by Eric Delamarter, of the Fourth Presbyterian Church. This number is in pastoral style and proved to be one of the rare gems of the morning, being espe-

cially well sung by the choir and Miss Alice Schwickerath, who took the soprano solo part with which the work opens.

The other composer represented at this service was David Nyvall, Jr., whose cantata, "The Nativity," was presented by this choir with splendid results a short time ago. The work offered on Sunday morning was a glorious new festival anthem, "O Sing unto the Lord," dedicated to St. Paul's choir, sung for the first time and still in manuscript. The composition is big, brilliant and inspiring with its rich, harmonious movements. A splendidly written recitative and solo for contralto divides the anthem and was sung in fine style by Mrs. George C. Ickes at this service. Mr. Nyvall shows a virile originality which promises well for the future. Mr. Schwickerath's initiative thus to exploit local composers of music bears imitation. He is doing great things at St. Paul's Church, this being only one of several praiseworthy achievements.

H. M. B.

BERRY MEMORIAL

The choir at the Memorial Methodist Episcopal Church, J. S. Fearis, director, was heard with much pleasure in the anthem, "Bow Down Thine Ear," "Ashford" and some spirited hymn singing. The choir male quartet gave a good rendition of Byshe's "A Clean Heart," R. C. Stevenson singing the solo part. The new pipe organ at this church is in the capable hands of Miss Electa Austin. She played "Andantino," Lemare and Guilman's "March" in D and from all that we hear she is gaining a fine place among the church organists.

CHICAGO PIANO COLLEGE

Saturday, February 6, the Chicago Piano College gave a recital and the following pupils appeared: Misses Fisk, Guido, Silverstein, Willis, Watson, Peterson, Perry, Friedman, Leitch.

ILLINOIS COLLEGE OF MUSIC

Friday evening, February 5, the Illinois College of Music gave music lovers and friends a musical treat at the Warren Avenue Congregational Church. A portion of the program was given by the pupils of the school in a manner that gave evidence of good training. There were children in various grades of piano study, and they had mastered their numbers in a manner seldom heard. Two violin pupils appeared and they maintained the same high standard of presentation and training. The pupils appearing from the departments were Grace Behan, Helen Rusch, Franklin Paul, Ethel Rawitch, Beulah Bassett, Gladys Welge, Bernice Heilman. Miss Mabel Peterson, a pupil of the dramatic department, is a young lady of much natural ability, a winning personality and manner of presentation that is very attractive.

Members of the faculty who appeared were Miss Edwards, organist; Mr. Preiser, violinist; Mr. Edwards, piano; Miss Bird, pianist; Miss Moore, reader.

The Liszt "Liebestraume" for piano, violin and organ was played in a very effective and musicianly manner by Miss Edwards, Mr. Preiser, and Mr. Edwards. They also gave an excellent rendition of the "Adagio," Fesca, and Kretschmer's "Eriks-gang and Kronungsmarch." Miss Bird gave a good account of herself in the Moszkowski "Waltz in E Major," giving much pleasure by her praise-meriting reading. Mr. Preiser was heard with great pleasure in a Preiser-Gounod arrangement of "Sing, Smile, Slumber." He draws a good tone from his instrument and he displays excellent musicianship. Miss Moore was heard in a selected reading that was listened to with much pleasure by the audience.

H. W. P.

Allen—Miss Leonora Allen appeared as soloist with the Minneapolis Symphony Orchestra on January 31.

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COSMOPOLITAN SCHOOL OF MUSIC

The Faculty Concert Series being given by the Cosmopolitan School of Music is a remarkable exposition of the fact that in this progressive school there are many teachers whose public work will rank with the best that is ever presented by visiting artists, and, in fact, very few reach their standard.

The concert of last Friday evening was



MISS HENRIETTE WEBER

particularly fine and presented, first of all, Mrs. W. S. Bracken, a contralto of lovely voice and very great personality.

Mrs. Bracken is a teacher and a choir singer in such demand that beyond an occasional recital or concert she does not appear outside her regular duties, but such is the beauty of her voice and such the authority of her interpretations that she should be heard everywhere.

On Friday she presented first the stately "Largo" from Handel's "Xerxes," and sang it in a way to give great delight to every hearer. This, in fine contrast, was followed by two Scarlatti arias and these amply proved again the clarity and the finish of her vocal art.

Two German songs (Brahms and Schumann) were of great power, "Condescend," by MacFarlane, showed much technical skill, and "Thanks for Thy Hand," by Grieg, was an exposition of tone at once broad and beautiful. Altogether Mrs. Bracken again impressed as a wonderfully potent singer and one we would fain hear much oftener. Mr. Gordon Campbell provided accompaniments which were models of elegance. No finer combination could be desired.

Miss Bertha Hart, new to Chicago this year, opened and closed the program, for the latter service choosing some little-known numbers by Sgambati and an



MISS BERTHA HART

"Etude" by Henselt, which were not heard by this writer.

For her opening number she chose the Schumann "Sonata," Op. 22, and this was truly an exposition of piano playing at its clearest and best estate.

Miss Hart has a thoroughly ingratiating personality and a style of performance very pleasing. Her technic is absolutely fine and her playing clear cut and expressive.

Never does she force the piano beyond valid limits and yet her tone is invariably round and free, much of this being due to her expert use of the damper pedal.

An unusual feature of the program was



MRS. W. S. BRACKEN

the introduction of some melodramas by Miss Anne Irene Larkin and Miss Henriette Weber, the former giving charming presentations of the text and the latter embellishing this with piano playing of unusual beauty and effect.

Very much could be written of this delightful feature of the program but it must suffice for the present to say that never have the John A. Carpenter settings of the "Gitanjali" songs been so well understood as after hearing the fine interpretations of Miss Larkin and Miss Weber, while the lighter things used to round out a fine group were, by turn, capricious, humorous, merry and sad, and in every case the originally intended mood and color were carefully and most convincingly conserved.

Perhaps the very finest bit of work of the whole group was "The Elf's Dream," by Hugo Wolf, for in this Miss Larkin was absolutely convincing as to text and Miss Weber excelled herself in the daintiness and finish of her piano accompaniment.

C. E. W.

AN ALUMNI RECITAL AT NORTH-WESTERN

The fourth of a series of alumni recitals was given by Miss Esther Ward, pianist at Music Hall, Northwestern University School of Music, on Friday evening, February 5.

Miss Ward graduated with the class of 1910, and is at present director of the Department of Music at Grand Prairie Seminary, Onarga, Ill.

The giving of such a series of recitals is in some ways unique and in others interesting and enjoyable. Music Hall was filled on Friday evening with faculty, students and friends of Miss Ward, which proved these events are popular and successful.

The program offered by the former graduate was well arranged, contained a wealth of interesting and enjoyable compositions, and was played with the assurance, seriousness and finish of the genuine artist.

The opening number, "Rondo" in G, by Beethoven, was not heard by the reviewer. A group of Chopin containing the "Etudes" in G flat and C sharp minor and the "Ballade" in G minor were excellently played and were a tribute to the pianistic attainments of Miss Ward as a Chopin interpreter. "In Silent Forests," "Beside the Lonely Spring" and "Intermezzo" were three Strauss numbers played in a delightful vein and displayed the pianist's ability as a performer of the more modern compositions in an admirable way. "The Lark," Glinka-Balakirew, was a brilliant point in the program and the "Arabesque," by Debussy, was perfect in the hands of Miss Ward.

"Consolation," "Liebestraum" and "Gnommenreigen," all three by Liszt, formed a fine and very interesting group from the audience standpoint and the technical proficiency of the young pianist, which had stood her in good stead throughout the evening, was better still in playing the Liszt works.

With Mrs. W. H. Knapp playing orchestral parts on the second piano, Miss Ward played in a most finished and brilliant manner Liszt's "Hungarian Fantasy," which was, according to the program, to close the recital, but a request was handed the pianist for Leschetizky's arrangement of the sextet from "Lucia" for left hand alone which she most gracefully delivered. She surmounted its difficulties with ease and achieved another success.

Miss Ward, besides being splendidly equipped as a pianist, is endowed with a charming personality and most graceful stage presence. She should be heard more than at present. H. M. B.

Bengel—Helen Bright Bengel, contralto, will give recitals this week at Fort Dodge, Ia., (second return engagement) and at Burlington, Ia. She will sing with the Bach Choral Society in "St John" and "Bide With Us" at Orchestra Hall on March 2. Mrs. Bengel substituted for Mrs. Dickey at St. James Methodist Episcopal Church on January 23 and February 21 will sing at the Pilgrim Congregational Church.

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JOHN DOANE

Mr. John Doane leaves Chicago on February 15 and will play an organ recital at Los Angeles, Cal., on the 19th, and has been asked also to play at the exposition at San Diego.

He gives four recitals at the Panama-Pacific Exposition at San Francisco, the dates being March 2-3-4-5.

When it was known that Mr. Doane would be in the West he received a great



JOHN DOANE

number of requests for recitals at various places on the coast and in Colorado, but has found it possible to fulfill only a recital date at Colorado College at Colorado Springs on March 8 and another at Greeley, Col., on the 11th, returning to Chicago on the 13th.

Mr. Doane's programs for the exposition in San Francisco read as follows:

Program to be given in Festival Hall at the Panama-Pacific Exposition, San Francisco, Cal., March 2, 1915:

Marche Heroique Edwin H. Lemare
Sylvine (from La Farandole Suite).....Theodore Dubois
Toccata and Fugue in D Minor.....
.....Johann Sebastian Bach
Sonata No. 5 in C Minor.....Alexandre Guilmant
Allegro Appassionata
Adagio
Scherzo
Sposalizio Franz Liszt
Fantaisie Rustique (Un souvenir nuptiale).....
.....W. Wolstenholme
Lullaby Edwin H. Lemare
Sonata on the Ninety-fourth Psalm.....Julius Reubke
Introduction
Fugue

Program for March 3, 1915:

Piece Heroique Cesar Franck
(a) Romanza W. Wolstenholme
(b) Allegretto W. Wolstenholme
Sonata No. 12 in D Flat Josef Rheinberger
Phantasie
Pastorale
Fugue in D Alexandre Guilmant
Liebestod (Tristan and Isolde) Richard Wagner
En Bateau Claude Debussy
Con Grazia George W. Andrews
The Curfew Edward I. Horsmann
Fantaisie Symphonique Rosseter G. Cole

Program for March 4, 1915:

Marche Pittoresque Ernest R. Kroeger
Two Duologues—
(a) Le Soupir
(b) Le Sourire
Fugue in E Flat Johann Sebastian Bach
Fantasia in F Minor Wolfgang Amadeus Mozart
Angel Scene (Hansel and Gretel).....
..... Engelbert Humperdinck

(a) Minuet A. Arensky
(b) Romance A. Arensky
Toccata in G Minor Harry Alexander Matthews

Program for March 5, 1915:

Toccata in D Minor Johann Sebastian Bach
Prelude de "La Damselle Elue"..... Claude Debussy
Romanza in D Flat..... Jean Sibelius
Allegro Vivace from Symphonie No. 5.....
..... Charles Marie Widor
Sonata No. 6 in D Minor.....
..... Felix Mendelssohn Bartholdy
(a) Christmas Song..... Edwin H. Lemare
(b) Spring Song (From the South).....
..... Edwin H. Lemare
Caprice (The Brook) Gaston M. Dethier

MISS PANGBOURNE IN SONG
RECITAL

Mr. William A. Willett invited his clientele to hear his artist-pupil, Miss Annette Pangbourne, in a very unique song recital at Kimball Hall on last Tuesday evening, and the result was a capacity audience and great pleasure for each individual member of that audience.

Miss Pangbourne has a most ingratiating personality and a definitely charming style. Her voice is suave and sweet and her interpretative thought covers a wide gamut of thought.

Her program contained groups by

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Streicher and Sinding, not heard by this writer, as also well-selected examples of the art of Sibelius and Mary Turner Salter.

The Sibelius songs were of great beauty and undeniable intellectual appeal, and were charmingly sung. The list embraced "In the Night," "Jubal," "Was It a Dream?" and "Spring Is Flying." The Salter numbers were better known and proved again to be delightful. They suited Miss Pangbourne, too, to perfection, and were delivered with much effect.

Accompaniments were provided by Bessie M. McAllister, and it would indeed be difficult to imagine more careful or more pronouncedly sympathetic work. Mrs. McAllister has not been long in the local accompanying field, but it is very evident that she is destined to take high rank. C. E. W.

BENSON BUREAU

The following artists were presented by the Benson Social Service under the direction of Miss Lounsbury.

German Club, February 9—Mme. Elsa Arendt, soprano; Edith Clyde, harpist.
Wilmette Country Club, February 10—Mme. Elsa Arendt, soprano; Mabel Church Van Alstine, reader; Alfred Goldman, violinist.
Traffic Club, February 12—Mme. Elsa Arendt, soprano; Edith Clyde, harpist; Watahwaso, Penobscot Indian maid, in native legends, songs and dances.

CHICAGO CONCERT QUARTET

Miss Mary Ann Kaufman, soprano; Mrs. Permelia Newby Gale, contralto; Mr. Grant Kimbell, tenor, and Mr. Frank M. Dunford, basso, with Mr. Carl D. Kinsey at the piano, are to sing at the Baptist Social Union banquet at Hotel La Salle, Tuesday evening, February 23. This is a return engagement.

FACULTY RECITAL AT "NORTH-WESTERN"

The following program was given at the faculty recital in Music Hall, Northwestern University School of Music, on Tuesday evening, February 2, by Miss Clare Livingston, contralto, assisted by Mr. Dwight Defty, 'cellist, Mr. David Jacobs, violinist, and Mr. Charles M. Dennis, reader. The accompaniments were furnished by Professor G. A. Grant-Schaefer.

May, the Maiden (Sidney Lanier).....Carpenter
Come Dance the Jig (Paul Verlaine).....Carpenter
The Mother's Visits (Mulock).....Wathall
Autumn Song (Paul Verlaine) for violin and voice
..... E. Nevin
Violin, Mr. Jacobs
Cry of Rachel (Reese).....Salter
Miss Livingston
Vous dansez Marquise (Bazot).....Lemaire
Sous les oranges Holmes
La chanson de l'oiseau bleu.....Holmes
Miss Livingston
Orange Blossoms Friml
Valse triste Sibelius
Scherzo Van Goens
Mr. Defty
La Ballade du Desespere (H. Murger).....H. Bemberg
Mr. Dennis, Miss Livingston, Mr. Defty
Love and Eternity (Benfey) Orlando Morgan
Candle Lightin' Time (Dunbar).....Coleridge-Taylor
Oranges, Sweet Oranges (L. Hunt).....Leo Smith
Two Nonsense Songs (Lear).....Margaret A. Lang
The Lady of Riga
There Was an Old Person of Cassel
Miss Livingston

Miss Livingston, who has recently become a member of the school's teaching force, is a pupil of G. A. Grant-Schaefer, and much reason he has for being proud of the fact. Miss Livingston's voice is rich in quality and of good range. She sings with authority.

The variety and character of the vocal numbers on the program were such as would tax one's versatility to an extreme degree, but Miss Livingston possessing splendid interpretative ability and vocal resources, was able to present all in a manner entirely praiseworthy and pleasing. "Artistic" is a word that characterizes her work.

Mr. Defty's 'cello playing was a feature of the program, altogether enjoyable, and Mr. Jacobs, who played the violin scores in "Autumn Song" and "La Ballade du Desespere," did so with skill and judgment.

"Le Ballade du Desepere" is a novelty which added much to the interest and variety of the evening's offerings, requiring a reader as well as voice, violin and piano. The whole composition manifested careful preparation and artistic skill on the part of the performers.

Professor Grant-Schaefer deserves great credit for the success Miss Livingston has achieved and also for the success of the evening's recital, for of course the burden of responsibility for its preparation and performance fell to him. C. J. B.

HENRY B. RONEY

Mr. Henry B. Roney gave his lecture, "Boys, from Cradle to Manhood," before the Social Circle of the People's Church at Belvidere Hall on January 25. His pupil, Master Milton Campbell, of Iowa, contralto, gave a short song recital in connection, including the following:

Invictus Bruno Huhn
The Two Grenadiers Schumann
Bedouin Love Song Pinsuti
Angels Ever Bright and Fair Handel
The Deathless Army Trotere
Loch Lomond Foote
and several ballads. The songs were given in handsome costumes.

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HAROLD HENRY IN RECITAL

A piano recital which will measure up to any given by a visiting artist this season and which, for general intelligence and excellence, surpasses most of them, was that given by Harold Henry at the Fine Arts Theater on last Thursday evening.

Mr. Henry's qualities of mind and heart



HAROLD HENRY

are so well known that they need but little recapitulation at this time and it is only necessary to say that on Thursday these were in full evidence to indicate that the recital was one which was very much enjoyed by the audience which braved very bad weather conditions to be present.

In consonance with his well established reputation for placing always works of strong import on his programs, Mr. Henry offered the Schumann Sonata Op. 22 in entirety and the colossal "Prelude, Chorale and Fugue," by Cesar Frank, as his chief items.

These were played with splendid virility and served as the vehicles also for fully equipped technical display.

Brahms, Schubert and Chopin were also chosen from wisely and well and each of these standard composers was treated with deft touch and infused with rare temperamental qualities by Mr. Henry.

His last group was more novel and was played with much display of facility, some humor and much grace.

"To the Sea" (MacDowell) and "Rhapsody" (Dohnanyi) have been heard in the Henry interpretation before and again were they found worthy. "Tabatiere a Musique," by Friedman, was both novel and fascinating. It had to be repeated.

"Kobold," by Grieg, was boldly played and the "Nocturne" by the same composer was again charming, while the "Vallee d'Obermann," by Liszt, completed a thoroughly representative list and was given with becoming virtuosity.

C. E. W.

BARTHOLOMEW PUPIL WINNING SUCCESS

Mr. Lawrence B. Reeder, tenor and pupil of H. B. Bartholomew of Kimball Hall, recently gave a recital in Aurora which was a genuine success from all viewpoints. Mr. Reeder sang the following program:

Adelaide	Beethoven
Faith in Spring	Schubert
Impatience	Schubert
Die Nacht	Strauss
Verborgenheit	Wolf
Ich Liebe Dich	Grieg
Folk Songs—	
Drink to Me Only (Old English)	
My Love's an Arbutus (Scotch)	
Volklied (German)	
I'm Not Myself at All (Irish)	
Last Night, I Heard a Nightingale	Salter
Banjo Song	Homer
Irish Love Song	Lang
Recompense	Hammond

In commenting upon this recital, the Aurora Beacon had this to say:

H. B. Bartholomew presented to an Aurora audience last evening at the First Baptist Church a young singer, Lawrence Burton Reeder, tenor, who is destined to go far in his profession, friends say. Mr. Reeder possesses a pure lyric tenor voice, of unusual quality and smoothness, and of ample power for either recital or oratorio. He was commended for his perfect enunciation, as well as his ability to interpret songs of such a varied type. The program consisted of Beethoven, Schubert, Wolf, Strauss and Grieg works, as well as modern compositions. (Advertisement.)

LAURENCE B. REEDER

Mr. Laurence B. Reeder, who is fast making an enviable position among Chicago's best soloists, is an exclusive product of the Bartholomew studio, having done all of his work with Mr. Bartholomew.

Mr. Reeder possesses a tenor voice of unusual sweetness, as well as power suffi-



LAURENCE B. REEDER

cient for either the recital or oratorio field.

Mr. Reeder has many dates booked in the near future, among them Gaul's "Joan of Arc," with the Batavia Musical Club, February 23, besides recitals at Aurora, Naperville and Elgin.

Mr. Bartholomew is not only acting in the capacity of teacher and accompanist, but as manager as well. All inquiries for dates should be addressed to him at 502 Kimball Hall.

MR. AND MRS. FRANK MANDY PRESENT ARTIST PUPILS

The name Mandy has become synonymous with "good work," and with high grade concert performances; so that it was not surprising to find Kimball Hall completely filled on last Tuesday evening when



MRS. FRANK P. MANDY

Mr. and Mrs. Mandy presented artist pupils in a violin and piano program, nor was it more than the usual case to find also much enthusiasm in this audience.

Both the Mandys are thoroughly consistent and artistic musicians, and their programs are always made up from the best repertoire and are invariably the medium



MR. FRANK P. MANDY

for the exploitation of much good talent, some of which is just being formed and other of which has reached the advanced stage of effective concert performance.

The work of each of these teachers is beautifully supplemented by that of the other, and Mr. Mandy's violin pupils are particularly fortunate in having for their accompanist Mrs. Mandy, a player who has had wide experience and unflinching good taste.

The program of Tuesday evening presented six solo pianists, five solo violinists and an ensemble made up of Harry Beekmann, Walter Slania, Charles Hudson and Mr. and Mrs. Mandy, which played with much finish and style the violin quartets, with piano, "Largo" (Handel), "Evening Chimes" (Kriens) and "Tarentella," by Hellmesberger.

The pianists of the evening were Thomas Findlay, Mary Hull, Helen Harris, Mabel Sullivan, Beulah Cummings and Elsiemarie Fritz, their numbers ranging through Grieg, Liszt, Weber and Arensky, most of the work being in the form of "concerto" movements, which were played with precision and in such good interpretative style as to reflect much credit on Mrs. Mandy.

The solo violinists were Charles Hudson, Jessica Boddy, Dorothy Mason, Harry Beekman and Walter Slania, all of whom showed the result of good training, and each one giving promise of much excellence on the most difficult of instruments, the violin. Their numbers embraced works by Vieuxtemps, Remenyi, Joachim and Sarasate and were played with commendable authority.

C. E. W.

Chamber Music Evenings—Three evenings of chamber music will be given at the Fine Arts Assembly Room, the dates being February 23, March 9 and March 25, under the direction of Rachel Busey Kinsolving. The first will be a 'cello recital by Carl Brueckner, assisted by M. Jennette Loudon, pianist, and Marie White Clark, soprano. The second will be given by the Beethoven Trio, Miss Loudon and Messrs. Roehrborn and Bruckner. The third will be given by Harry Weisbach, violinist, and Miss M. Jeannette Loudon, pianist.

Weber—Henriette Weber gave programs in Rock Island, Ill., and Davenport, Iowa, last Monday, February 8. The Weber-Larkin melodrama arrangement of "Der Kuhreigen" was heard by the Woman's Club of Kenilworth February 11.

BALLMANN ORCHESTRA

Despite the wind and rain, the orchestra at Turner Hall played to a well-filled house. This being the second request program of the season, there was reason for the extra enthusiasm that reigned. Mr. Ballmann offered a varied list of particular favorites, and gave them with a spirit that was very catching. Schubert's "Unfinished Symphony," in B minor, made an especially good impression.

Mr. Ballmann gave a rousing rendition of the "Second Rhapsodie," by Liszt, and Lumbye's "Fantasia Dream Picture," with its varying moods, was well worked out and was very effective. The soloists of the afternoon were Miss E. Louise Krause, soprano; Mr. Karl Schulte, violinist, and Mr. George Meni, tenor.

Miss Krause is making rapid strides in work, and well she might, for her voice is a soprano of excellent range, good quality and, added to that, is an engaging personality that makes her singing very attractive. Miss Krause gave a good account of herself in Woodman's "A Birthday" and "The Moon Drops Low," by Cadman. In "A Spirit Flower," by Campbell-Tipton, she was at her best, and was called upon to repeat it, which she graciously did.

Mr. Karl Schulte gave the Wieniawski "Legende," Op. 17, and "Mazurka," Op. 16, as his programmed numbers. He draws a tone of much power and of good quality. He plays with such assurance and certainty that one cannot help but enjoy his work. Mr. Schulte's playing has breadth, and he displays good musicianship. He was accorded much applause for his playing of the Wieniawski numbers. Mr. Schulte gave the Kreisler "Liebesfreud" as an encore and played it with fine success.

H. W. P.

Foerster—At the First Presbyterian Church in Wilkes-Barre, Pa., on last Sunday evening, all the music was from the pen of Adolph M. Foerster, whose birthday it happened to be. The numbers used were "Prelude," "Pastorale," "Epigram" and "Postlude" for organ; the anthem "Christ Is Our Cornerstone," and the offertory solo "Song to the Saviour."

Bush Conservatory—Miss Lucille Wallace, pianist, and Mrs. Lorraine Decker Campbell, soprano, pupil of Charles W. Clark, gave a very interesting and successful concert at Bush Temple on last Friday evening.

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CONCERT BY LUTHER LEAGUE OF CHICAGO

Mr. Carl Faulk arranged a lengthy and pretentious program Tuesday evening, February 2, in the Immanuel Lutheran Church, which enlisted the services of eight soloists and the Lutheran Choral Club. The concert, a very long one, was handicapped with a half hour delay in starting.

Mr. Frederick P. Johnson naturally takes first place in any review of the evening, as he appeared in the capacity of organ soloist as well as director of the Choral Club. This organization (some sixty-five voices) is a thoroughly enjoyable one in a capella work. The two numbers done without accompaniment disclosed many splendid points, but when called upon for great volume, as in "The Lord Is Great," by Righini, disappointed through a tendency to force. Mr. Johnson has done most commendable work with these young singers and is to be congratulated on the really fine rendition of "The Twilight Shadows Fall," by Wood, and the traditional "When Peaceful Night." Mr. Johnson gave further account of himself as a musician in three good organ solos. Especially fine was the "Vorspiel to Lohengrin," in which he made the organ sound orchestral.

Mrs. Sigfrid Janson-Hathaway, violinist, played the Borowski "Adoration" in fine style. Mrs. Hathaway is very sure of herself, knows how to play, and seemed to have a real message to deliver. Her bowing is firm and the tone true. I should have enjoyed hearing more of her work.

Miss Clara Anderson gave us the "Hungarian Rhapsody No. 12," by Liszt, in good style. She doubtless was uneasy, as were all who had to touch the piano, because of a miserable instrument. It is hardly fair to judge of Miss Anderson's work or that of Mr. Arnold C. Boedecker, inasmuch as they labored under tremendous difficulty. Mr. Boedecker offered the "Rhapsody No. 2" and, except when his memory played sorry tricks, he seemed to have the work well in hand. I hope I shall hear these young people again under favorable circumstances.

Miss Minnie L. Langguth gave a commendable reading. The program said she would read with violin and piano accompaniment; I wonder why she read without. The reading was really fine, as it was given, but I imagine "The Soul of the Violin" would have been exceedingly interesting with the music.

Miss Georgina Huebner was heard in the "Jewel Song from Faust," and disclosed a well trained lyric soprano voice. I felt that the selection was not the most happy one for her. However, I enjoyed the free, well-placed tone and thoroughly fine enunciation.

Miss Huebner was splendidly supported by her accompanist, whose name was not on the program.

Master Earl Abramson, the boy soprano, sang "With Verdure Clad," from Haydn's "Creation"; "The Swallows," by Cowen, and a waltz song by Batten, "April Morn." Master Abramson is a talented young man, and sings with much ease, certain intonation and good breath control.

Mr. A. Alfred Holmes, organist of the Immanuel Lutheran Church, opened the

program with Batiste's "Offertoire," in D minor, very well played.

Mr. A. J. Haupt gave much pleasure with his rendition of the tenor solo in the Mann "Magnificat." It is a pity that he could not have been heard in a more grateful number. He sang with intelligence and good tone. Miss Edna L. Johnson supported him, as well as the Choral Club, with musicianly accompaniments.

J. W. N.

KURT DONATH

Kurt Donath, 426 Fine Arts Building, will give, with pupils of his opera school, acts from "Carmen," "Freischuetz" and "The Huguenots" at the Chicago Little Theater on March 8. Leading parts: Carmen, Pearl McAdams; Frasquita, Irene Graf; Mercedes, Maude Hirsch; Don Jose, Joseph Hurt. In "Der Freischuetz," Agnes, Irene Graf; Anna, Pearl McAdams; Max, Joseph Hurt. In "The Huguenots" Miss Graf will sing Valentine and Kurt Donath the part of Raoul. Cesare Gonzalez, a pupil of his vocal class at the Culver Military Academy, will sing a group of songs, and Miss Marie Simon will accompany and play a group of piano selections.



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RUSSELL SCHOOL OF MUSIC

Monday evening, February 1, the recital at the L. Douglas Russell School of Music was given by Miss Irma Hosier, pianiste, assisted by Miss Leper, reader. Miss Hosier gave a good account of herself, both technically and musically. She opened the program with the Mozart sonata in A major, playing it with good understanding and commendable accuracy. The andante and variations found her at her best. Schubert's Impromptu, Op. 90, No. 2, and the B minor Menuetto comprised the second group by Miss Hosier and she strengthened the good impression by the renditions given these numbers. Her last group, including numbers by Schuett, Leschetizky, Mozart, Rubinstein and Dreyschock, were well done, the Serenade and Gavotte being especially commendable. Miss Leper is a reader of much talent and pleased greatly in her musical readings.

H. W. P.

Civic Music—Sokoloff played at Eckhart Park last Sunday afternoon, and the Sherman Park Choral Club appeared under the direction of Rossetter G. Cole. On February 21 the Commonwealth Edison Orchestra will play at the same park (Sherman), and on March 7 Miss Agnes Hope Pillsbury, pianist, will be heard.

CHICAGO WOMAN'S MUSICAL CLUB

The Francis I Room of the Congress Hotel was full and overflowing with people anxious to hear the splendid program that had been arranged for the meeting of February 1. Miss Carol Robinson opened the program with the Bach-Liszt G minor "Or-



ROSE LUTIGER GANNON

gan Fantasie and Fugue," playing it with a surety, poise and display of efficient technique that was very convincing. Miss Robinson in her second group presented numbers by Brahms, Debussy and MacDowell. She has temperament, a keen insight of the musical values of her numbers. Miss Robinson's last group found her at her best, for she played them with a breadth of style, power of imagination and feeling that won her much sincere praise and applause.

Rose Lutiger Gannon, always a great favorite and a charming singer, was given a cordial welcome. She gave Brahms' "Minnelied" and "Der Schmied" and Homer's "Sing to Me, Sing." Mrs. Gannon sang the Brahms numbers in a manner that might well be taken as an example of splendid interpretation. Homer's "Sing to Me, Sing," is well liked and on this occasion Mrs. Gannon delivered it in a manner that was particularly effective and musicianly, winning such a storm of applause that a repetition would have been welcomed.

Miss Edith Clyde, harpist, received much applause for her efforts.

Dvorak's "Dumky," Opus 90, was given a good rendition by Misses Mignonette Schruta, violinist; Olga Matuska, pianist; Mr. Frank J. Novak, cello; Miss Margaret Shirley, a singer little known in Chicago, sang numbers by Mozart, Liszt, Purcell and Hildach. Miss May Anderson and Mrs. Mac MacAvoy were the accompanists.

H. W. P.

American Conservatory—Adolf Weidig's second lecture recital on the development of chamber music will take place Saturday afternoon, February 20, at Kimball Hall. The program will present illustrations from the Romantic composers, including such compositions as Beethoven, Kreutzer Sonata, Schubert's Forellen Quintet, Quintet by Schumann and Mendelssohn's D Minor Trio.

MISS JENNIE F. W. JOHNSON'S RECITAL

Music Hall was crowded on Tuesday evening when Miss Jennie F. W. Johnson gave her recital, and there was no limit to pleasure, enthusiasm and hearty spirit. It seemed as if her friends had been bottling up their cordiality and good will to pour it out in spontaneous tribute of admiration for the splendid woman. The musical people had some strong competition to encounter in the militant suffragettes, who count Miss Johnson and her voice as one of their prime assets, and they were present in round numbers and unafraid in their demonstrations. It was altogether a fine testimonial to genuine worth and sincerity, and doubtless afforded the recipient a rare glow of satisfaction and happiness, because of its unquestioned genuineness and heartiness.

But if Miss Johnson was well received because of her personal merits, she made herself an individual place because of the worth of the program offered. Not only was she well equipped to do what she had prepared, but the material and its arrangement and decoration was unusual and brilliant beyond the ordinary. Nearly everything given was new and novel, and the use of instruments other than pianos afforded such variety and color as to keep the musically interested quite on the alert.

The notably bright spot in the list was the cycle of Scheinplug, for voice, piano, violin and English horn, a sort of fantasy in "Never-Never Land," wherein the poet and musician walked amid changing scenes of nature. The group found its climax in the "Autumn Walk," a most remarkable wedding of text and fluent tonal coloring and effective in every detail. There was no separation of any of the factors used, but a most engrossing fitting together of them to present the incidents of dramatic adventure. Quite in contrast with the turgid emotions this aroused was the longing voiced in the "Epilogue"—that unceasing wish for something seen only in visions.

In this cycle Miss Johnson had the assistance of Mr. Herbert Butler, violin, and Mr. Alfred Barthel, English horn. Only an original could have planned the effects produced by the peculiar intervallic dissonances used at times, but the gentlemen played these with such certainty that the composer's intentions were made plain and direct. It was a choice bit of artistry to see beyond the obvious, and submit to the farther sight of the designer. Mr. Barthel was an aid also in a Bach offering, which opened the program, playing his oboe with his notable smoothness and always delicate color.

Miss Johnson did also a group of the less used Brahms songs, and did them capitally. For a finale she complimented Chicago composers, making a great deal out of a song of A. Oberndorfer, built on a sort of monotone, and phrasing Arthur Dunham's big "Pilgrimage" in the broadest, most massive manner. Grant-Schaefer's "Scotch Lullaby" was so charming that it was begged for again, and Adolph Weidig's "Evensong" was used to reveal not only its own melodiousness, but the range and brilliancy, and vigor, and purity of Miss Johnson's voice. Coming at the end of a tax-

ing program, the song was given with superb fire and undiminished energy.

At the piano Mr. Marx Oberndorfer was everything that could be desired in resourcefulness, feeling, support and individuality.

ALBERT COTSWORTH.

KARL RECKZEH

Pupils of Karl Reckzeh, in the Chicago Musical College, will give the following program at the Recital Hall, 624 Michigan avenue, on Wednesday evening, February 17:

Toccata and Fugue, D minor.....	Bach-Tausig
Irvin Antes	
Fantasie, C minor.....	Mozart
Eitel Brosseit	
Valse, A flat major.....	Chopin
Edith Cox	
Berceuse	Chopin
Margaret Wilson	
Etude, B flat minor.....	Mendelssohn
Helen Printeville	
Barcarolle, G minor.....	Rubinstein
Anna Alberti	
Barcarolle, A minor.....	Rubinstein
Mamie Thilo	
Kamenoi Ostrow	Rubinstein
Mabel Rippe	
Prelude, C sharp.....	Rachmaninoff
Beatrice Wais	
Three Etudes	Seeling
Julia Kryll	
Cantique d'Amour	Liszt
Ethel Caleur	

Mr. Reckzeh will play the Weber "Concertstueck," with Mr. Adolf Brune at the second piano.

RUSSELL STUDIO NOTES

Mr. Glenn Sherwood will sing for the First Presbyterian Church of Austin Tuesday evening.

David R. Pershing sang for the Sears-Roebuck Y. M. C. A. at their men's meeting. Mr. Edward Narramore furnished good accompaniments.

The Russell Quartet presented a program before the Men's League of the Sunday Evening Club at the City Club Wednesday evening, January 27. They were well received. Miss Bernice Austin accompanied them.

The Russell Choral Club gave an entire program before the Woman's Club of the Esther Falkenstein Settlement on Saturday evening, January 30. Despite the storm there was a large audience and most appreciative of the work of the young ladies. Miss Charlotte Beck furnished the accompaniments.

Durno—Some of the piano pupils of Josephine Rogers, an assistant in the Jeannette Durno studios, appeared in a studio recital Friday afternoon, February 5. Those who played were: Margaret Libbe, Richard Loeb, Rhoda Dattelbaum, Grace Glidden, Lillian Siegel and James Slifer.

Spencer—Allen Spencer will give his annual piano recital Sunday afternoon, February 21, at 3:30 at the Fine Arts Theater. The program, which is of exceptional interest, will be as follows:

MUSIC TO COME

Friday, February 12

Orchestra Hall, 2:15; Symphony Orchestra, Julia Claussen, soloist.

Saturday, February 13

Kimball Hall, 3:30; American Conservatory Concert.

Columbia School Recital Hall, 2:30; Pupils' Concert.

Orchestra Hall, 8:15; Symphony Orchestra.

Sunday, February 14

Illinois Theater, 3:30; Julia Culp.

Auditorium, 3:30; Kreisler.

Fullerton Hall, 8:00; "Carmen."

Monday, February 15

Hamilton Park Field House, 8:15; Mr. and Mrs. Herbert Bailey, song recital.

Fine Arts Theater, 2:30; Spry Music School Concert.

Tuesday, February 16

Mandel Hall, University, 4:15; Gogorza.

Orchestra Hall, 8:15; Chicago Band.

Wednesday, February 17

Orchestra Hall, 8:15; Chicago Band.

Thursday, February 18

Orchestra Hall, 8:15; Chicago Band.

Sunday, February 21

Illinois Theater, 3:30; Samaroff.

Orchestra Hall, 3:30; Bauer-Casals.

Fine Arts Theater, 3:30; Allen Spencer.

JESSAMINE E. ALLEN

Jessamine E. Allen, western manager of the Lahee Bureau, Fine Arts Building, has just returned from New York and Boston, where she completed the arrangements for placing Carolina White of the Chicago Grand Opera Company in vaudeville. Miss White will make her debut at the Palace Theater in New York, February 8. She was booked through Mr. Claude Humphries of the United Booking Offices, Chicago, where the idea was originated and brought to its final culmination. The fact that big acts can be booked from Chicago demonstrates the fact which the musical world is beginning to see; and that is, from the managerial standpoint, Chicago is becoming more and more a city of importance.

Harter—Agnes Hansel Harter, contralto, will appear with the Dolly Varden Quartet at the Oliver Hotel (South Bend) Twilight Musicale on February 11, and will sing before the Ladies' Club of the First Congregational Church of Oak Park on the 12th. February 15, musicale at the home of William Peterson, North Shore. In March, a concert with Mrs. Grace Brune Marcusson and Worthie Faulkner at the Wilson Avenue Y. M. C. A.

Christian-Morgenson—Julian Morgenson, tenor, and Palmer Christian, organist, appeared on the program of the Sheboygan Music Club, at their open meeting Friday, February 5, at Sheboygan, Wis.

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EMMERAN STOEBER IN 'CELLO RECITAL

One of the most artistic concerts of the entire season was that of last Wednesday evening when Emmeran Stoeber, a member of the Chicago Symphony Orchestra, appeared in recital at the Fine Arts Theater, having the assistance of T. H. Otterstrom, piano, and Ludwig Becker, violin.

Mr. Stoeber, when he played as soloist with the orchestra, showed himself the possessor of technic in the highest stage of development and also of a 'cello tone which is rich, full and vibrant.

In his recital he again disclosed those fine aspects of the 'cello art and also proved himself to be in possession of unlimited musicianship and an interpretative ability which covers a wide range.

The Boccherini "Adagio" was played with a wonderfully good musical tone and



EMMERAN STOEBER

the Volkmann "Concerto" disclosed 'cello virtuosity of the best and highest type.

The "Sonata" for 'cello and piano was played by Mr. Stoeber and its composer, Mr. Otterstrom.

Beyond any question it is a monumental piece of work and it is equally certain that it was played splendidly, barring the fact that the piano much too often assumed the aspect of a solo instrument.

Mr. Otterstrom has not very evenly balanced the two voices—piano and 'cello—and has given the former much too brilliant a part as compared with the latter; also, he played it too vigorously.

In the Tchaikovsky "Trio," Op. 50, Mr. Stoeber and Mr. Otterstrom were joined by Ludwig Becker, a violinist of superb equipment and excellent style, and the work was carried to great heights of eloquence. C. E. W.

University—The Chicago Symphony Orchestra gave a concert at the University of Chicago on last Tuesday afternoon, the program being devoted to Wagner.

MR. NEUMANN'S ANNOUNCEMENTS

Mme. Olga Samaroff, who has not been heard in recital in Chicago for six years, will give a piano recital at the Illinois Theater Sunday afternoon, February 21, under the direction of F. Wight Neumann. Mme. Samaroff will play the following program:

PART I.

Organ Fugue, in G minor.....Bach-Samaroff
Gigue.....Graun (1701-1759)
Bagatelle, in E flat.....Beethoven
Giga.....Padre Martini (1706-1784)
Turkish March, from "The Ruins of Athens".....Beethoven

(Arranged by Rubinstein)

Sonata Eroica, "Flos Regum Arthurus".....MacDowell
Slow, with nobility. Fast. Passionately. Elf-like, as light and swift as possible. Tenderly, longingly, and yet with passion. Fiercely. Very fast.

PART II.

Theme and Variations.....Ernest Schelling
Nocturne, D flat major.....Chopin
Waltz, D flat major.....Chopin
Polish Song (Bacchanale).....Chopin-Liszt
En Bateau.....Camille Zeckwer
Ride of the Valkyries.....Wagner-Hutchinson

Mr. Alfred Spalding, violinist, will be heard in recital Sunday afternoon, February 28, at the Illinois Theater, under the direction of F. Wight Neumann.

Other attractions under the management of F. Wight Neumann are a piano recital by Josef Hofmann, at Orchestra Hall, Sunday afternoon, March 7, and Mme. Julia Culp, song recital, Sunday afternoon, March 14, at the Illinois Theater.

MAC BURNEY SERIES OF SONG RECITALS

At Hamilton Park, on February 15, Anna Agnes Bailey, soprano; Herbert M. Bailey, baritone, and John Doane, accompanist, will present the following program:

The Hunt.....Huhn

Mr. and Mrs. Bailey
Recit.—And God Said, Let the Waters (from Creation).....Haydn

Aria—Rolling in Foaming Billows
Mr. Bailey

Mifanwy.....Forster
Love's Echo.....Newton
Slumber Song.....Mayhew
May Morning.....Manney

Mrs. Bailey

Birdling.....Rubinstein
Give Me Thy Hand (from Don Giovanni).....Mozart
Mr. and Mrs. Bailey

By the Gaily Circling Glass.....Arne
By the Forest Brook.....Kaun
Sing Me a Song.....Homer
Blow, Blow, Thou Winter Wind.....Sarjeant
Mr. Bailey

O Don Fatale (from Don Carlos).....Verdi
Mrs. Bailey

Pronta io son (from Don Pasquale).....Donizetti
Mr. and Mrs. Bailey

Johns—Miss Ethelle Florence Johns will sing a group of songs at the Woodlawn Woman's Club banquet, to be held in the Auditorium Banquet Hall, on February 9. Miss Pearl Nora Higby of the Higby Music Studio will be the accompanist.

Walter Spry School—Friday evening, February 12, the Walter Spry School of Music presents Cedrie Wilmot Lemont in his own compositions at the Literary Club Rooms, Fine Arts Building.

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The Elderly Person

Do you remember old Caleb Osbaldistoni in Scott's "Bride of Lammermoor?" No, he does not appear in "Lucia," nor take part in the "Sextet." He was identified with the Ravenswood side of the family feud, being the oldtime servitor who remained with his master when troublous times came upon the household. So loyal was he, that in the course of events he became the main stay so far as the essentials of bread and butter were concerned. If you do remember him, you will not have forgotten his plausible stories as to the greatness of the clan now fallen upon dark days. Always and continuously did he endeavor to put on a bold front as to the decay and poverty only too evident to the most casual observer. To hear him explain away conditions, was to receive the impression that the shadow was quite temporary and more the result of other and loftier demands. Particularly solicitous was he that no one should entertain the idea that there was lack of the customary hospitality. And many were the subterfuges he adopted to make the hospitality evident, even going so far as to appropriate ducks that had wandered from home, in a way that fowls have of doing, and thus becoming worthy prey, according to Caleb's stressful creed, or, failing to find the wherewithal to spread a bounteous board, he cheerfully lied to explain its absence.

There are some others of the same stamp in other tales, one of the best being that old darkey in one of Hopkinson Smith's stories, who kept up appearances, and an existence, when any ordinary man would have confessed failure and want. He starved himself and worked determinedly, just so that his young-old master might retain his place with the pride that is an inheritance, where family is felt to be more than industry and the dignity of earning one's own living.

As he takes his walks abroad, the Elderly Person has grown to believe that there is a servitor in the world of nature which closely resembles the faithful human beings he has cited as unusual examples of devotion to the family life, after the splendor is gone and the hard rubs have to be met. He is quite confident that the lilac bush is a fit comrade to walk with Caleb and Sambo. It is, for one reason, quite as common in door yards, as the seneschal used to be in the castle. Whatever else is planted in the way of tree or shrub, a "laylock" is apt to be included in the list. For another reason it is so hardy that it is reliable and not easily damaged by those elements which can play havoc with more choice plant life. You never hear of any sort of moth, or spider or cocoon making serious trouble on a lilac bush. On some years it quietly makes up its mind not to bloom, but no one feels anxious. The mood is accepted as easily as is the kitchen's tenant's on the eloquent wash day. Both will come out all right later on, if you let them alone. And, like a good servant again, it is eager to be at work. It is one of the first harbingers of spring and rushes the sap into its buds a bit early, and not unfrequently finds itself done up and blighted with a cold snap.

One of those cold rains when the drops congeal into ice as they fall, loves nothing better than to envelop an over-ambitious lilac bush with its chill embrace and to dissolve with laughter in the sunshine as it leaves its victim all undone. While the bush appears crestfallen at its failure in enterprise, it generally gathers itself together, and goes right straight ahead and puts forth a new set of buds cheerfully, and is up and smiling with the best of them when the spring is in full feather.

All along those streets where the houses are what we call "run down," and where the mistakes and blunders which life has thrown aside as unfit, find a refuge and drag out the days that have no promise in them, the lilac bush is the last emblem of respectability. It survives the disappearance of paint, and sees the steps grow one-sided, and the porch lose its railing and balusters, and its roof become a sieve, and its floor a pitfall. It sees the handsome cresting yield to rust and weather, and the fence become decrepit and then disappear. It sees the bell-pull withdrawn from public life, the door panels split, and the window glass fall out for want of putty, if it is not broken before that. It sees all the sod

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which was once the pride of the man who used the lawn mower on it, yield itself up, blade by blade, to the tramping of restless feet and the lack of moisture. It finds itself neglected, and the accumulations of dead limbs allowed to cumber it until by their decay they fall off. It almost cries out for the pruning shears and the enrichment of soil and the clipping of the shoots at its base. And, very soon, it gives up its task of bloom and is content to just hang its leafy banner out and be grateful for existence. It grows accustomed to dirty unkempt children and perhaps it wonders, as does the Elderly Person, how it is that the children are seldom in the ragged clothes read of so often. The clothes are for the most part whole and good, but always dirty, the faces and hands and bare feet keeping them company and the hair untidy and unclean. Of course, as it is on the ground and itself suffers from the many things which make dirt, it has learned to realize that that same dirt is the monster which apparently cannot be overcome in the abandoned districts. It has tried itself, maybe, as it has seen the inhabitants strive, to preserve a semblance of cleanliness, and by that means retain a respectability. But it has had to learn that dirt is the master and that the last thing it wishes to cultivate is self respect. When the desire to put the best face on things is gone, and that apathy of despair comes on the scene, all the other horrible evils which poverty has in its train are possible.

The people may, many of them, die as hard a death as does the loyal lilac bushes.

There is no one to tell just how many brave and splendid struggles have been made, before these dejected men and women and unpromising children gave up the fight. We only see their failures, not the many times they have fought law and won out. The lilac does not yield easily. In the yards there are many which stand up sturdily still, and have wide spreading bushes to assert their domain. There are some which still watch over patches of lilies of the valley which manage to keep going. There is one which exchanges greetings with a "rockery" which yet lingers as a part of former greatness. Quite likely the rocks feel the loneliness of the long winter, and look cagerly to see whether they shall have comrades again or be the last remnant to hold the fort. And one bush, sadly shrunken in size, yet lingers near one of those wide stone urns or vases which are used to embellish gardens. Each spring the rocks down underground, which cannot see the change and decay around, push up new shoots to the light and do the best they can with the soil given them to work with, and wonder at the short stay of the life they create. Year by year the bushes confess the weight and difficulty of their self appointed task. Many of the older ones grow gnarled and crooked and almost complaining in their attitude. They discourage all endeavors towards new shoots or new limbs, but bend all energies to keep alive the old stalk. The instructions are not always obeyed, as if the powers below felt that the old trunk had served its purpose, and their training told them that the thing to do was to propagate something to take the old place. . . . And so it comes about that where the lilac finds root is seldom without its hopeful green signal of allegiance, in all sizes and conditions of patient hopefulness. It is not always cheerful in its message, it may not be a cheerful plant in the complete sense of the word, but that does not seem to fret it in the least or prevent it from keeping eternally at it, so long as there is a ghost of a show. . . . There is a whole lot of application which might run into more words, but that would be preaching, perhaps, and that's dangerous. But, like the lilac bush—Keep-a-going!

THE ELDERLY PERSON.

COSMOPOLITAN SCHOOL

Mr. L. A. Torrens, dean of the vocal department of the Cosmopolitan School of Music and director of the Elgin Choral Society, will give a concert in Elgin on Thursday evening, February 11.

The soloists are Mabel Corlew Smidt, soprano; Lucy Hartman, contralto; Herman Barnard, tenor; James A. Fryer, bass, and Palmer Christian, organist.

The Ensemble Department of the Cosmopolitan School of Music and Dramatic Art will give a recital in Auditorium Recital Hall on Monday evening, February 15. Henry P. Eames is the director of the Ensemble Department.

A pupils' recital will be held at the Cosmopolitan School of Music and Dramatic Art on Saturday afternoon, February 13.

Mandy-Stein—Pupils of Mr. and Mrs. Karl Buren Stein and of Mr. and Mrs. Frank Mandy appeared in a program at the parish house in Waukegan, Ill., on Tuesday evening.



Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

ETHEL LEGINSKA

Soloist of the New York Symphony Orchestra, Stirs Audience to Wildest Enthusiasm and a Dozen Recalls

Before me in a delft vase on my desk is a posy of roses, carnations, sweetpeas and lilies, encompassed by trailing feathery asparagus vines and glossy ferns. They almost nod at me, and seem to smile with the bonnie eyes of their donor, Ethel Leginska, as she smiled in the Artists' Room of Carnegie Hall, Saturday afternoon, when she divided one of the sheaves of many hot-house flowers handed to her after her triumphant exposition of the Rubinstein Concerto in D Minor.

The posy rapidly gathered for me and placed in my hands, Ethel Leginska deftly and daintily attached a tea bud to the coat of smiling, broad-shouldered, handsome Walter Damrosch, and then turned swiftly and pinned, not a rose but a carnation on the coat of blushing, smiling Alexander Saslavsky, General Damrosch's able and dashing lieutenant-concertmaster of the orchestra over which the magnetic Walter presides.

Miss Leginska had the rapid gracile motions of a humming bird as she wheeled toward the spot where her manager, the handsome, blonde Fitzhugh Haensel, waited for his floral insignia.

There was excellent reason for the buoyancy of spirit and the light of joy in the sparkling orbs of the young pianiste, for she had just been the recipient of a remarkable ovation; so how could she help enjoying the exaltation of an irresistible triumph, especially after having given an epoch-making, vividly-radiant reading of two movements of Rubinstein's brilliant, passionately brilliant concerto for piano and orchestra in D minor. (The movements the moderato assai and the allegro.)

The musical function was one of those several popular concerts offered of afternoons during the season in Carnegie Hall, and entitled symphony concerts for young people. On this occasion (afternoon of February 6) the boxes, galleries and parquet were filled; not only with young people, but gave evidence of many music-lovers of an older growth, who enjoy Walter Damrosch's forcible, illustrated expositions at the piano of the darling themes of the special symphonic number this orchestra will later elaborate. And as Ethel Leginska's name has always been a powerful magnet, there seems to have been an extra inrush of eager people just before Leginska came, on the stage—a throng flowing into the aisles and vacant seats.

And their coming was well worth while, and their reward great; because the audience enjoyed an opportunity of listening to a grippingly-moving, characteristically-significant development of Rubinstein's powerful opus.

Miss Leginska in the first place struck the right balance with the orchestra dynam-

ically, rhythmically and emotionally, and the orchestra reciprocated with a complement tintured in all the elements for making a forcible whole of the masterpiece and its musical setting forth; and providing the elaborate but logical background for the pianiste's fiery narration of her theme; its significance; its poetry; its power; its peculiar weaving of Occidental and Oriental mind and art qualities (pregnant of the compositional endeavors of Heine's co-religionist, Anton Rubinstein) and her almost divine intuition into all that the composer would have his concerto reveal, set forth and emphasize.

Miss Leginska was in surprisingly magnificent form. The brilliancy, crispness, crystalline clarity of her pianistic diction, has not been excelled if it has been approached this season, and those who heard her on Saturday will have put her performance as a tradition-making, standard-effect-

ing point in their minds, to be considered as authoritative when next they hear this concerto played.

Leginska is absolute mistress of herself—a sine qua non for masterful performance. Her scintillating tone—sparkling and clear as a blue diamond—is the seal and stamp of her master, Leschetizky, were she not also his great disciple in her perfection of sane, sure, secure technic. The vitality of her pianistic characterization in the two movements of this concerto proclaim the intellectual and poetically-passionate student, who studies her composer seriously and reverently and—mark this, ye young aspirants—thoroughly, before translating him to her public. This alone makes Leginska's art so unusual, so precious, so treasurable.

It is difficult to conceive how this young artist can ever play more wonderfully than she did Saturday. The marvelous mellow-ness, flexibility, resonance and ringing pur-

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ity of the tone she evoked from her instrument at once legitimized the function of the piano as part of the orchestra en miniature.

If her tone was spirited, it was also spiritualized. There was a velvety richness that covered the sentimental passages with glamour, and charged with poetry those measures in which the pianist-composer Rubinstein revealed the inevitableness of the deeply sympathetic in his nature.

It is one thing to play the piano reasonably well as do the majority of the foreign pianists now literally ravaging the country; it is another and the rarest thing to be a prophetess of the instrument; and in Leginska this miracle is fulfilled.

The program opened with the Schumann Symphony (The Rhenish) in five—not exactly serpentine nor sinuous—movements, which the New York Symphony Orchestra began, developed and ended with the most finished care. The twentieth century will go on recording its impressions of Schumann, and the twenty-first century will either immortalize him among the gods, or push him off his pedestal with an emphatic thud. Of course all this may happen when Schoenberg, as well as Schumann, shall have become as popular with an educated proletariat as is today the tame and syrupy “popular hit.” (We shall not be here to see, alas!) Grieg’s “Norwegian Wedding Procession” and a “Nocturne” by Dvorak concluded the program.

□ □ □

Music News readers, male (I doubt not) as well as female, will not fail to accept my statement that Miss Leginska looked as youthful and innocent as any little maid in the audience, as she floated into the radius of vision bewitching in a simple, silken gown of white, with a bodice of net and silver embroideries. Nature, which has given her the astonishing powers of musical agility, force and energy worthy a Moritz Rosenthal, with her temperamental pianistic poetic powers, has fashioned her tenderly slenderly—a veritable human bud in youthful charm and sweet graciousness.

□ □ □

Miss Leginska’s engagements are still numerous. Tuesday evening as soloist of a recital at the exclusive and fashionable Colony Club, and Sunday afternoon, February 14, at Aeolian Hall with the New York Symphony Orchestra.

□ □ □

Christine Miller in Recital with George Hamlin

The appearance of Christine Miller in recital will be one of the events of the season, as Miss Miller is a favorite in New York and an artist whose appearances are welcomed as the first vernal blossoms.

The program of the concert at which she will be heard with George Hamlin is as follows:

Nur wer die Sehnsucht kennt.....Schubert
Licht und Liebe Schubert
Miss Miller and Mr. Hamlin

Nichts.....
Das Geheimnis.....
Blauer Sommer.....
Hoffen und wieder verzagen.....
Wie sollten wir geheim sie halten.....
Mr. Hamlin

Liebeslied.....Robert Schumann
Marienwuermchen.....Robert Schumann
Mit deiner blauen Augen.....Richard Strauss
Sie wissen's nicht.....Richard Strauss
Hans und Gretta.....Gustav Mahler
Dank des Paria.....Hugo Wolf

Le Soir descend sur la Colline.....Saint-Saens
Miss Miller and Mr. Hamlin
The Crying of Water (from “Four Sea Lyrics”).....
Campbell-Tipton
(Written for and dedicated to Mr. Hamlin)
The Glory of the Day Was in
Her Face.....
(M. S.) H. T. Burleigh

O Bimba, Bimbetta.....Sibella
Mr. Hamlin

Trost.....
Agnes.....
Robert Kahn

Miss Miller and Mr. Hamlin
On the Seashore of Endless Worlds.....J. A. Carpenter
Morning Song.....Horatio Parker
A Nocturne (dedicated to Miss Miller).....A. W. Kramer
Ferry Me Across the Water.....Sidney Homer
A Birthday.....Arthur Whiting

Miss Miller
So lass uns wandern.....Brahms
Miss Miller and Mr. Hamlin

□ □ □

Thuel Burnham, One of the Busiest of Soloists

Accounts are constantly coming in of the appearances, successes and re-engagements of Thuel Burnham, who in his meteoric rushes through different States is regarded not as a modern angel of the Miltonic Lucifer variety, but as a risen star, whose progress through the firmament is unusual in its rapid rise to extraordinary eminence.

We are still waiting for him in New York. Among the recent pretty things I have heard about him is the following. This time from Davenport, Iowa: “Thuel Burnham, the wonderful young American pianist, who set Europe wild a year ago by his playing, and about whose gifts and genius the critics vied with each other in saying complimentary things was heard in Davenport Tuesday in an afternoon recital at Unity Hall.

“A large number of music lovers and students made up an audience that from the casual interest of individual anticipation, be-

came when Mr. Burnham began to play, a wholly enthusiastic delighted unit of applause.

“Mr. Burnham’s program was well balanced and full of contrast, and he was liberal, giving fifteen numbers as announced and adding extra numbers after each group.

“Mr. Burnham’s playing especially commends itself for its perfect sincerity and wonderful musical understanding; for what he avoids doing as well as for what he does so well. The program awakened the imagination and inspired the familiar concert numbers with a beauty never before realized. Mr. Burnham having a wonderful way of bringing the story the composer has to tell.

“Mr. Burnham played the ‘Erl King’ as it has never before been played in Davenport. He made the piano, which was a Steinway concert grand, literally talk, and his pianissimo with the whispering voice of the Erl King’s daughter was just as wonderful and as well controlled as the thunderous threats of the King.

“Mr. Burnham’s recital was one of the best if not the best of its kind that has ever been heard in the city.”

□ □ □

John MacCormack, tenor, will sing in Carnegie Hall on Sunday afternoon, February 14.

The Musical Art Society, Frank Damosch, conductor, will give its spring concert in Carnegie Hall, March 11.

Marcella Sembrich will be heard in recital in Carnegie Hall, Tuesday afternoon, February 23.

The Oratorio Society’s last concert will be given in Carnegie Hall on the evening of March 24, under Louis Koennenich, conductor. Among the soloists will be Marie Sundelius, soprano.

—♦♦♦—

Krum—Mrs. Robert F. Kolb, pupil of Mrs. Charles L. Krum, sang a group of songs at Armour Square February 10. Mrs. Mabel Nevin Schoelfield, Mrs. Krum’s pupil, will give a Japanese costume recital at the Berwyn Woman’s Club February 8. Mrs. Lewis will be the accompanist at both programs.

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People & Events

CHRISTINE MILLER'S OVATION IN MINNEAPOLIS

From the leading Minneapolis papers:

"It is a number of years since Miss Miller, the charming contralto, has appeared with the orchestra; and I am sure that everyone who heard her yesterday registered a mental hope that not so long a time will be allowed to elapse before she is heard again. She is one of the few vocal soloists who fit as accordantly into the orchestra ensemble as any other instrument in the band. In person, psychological attitude and artistic intelligence, as well as in her rich, true, flexible and colorful voice she succeeds in making herself an inherent part of the orchestra with which she appears. Furthermore, she sang only one aria which, thank goodness, was neither from 'Samson and Delilah' nor 'Le Prophete.' It was that vocal masterpiece, 'Farewell Ye Forests,' from Tchaikovsky's 'Joan of Arc,' which is rarely heard, possibly because it accords as much prominence to the wonderful orchestration of its accompaniment as to the singer. Her second number, and both of her encores, were genuinely beautiful and detached songs with orchestra, sufficient unto themselves and not torn bodily from the story and action of some operatic work. Ward Stephens' 'Nightingale' was her first encore; her second programmed number consisted of two songs, 'When I Bring You Colored Toys,' by John A. Carpenter, and 'Spring Is Here,' by Hugo Wolf, and as a second encore she sang James H. Rogers' wonderfully appellant and peaceful vocal nocturne, 'The Star.'—Caryl B. Storrs, Morning Tribune, January 18, 1915.

"One of the very few singers who are universally received with genuine affection is Christine Miller. With her rich contralto voice and absolutely no nonsense about her, Miss Miller's songs always add a true womanly grace and elevation. Carpenter's 'When I Bring You Colored Toys' took one back to the lovely children's verses of Eugene Field. Wolf's 'Spring Is Here' is a true ecstasy. The two extra songs, Stevens' 'Nightingale' and Rogers' 'Star,' also added much to this afternoon's compensation for the meteorological extremes of nature."—Harlow Gale, Daily news, January 9, 1915. (Advertisement.)

HAZEL DELL NEFF

Some recent comment:

A vocalist of magnetic personality and rare temperament, Miss Hazel Dell Neff, delighted her audience and held them in rapt attention last evening. Her clear, high, sweet voice carries a depth of meaning and is proof of years of devoted study. In her first selection, the "Recitative and Polonaise," from "Mignon," by Thomas, Miss Neff demonstrated the wonderful range and flexibility of her voice. A pleasing feature of the program was her rendition of Russian folk songs while in peasant costume. She was heartily encored. Miss Neff also sang a pleasing group of Russian songs in a beautiful royal court costume brought from Petrograd, Russia.—Owasso Evening Argus.

Probably the greatest interest centers about the work of Miss Dell Neff, whose beautiful soprano voice, clear, full, well trained, of wide range and wonderful flexibility, delighted her audience in each of her numbers. Added to this is a most pleasing personality and a winsome smile, which won the hearts of her audience when she first appeared. In a group of Russian folk songs she appeared in a Russian peasant costume, while in her last numbers she wore the Russian court costume, magnificent in its splendor.—Kalamazoo Telegraph.

Miss Neff's singing is termed by many vocalists of local note as the best ever heard in Owosso. Certainly none better has ever appeared on a local platform. Possessed with a voice of rare sweetness, clarity of tone, and strength, Miss Neff sings as easily and as naturally as a bird. Her range seemed almost without limit, and to hear her was truly delightful. She introduced numerous Russian costumes in rendering her Russian folk-songs, and the long and enthusiastic applause that followed the conclusion of each of her numbers was a tribute to her remarkable work.—Owasso American. (Advertisement.)

Ballmann—George M. Lipschultz was violin soloist at the concert at Turner Hall last Sunday afternoon.

WARREN PROCTOR

The following are a few of the press comments received by Warren Proctor on his recent trip through Iowa, in recital:

Jefferson society was given a great treat Monday evening, the feature being a recital by Warren Proctor, tenor. Mr. Proctor has appeared here before, so the event was anticipated with confident expectation of pleasure, but he far exceeded the hopes of his admirers. Mr. Proctor has a tenor voice of rarest sweetness and power, which flows on with a limpid and satisfying charm. His interpretation of his renditions was so perfect that he seemed to be controlled by them, instead of controlling them, and that he really felt the spirit of his songs was evident from the fact that he made the audience feel it as well. Perhaps the most beautiful of all was 'I Hear You Calling Me,' which in delicacy and taste and soft tenderness produced an effect that was close to tears. Mr. Proctor was enthusiastically applauded, and at the close not only he but his hosts and hostesses were congratulated by those present on an evening of extraordinary delight.—The Bee, Jefferson, Ia.

Those fortunate enough to be present at the song recital given by Warren Proctor heard some rarely beautiful singing. Mr. Proctor has the requisites of the successful concert artist—a fine presence, an authoritative style, musical insight, faultless enunciation, a rare interpretative ability, and a beautiful tenor voice, with a control of soft singing that one hears only from great artists. Through a long program, which included the "Elijah" aria "If With All Your Hearts," to the Pagliacci "Lament," Grieg's "Ich liebe dich," Schubert's "Wohin" and Clough-Leigher's "O Heart of Mine," he was always convincing, winning by a sincerity of purpose as well as by his fine singing. The encores demanded and given were too numerous for us to keep record of, but they included Lohr's tender "Little Grey Home in the West" and Sidney Homer's "Uncle Rome," which was given the finest interpretation ever heard by the writer. The fine singing he gave us Thursday demonstrated the results that come from worth-while ideals and work.—Frank Parker, in the Osage News, Osage, Ia.

Warren Proctor, tenor, gave the finest recital ever heard in Osage last Thursday evening, consisting of five groups of masterpieces, and while it may have been a trifle heavy for the average audience, was highly enjoyable and was heard throughout its hour and a half's length without any manifestation of uneasiness in the audience. In fact, one got the idea that no length or weight of program could mar one's enjoyment of that wonderfully pleasing voice.—Mitchell County Press, Osage, Ia.

Warren Proctor, tenor, was heard here in recital last Friday night. He has truly a wonderful voice. We offer the prediction that he is one of the coming tenors of this country. He has the voice, he has the interpretation of the spirit of music, and he is fast gaining the reputation that will place him among the foremost of tenors. Pure high tenor voices are few.—Riceville Recorder, Riceville, Ia. (Advertisement.)

MASON SLADE ACTIVITIES

Mason Slade played Sunday afternoon, February 7, at Convention Hall, Buffalo, N. Y., under the auspices of the municipality. The organ is the one formerly in the Temple of Music at the Pan-American Exposition.

He will play a recital preceding the afternoon service at Trinity Church, 264 Michigan, Sunday, February 14, at 4 o'clock.

The program will include:

Scherzo	Callaerts
Marche Funebre et Chant Seraphique	Guilmant
Spring Song (from the south)	Lemare
Gavotte Moderne	Lemare
March Militaire	Schubert-Best

Chicago Piano College—The Chicago Piano College will give a valentine entertainment to the children in the school on Saturday, February 13, at 11 a. m.



H. ROWLAND ROBERTS

"IOLANTHE" PRESENTED AT VALPARAISO

About one year ago the Opera Society of Valparaiso University, under the direction of H. Rowland Roberts, presented "The Chimes of Normandy" with great success and the excellent work of all who took part at that time was commented upon in these columns. On Tuesday evening, February 2, this same organization, under the same direction, gave a very praiseworthy performance of Gilbert and Sullivan's delightful operetta, "Iolanthe," to a capacity audience in Valparaiso's Grand Opera House.

An endless amount of praise is due Mr. Roberts for making this performance possible. Only one with untiring energy, high ideals and ability to work out every detail could have attained the same results. The cast, which calls for an even dozen live, capable singer-actors and a chorus which numbered about thirty voices, was with one or two exceptions recruited from the music student body at Valparaiso University. Each character of the opera was in very capable hands, denoting skillful choosing on the part of the director and the duties of all concerned were excellently performed.

Mr. Roberts is a conductor of great ability, knowing apparently all angles of a correct opera performance, and he held his forces together with a master hand throughout the evening. The accompanying orchestra was a small but proficient body of musicians who did their work well and completed a splendid ensemble with the performers on the stage. The principals and chorus were exceptionally well costumed and knew their music and stage deportment well.

Miss Leota L. Whitney took the part of "Iolanthe" and did herself proud. She possesses a beautiful voice and acted the part with considerable conviction. Miss Lena M. Neal as the "Queen" of the Fairies looked charming, is exceptionally well endowed vocally and acted with appropriate finish and grace. Miss Leleth M. Abbott as "Phyllis" displayed a fine voice and knew the work at hand as well as any seen during the evening. The Misses Chisholm, McInnis and Kaga were three Fairies who made beautiful appearance and left nothing to be desired from those parts. Upon the shoulders of Mr. C. H. Schneider as "Strephon" fell a large part of the work of

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PUPILS OF VALPARAISO UNIVERSITY IN "IOLANTHE"

the performance. He came through with flying colors. He used his voice intelligently and acted likewise. Mr. E. E. Morley made a splendid "Lord Chancellor." His ability as an actor is quite original but natural and he pleased the audience immensely. H. A. Phillips and A. B. Mulford as "Earl Tolloller" and "Earl of Mountarat," respectfully fulfilled their duties with ease and were entirely satisfactory. Mr. C. L. Brownell as the "Trainbearer" brought loads of

fun into the performance and was the center of attraction most of the time he was on the stage. Mr. H. W. Willis in the part of the "Private" was also well liked by the audience for his graceful action.

The solos from these different personae was excellent as were the duets, trios and quartets. In fact these youthful singers did so well at all times with their intonation and enunciation that the Gilbert-Sullivan Company which has been singing at Chi-

cago Auditorium, could not be compared with them along those two lines.

The chorus sang with much life, well balanced tone volume, crisp entrances and considerable expression. The entire production was a tribute to Mr. Roberts and the audience showed its approval by great enthusiasm. Valparaiso University is to be congratulated for having within its walls such an array of talent as presented itself upon this occasion.

H. M. B.

FREDERICK CLARK IN STUDIO RECITAL

Frederick Clark, baritone, has a commodious and cheery studio in the Auditorium Building, and to this, on last Sunday afternoon, came a group of his friends to hear him in a short song recital.

Though the time occupied by the program was short, the variety offered was very great, and each one of the audience went away feeling that a fine treat had been enjoyed.

Mr. Clark will shortly go on a recital trip to the west, and he may be assured in advance that his success will be a great one, if the work done on Sunday is a fair sample of what he will offer his audiences.

His voice is rich and full, and his musicianship is undoubtedly great, in addition to which he has a personality which is very pleasing.

Another great asset in his equipment is a dramatic instinct of unusual keenness and power.

He opened the program with "Songs My Mother Taught Me" (Dvorak), presented with much vocal beauty; "Uncle Rome" (Homer), which he invested with a neat dramatic touch, and "Chanson Bacchique," from Thomas' "Hamlet," which was sung with real virtuosity. As an encore to this group, Lulu Jones Downing's charming "Only a Rose" was given.

For his next group Mr. Clark donned a beautifully characteristic costume and sang "Lord, God of Abraham" and "It Is Enough," from Mendelssohn's "Elijah," with unwonted fervor and splendid effect.

So telling are these songs with the appropriate costume that the wonder grows that no one ever thought of doing them in this way before.

This did not complete the list of Mr. Clark's accomplishments and successes, however, for he also gave some very attractive readings with piano accompaniment, a line of work in which he is particularly brilliant.

Not only did Miss Al Meda Wadhams furnish ideal accompaniments, both for the songs and the readings, but she also gave a solo group with distinction.

Not often is the MacDowell "Concert Etude" played with more of accuracy and clarity, coupled with such fire and vigor, and the Chopin "Nocturne," used as a companion piece, was also most successfully negotiated, the tone being always musical, the phrase poetical and the mood entirely as it should be.

Piano numbers were also played by Miss Dellena McConnell, who showed good musical feeling in "Liebeswaltz," by Moszkowski; "Etude," by Wollenhaupt, and "Anitra's Dance," by Grieg.

C. E. W.

Wilson—H. Lane Wilson, well-known English composer, died in London last week.

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THE STORY OF A SONG

A few years ago John A. West came to Charles W. Clark with a song he had just finished. He had been ill, there were traces of suffering on his face and there were tears in his eyes.

"Charles, I have written a song for you; sing it for me." As Clark sang it, the suffering left West's face, but the tears turned to sobs.

He took the song to Clayton F. Summy, who promised to look it over. "No," said West, "I must sell it at once. I will sell it now for \$5.00, if not to you, to someone else;" and, as many another masterpiece, as many another child of inspiration, it was sold "for a song" to Mr. Summy, who afterwards, however, arranged that he should have a royalty as long as he lived.

Fortunate in its interpreter, Mr. Clark has immortalized the song. Many an audience has felt as did Mrs. Chandler Starr, who when thanking him at the end of his recital, said "That Sweet Story of Old." Mr. Clark, was worth your entire fee."

One day when Mr. Clark was with his brother, Doctor Frederick Clark, making his round of professional calls, they entered a home o'er which the black angel "Death" was hovering. A young man was lying on his mother's breast struggling for his last few breaths. There was every evidence that the end of the journey was nigh. The boy had been unconscious for hours. No physician's services were needed, only consolation for the bereaved parents. Then in the spirit of prayer, Mr. Clark voiced "That Sweet Story of Old." How can the wonder of it be told! He who had apparently gone sat up, looked up into his mother's face, and breathing and speaking normally, said: "Oh mother, do you hear it, and isn't it wonderful! Oh, I'm all right now, everything is all right now! Oh, mother, isn't it sweet!"

As the last of the story was sung, the boy slept away to awaken and hear the heavenly choir only echo "That Sweet Story of Old."

WAGNER PROGRAM

Mme. Julia Claussen, contralto, will be the soloist with the Chicago Symphony Orchestra—Frederick Stock, conductor—at its concerts to be given Friday afternoon and Saturday evening. The program will be devoted entirely to works from the pen of Richard Wagner and will be as follows:

Overture, "The Flying Dutchman"

"Tannhauser"—

Tannhauser's Pilgrimage to Rome (Paris version)

"Elizabeth's Prayer"

Elizabeth, Mme. Claussen

"Lohengrin"—Vorspiel.

"Siegfried"—Siegfried in the Forest

Three songs—

"Schmerzen"

"Der Engel"

"Traume"

"Tristan and Isolde"—

Act 2, Introduction

Love Scene and Brangaene's Warning

(Arranged for concert performance by Frederick Stock)

Act 3, Introduction

Tristan's Vision

Arrival of the Ships

Isolde's "Love Death"

Isolde, Mme. Claussen

Varkony—Mr. Florian Varkony will sing an aria from Mendelssohn's "St. Paul" at St. Mary's Church (Wabash avenue) on next Sunday afternoon at 4 o'clock.

BARTHEL IS SOLOIST WITH SYMPHONY ORCHESTRA

The soloist at the symphony concerts last week was Mr. Alfred Barthel, the first oboe player of the Chicago Orchestra. It was just as gratifying for the regular patrons to have this opportunity of testifying how highly they valued him as it must have been to him to receive the ovation which went spontaneously to him when he came forward to play. It is no small tribute to be welcomed for the real affection that is entertained for these men who make this glorious music for us week after week. The imported soloists come and go, but Mr. Barthel has been at his desk right along and there has been the regular course of enjoyable music of which he has been a valuable integral part, and the audience was glad to tell him they liked it, and him.

But Mr. Barthel made himself welcome, as an artist, in no uncertain way. The Mozart concerto for oboe was gratefully musical in its flowing stream of melody, and there were all sorts of difficulties for the player to surmount to make its brilliant moments. There was a charming slow movement played with a velvety tone of smoothness and a dashing finale that called for long running phrases to be handled with one breath. The occasion was in every way enjoyable by reason of Mr. Barthel's contribution to the program.

The Tchaikowsky "Mozartiana" was intensely pleasing, notably the playing of the ever-beautiful "Ave Verum" in its orchestral dress.

ALBERT COTSWORTH.

SCHUBERT PROGRAM IN OAK PARK

A double quartet, including Mable Corlew-Smith and Esther Nelson, sopranos; Harriet McConnell and Margaret Lauder, contraltos; Grant Kimbell and Claire Hart, tenors, and Collins Brock and Frank Dunford, basses, presented a sacred program of Schubert compositions Sunday afternoon, January 31, at the First Presbyterian Church, Oak Park, under the direction of Edgar Nelson, the regular organist and musical director of the church.

The compositions sung by the double quartet were "The Omnipotence" and "Song of Miriam." The incidental solos in the latter composition were sung by Mrs. Smith. Miss McConnell sang "Ave Maria." Mr. Nelson's organ numbers were also by Schubert.

So enjoyable was the program that many requests have come to Mr. Nelson that it be repeated at an early date.

A BOON TO PIANO STUDENTS

Mnemonics is a subject but little understood and, when applied to music study specifically it is even less so than in other connections.

However, doubtless there are very definite laws governing all phases of memorizing and the fact that the definite ones surrounding the memorizing of music have been discovered and systematized will prove a God-send to many young artists.

Belle Squire, who was a long time pupil of Emil Liebling and others in piano as well also as with Earl Drake in general musical interpretation and who has been a well known figure in the pedagogic fields of LaGrange and Aurora, has now a studio at the Fine Arts Building and on the principle that the world will make a beaten track to the abode of anyone who has something unusual and of unique value to offer, it may safely be inferred that this studio will become the mecca for many students who have sought long for a definite system of memorizing but hitherto have found it not.

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2422 S. LAWNDALE AVENUE**FANNIE BLOOMFIELD ZEISLER**

After the very successful appearance of Mrs. Zeisler with the St. Louis Symphony Orchestra the press of that city commented as follows:

What, indeed, shall here be said of Mme. Fannie Bloomfield Zeisler that has not been said many times hitherto? The Rubinstein D minor concerto, with orchestra, is more of a piano composition, per se, than a combination of the two. Anton Rubinstein was first and foremost a pianist—a pianist of colossal and in some respects never since equaled greatness. The percussive sequence was a part of his musical temperament—those lofty, sustained strophes as the orchestra sings them, were not his to duplicate on the piano. Master though he was, he lacked the imagination to combine orchestra and piano. Yet with so complete a mastery of the instrument as Mme. Zeisler displayed, the alignment seemed perfect.

Never before have we heard, or shall it be said, witnessed such a consonance of time-beat between soloist and seventy odd players. All seemed as one. The interpretation of the work came from under the pianist's fingers as if it were an impromptu, unconsciously, subjectively, to use a philosophic phrase, and not as the replication of a composition which the performer had played many times under similar circumstances. Genius, talent and skill were reflected in her performance and a devotion to a natural art rare in these days of untoward estimate and false applause.

Mme. Zeisler's encore number, on which the audience insisted with an earnestness that would not be denied, was Chopin's "Morceau de Concert Minute Waltz." It takes ordinarily but sixty seconds to play it. The artiste finished it in fifty-five seconds. So much for speed.—St. Louis Globe-Democrat.

It is seldom that a single instrument can be made to express great power. Loudness is within the reach of even mediocre performers, but the tones which express high musical climaxes must come, ordinarily, from many combined instruments. But Bloomfield-Zeisler's powerful passages on the piano keyboard yesterday were neither strained nor futile. They reached.

The Rubinstein Concerto doubtless is a more elaborate and "showy" piece than it would have been if its composer had not been the most effective pianist of his day, as well as a composer of great ingenuity and imagination. Thus it offers technical difficulties, and makes demands upon the sheer strength of the player, quite out of the ordinary.

For this reason those who took note of the far from robust physique of yesterday's soloist must have felt misgivings as the composition grew from point to point in complexity and assertiveness. Yet so eagerly were the accumulating difficulties overcome—as if they were opportunities rather than difficulties—that the audience would presently have welcomed the utmost degree of stress and difficulty, knowing that in such a mood the artist before them could not fail.

If there be one phase of this artist's playing more striking than her ease in surmounting the difficulties of forte passages, it is the exquisite finish of her piano passages. To strike many notes in rapid succession in such a way that perfect lightness is suggested and yet without any loss as to precision and accent and tone quality, must be the crowning achievement in pianistic work—and it is in this department of her task that Bloomfield-Zeisler stands quite alone.—St. Louis Republic.

Madame Fannie Bloomfield Zeisler, pianist, played at the Odeon yesterday afternoon. When she had struck the last delicate sentence of the tempestuous Rubinstein Concerto in D minor, the audience clapped hands enthusiastically, snapped many a seam in an expensive glove and even pounded the floor with feet rendered quite unconventional with the magic of her art. Generous lady that she was—she played the Minute Waltz of Chopin as a compromise.

And what fine event the concerto was—how old, how new! It was quite a new thing in the hands, nay, under the marvelous finger tips of a woman like Madame Zeisler. She played it with a rare impetuosity, yet withal there was the womanly quality. That her little compact frame should respond so evenly, so superbly to the immense demands of the first movement with its gigantic crescendo, its octave passage and brilliant cadenzas, left nothing further to be asked from the madame as an interpreter.—St. Louis Star.

The poetic charm inherent in Mme. Bloomfield-Zeisler's work was most in evidence in the perfect phrasing of the cadenza in the first movement and throughout nearly the entire second movement, especially in the final strain where the voice of the clarinet is so sweetly sounded, and I do not remember ever to have heard this artist in a better interpreta-

tive mood than that which characterized her achievement in the several beautiful moments here created.

There is, however, a deal more than the gentler poetic spirit in Bloomfield-Zeisler's fabric as an interpretative artist, and her greater power called for recognition both early and late during the progress of her program performance. It first was encountered in the splendid vigor with which her instrument was made to sound its opening cry in the concerto's first movement, again in her big response to the orchestral fortissimo later in this same movement, then more than once in the third, culminating ultimately in the solo instrument's reply to the 'cellos in the great score's final moments.

The audience was tremendously enthusiastic in its acclaim of Mme. Bloomfield-Zeisler's performance, the long-continued applause bringing her again and again to the footlights. At the last she yielded to this fervid expression of approval and gave as an encore Chopin's "Morceau de Concert Minute Waltz," brief, exquisitely dainty, and calling for the shrewdest technique in its playing.—St. Louis Post-Dispatch.

And Mme. Zeisler. She played Rubinstein. It would have taken the composer himself to give a more enthusiastic performance. The greatest of the women pianists is still supreme. She tested to the full the capacity of a great, sonorous Steinway, in strenuous moments, and the lighter passages had the inimitable charm and grace that is peculiarly Zeisler's. Her staccato retains its sparkle, and the limpid scale of perfect, as of yore.

Mme. Zeisler is a law unto herself in the matter of interpretation, as she can well afford to be, though the young pianiste were wiser not to follow the great one, in the matter of breaking chords and octaves. Only one of Zeisler's stature may, with impunity, indulge in fancies. The embryo Zeislars and Paderewskis, not bringing to a composition what a Zeisler brings, had best stick close to the letter of the printed page.

Mme. Zeisler's performance, throughout, was a superb manifestation of pianistic powers, temperament and musicianly taste.

The wonder woman contributed in her most characteristic manner, the Chopin "Minute Waltz" as an encore.—St. Louis Republic. (Advertisement.)

Highsmith-Lyding—Mrs. Catherine Lytle, a pupil of Mrs. Mary Highsmith-Lyding, sang on February 2 at the LaSalle Hotel for the Daughters of Indiana, and on January 28 at the Auditorium for the Protestant Association.

"The Messiah"—"The Messiah" is to be given at the Central Y. M. C. A. under direction of William D. Johnson on February 23. The soloists will be Louise Krause, Esther Muenstermann, M. J. Brines and Gustav Berndt.

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CHICAGO TEACHERS' CHORUS

The Chicago Teachers' Chorus, consisting of 100 women singers, under the direction of Mr. O. E. Robinson, will give a concert Sunday afternoon, February 14, at 3:30 o'clock, at Eckhart Park, Chicago avenue and Noble street. This concert will be given under the auspices of the Civic Music Association. The chorus will have the assistance of Mr. Clarence Loomis, pianist; Miss Kathleen Grant, pianist and accompanist, and several soloists who are members of the club, including Miss Laura D. Earnist, Miss May Roselle James, Miss Diana R. Hilfer and the Misses Mary, Elizabeth and Margaret Hughes.

The chorus will sing:

Persian Serenade	Matthews
Spinning Chorus	Wagner
The Lord Is My Shepherd	Schubert
To Daffodils	Foot
'Tis Spring	Weidig
Sic Vita	Damrosch
Nymphs and Fauns	Bemberg

Mr. Loomis will play the "Hungarian Dance," by Brahms, and "Scherzo," by Chopin. Miss Grant will play "Intermezzo in D Minor," Op. 4, by Schumann. Miss Earnist will sing "My Heart at Thy Sweet Voice," by Saint-Saens. Miss James will sing "Ave Maria," by Bach. Miss Hilfer will give "Vergebliches Staendchen," by Brahms.

ALBERT BORROFF AS A PROGRAM MAKER

"One of the most admirable features of Mr. Borroff's recitals is the unhackneyed character of his programs. The singer possesses the happy knack of being able to discover and to sing vocal music that is good as well as unfamiliar," says the Herald of Chicago. When it is known that Mr. Borroff's voice is a bass, the kind of voice for which it is supposed to be difficult to get music of sufficient variety to make up a recital program, it is remarkable to find the critics almost unanimous in commendation both of the selection and arrangement of the songs as well as enthusiastic praise of the singer and his art. Thus reasons for Mr. Borroff's high reputation are easy to be found. That his repertoire is large may be seen from the fact that he gave six complete recital programs in Chicago with only one repetition. All this means work of the most exacting kind. To succeed a singer must work and work hard, and Mr. Borroff is both a worker and a student.

ST. PAUL'S UNIVERSALIST CHURCH

An hour of rarest pleasure was afforded all who attended the Middleschulte-Steindel "musical evening" last Sunday, February 7. The writer anticipated much, in fact, would have been disappointed with ordinary attainments, but the evening was so filled with good things that he felt quite "carried away." Everything was so polished and complete that one could sit back and thoroughly enjoy himself.

An analysis of the program is unnecessary, but we cannot refrain from special mention of the Ritter "Finale," the Guilmant "Dreams" and "Berceuse," by Kjerulf. In these numbers Mrs. Middleschulte afforded the writer the keenest pleasure. The audience was large and one noted the presence of many musicians, but it is a pity the south siders do not appreciate such an opportunity and leave no seat unoccupied.

J. W. N.

HORATIO PARKER'S "FAIRYLAND"

Dr. Parker met a distinguished audience on the evening of February 2, at Leon Mandel Hall, University of Chicago, when he gave a reading of his new prize opera, "Fairyland." The opera will be presented in Los Angeles early in July, and many Chicago musicians desired to know the character of the work.

Dr. Parker read large portions of the text and played a piano arrangement of the principal motifs, some of which he told his audience he thought they would like.

The songs were melodious, not particularly striking, and yet one could scarcely get an idea of what the opera itself may be from the bits given.

The plot may perhaps lend itself to a pleasing production as a whole, but it was exceedingly difficult to gain a clear and connected story from the reading.

A report of the real performance will be awaited with some interest. M. W.

Durno—Jeannette Durno had charge of a large musicale given by the Starrett School at Warwick Hall on Thursday evening, February 11. The following members of the musical department of the school, of which Miss Durno is the director, presented the program: Jeannette Durno, Mary Cameron and Josephine Rogers, pianists; Alice Ione Cramer, soprano, and Ramon Girvin, violinist.

American Conservatory—Advanced pupils of the school will give a program tomorrow afternoon at 3:30. There will be organ numbers by pupils of Wilhelm Middelshulte.

ROSE HANAPEL

Miss Rose Hanapel, whose studio is at 4740 Prairie avenue, presented a number of her piano pupils in recital at Kimball Hall Monday evening, February 8. A goodly audience was in attendance, and if one may judge by the applause accorded the performers it is safe to say the program was greatly enjoyed. Miss Hanapel no doubt has made a special study of the needs of her pupils, for the quality of the work heard on this occasion was certainly praiseworthy. Pupils from the beginning grades to those in the more advanced studies appeared, each doing their part in making the evening a successful one. The following pupils appeared: Eleanor Mitchell, Colletta Mitchell, Edith McDonald, Christina Flynn, Gertrude Curtin, Mary Ford, Laura Melchior, Merwyn Ladoeueur, Madeline Murray, Eleanor Smith, Marcella Morgan, Marie Hazard, Myrtle McFadden, Freda Babbe, Mary Creighton, Leo Mitchell, John Mitchell.

Civic Music—The board of directors of the Civic Music Association gave an informal supper at the City Club on last Thursday evening.

Meeker—Augusta Alberti Meeker was the special soloist at the Memorial Church of Christ Sunday evening, February 7, singing with much success.

Muenstermann—Miss Esther Muenstermann, contralto, substituted for Mrs. Dickey at the St. James M. E. church on Sunday, January 23.

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I slipped into this church for a few moments on Sunday afternoon and heard Mr. Edgar Nelson's reorganized choir for the first time. With Mr. Thomas McGranahan as special soloist they were doing the Gounod "Sanctus" and it went through with a lovely rhythm, slow and graceful and befitting its appealing text, and with a nice gradation of tone which left something for use when the climax came. The voices blended well and Mrs. Corlew-Smith, in her new environment, carries with her the admirable qualities which make her an unusual choir soprano. The balance of parts is admirable and Mr. Nelson is almost a model for neatness and alertness as accompanist.

Mr. McGranahan's voice is of a mellow sweetness, and of good body and carrying power. He phrased the "Sanctus" with continual beauty, preferring that its innate purity could be best shown in a direct simplicity. For offertory he used Handel's "Waft Her, Angels" from "Jephtha," which he has, in some sort, made his own, by reason of the excellent way he has worked it out and can touch and influence those who hear it.

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LUCY J. HARTMAN

Miss Lucy J. Hartman with the Topeka Musical Arts Society "Messiah" performance:

Topeka, Kan., January 12.—The music-loving people of Topeka have long hoped for a choral and



LUCY J. HARTMAN

orchestral organization that would produce the best music and make use of the talent of the city, and that wish is to be realized. The realization will come through the efforts of Horace Whitehouse, dean of the Department of Fine Arts of Washburn

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College, Topeka. In the latter part of October Dean Whitehouse invited the best singers of the church choirs, of the college glee club, the musicians of various bands and orchestras and others to join in giving "The Messiah."

Over 200 singers and a large number of instrumentalists responded to his invitation and the oratorio was presented in the auditorium. Nearly 3,000 persons attended the performance and the audience was surprised at the high quality of the performance.

The result was a demand on the part of the public and of the musicians that the Topeka Musical Art Society be made permanent and that productions be given at regular intervals. The organization has been perfected and plans are being made for regular spring and fall events.

Dean Whitehouse, who trained the chorus and the orchestra and who managed all of the business details, deserves credit for the success. The chorus numbered 200 and the orchestra forty-nine. The soloists were Gertrude Rennyson, soprano; Lucy Hartman, Chicago, contralto; George Deane, Kansas City, tenor; Charles E. Lutton, Chicago, bass.

Miss Rennyson's "Rejoice Greatly" was sung in a manner that was fully up to her fine reputation. Miss Hartman proved herself one of the most promising oratorio contraltos. She sang "He Was Despised" with a dramatic interpretation that was realistic. Mr. Lutton's "Why Do the Nations Rage" took the audience by storm. Mr. Deane scored a personal success and was heartily applauded.

The "Hallelujah" chorus was sung with a thorough understanding of its possibilities, and the chorus did not miss a single attack. The audience demanded a repetition of the chorus, "Unto Us a Child Is Born." There was complete sympathy and understanding between Conductor Whitehouse and the soloists.—Musical America.

Smidt—Mable Corlew-Smith has been re-engaged for the Spring Festival at Wheaton, Ill.

CHURCH CONCERT

Program for concert at Cuyler Avenue Methodist Church, Oak Park, on Friday evening, February 12, given by the Illinois College of Music, 2831 Washington boulevard:

Marie Edwards Pianist
Marie White Clark Soprano
Edna Reiner Marshall Reader
A. L. Preiser Violinist
C. W. Edwards Pianist

PROGRAM

Trio—
Liebestraum (organ, violin, piano).....Liszt
Miss Edwards, Mr. Preiser, Mr. Edwards

Violin—
Larghetto and Allegretto Nardini
Mr. Preiser
Mrs. Preiser at the piano

Piano—
(a) Toccata Leschetizky
(b) The Fisherman's Hut MacDowell
(c) From Long Ago MacDowell
(d) Concert Etude MacDowell
Miss Edwards

Reading—
"When Ignorance Was Bliss".....Anonymous
Mrs. Marshall

Vocal Selected
Mrs. Clark

Organ—
(a) Fanfare Lemmens
(b) Minuet Boccherini
(c) Burlesca e Melodia Baldwin
Miss Edwards

Trio—
Adagio Fesca
Miss Edwards, Mr. Preiser, Mr. Edwards

Violin—
(a) Serenade Gounod-Preiser
(b) German Dance Dittersdorf
Mr. Preiser

Piano—
Blue Danube Waltzes Schultze-Evler
Miss Edwards

Reading—
Sweet Day of Rest Hall
Mrs. Marshall

Trio—
Eriksang and Kronungsmarsch.....Kretschmer
Miss Edwards, Mr. Preiser, Mr. Edwards

—###—

Fabbrini—Giuseppe Fabbrini appeared last week at Enid, Okla.; Little Rock, Ark.; Alva, Okla.; Ponca City, Okla., and Belton, Tex.

WANT ADVERTISEMENTS

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LESLIE SCHUTTE CONCERT

The audience assembled at the Masonic Temple last Monday night, both in size and enthusiasm, was enough to renew faith in the goodness of human nature even in the breast of the most hardened pessimist.

Leslie Schutte was born in Austin and grew up there. Very early he developed a



LESLIE SCHUTTE

remarkable music talent and though he is now just approaching twenty years of age, he has for a long time been a factor in the music life of that suburb, playing and teaching continuously for the past several years.

Everybody knows young Mr. Schutte and everybody likes him. To the whole town, seemingly, he is just "Leslie."

And not only by his charming personality but in the extent and value of his musical accomplishments he has won the regard of all his down-town teachers and also a very wide circle of musical acquaintances.

When therefore it became known that, because of his health, it would be wise for him to go to Colorado for a time, all his friends, legions of them, rose up with one accord and desired him to give a farewell concert, when they might buy tickets and at the same time wish him God-speed.

The event took place on Monday night. Something like 800 people bought tickets and, at the concert, each one of these turned into a genuine enthusiast for the young man and seldom indeed has a more cordial reception and farewell been given any one.

Leslie Schutte may, and very probably will, face many musical triumphs in the years to come, but never again will he be greeted with more genuine admiration and affection than on last Monday night.

He has often played the piano in public in Austin, as elsewhere, and it was not necessary to prove his powers at this time, but, anxious to show his appreciation, he not

only officiated as one of the accompanists in a very superior style which he has made his own, but also he played two groups of solos, one by Bråhms and one by Chopin, showing again the fine quality of his talent, his remarkable technical advancement and his abiding good taste.

After his final number he was given a genuine ovation and responded by playing the difficult "Octave Etude" of Leschetizky.

His assisting artists were many and fine. Unfortunately, Mr. Aage Fredericks, violinist, was ill and unable to fill his part of the program, an omission which was made up by the fact that every other artist on the program willingly and beautifully gave encore numbers.

Mr. John Rankl showed his splendid voice and fine musicianship to excellent advantage. A novelty of his group was "Night and the Curtains Drawn," by Serrata, which proved to be a beautiful song, excellently suited to Mr. Rankl and done with much authority.

"Invictus" (Huhn) was especially well received and "The Floral Dance" (Moss) was given with much facility.

Anna Breining Greulich, the possessor of a lovely soprano voice, is a prime favorite in Austin and at this time was greeted with great cordiality. She showed much artistic feeling and much musical finish in all the

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songs of her group. "Across the Hills" (Rummel) disclosed her ability to do pianissimo work of the most beautiful sort. The Nevin "Nocturne" was properly gay, and the "Michaela Aria" (Carmen) disclosed musical charms and accomplishment of very high order.

Mr. Hans Hess, always a finished artist and very popular concert figure, showed some beautiful 'cello tone in "Larghetto" (Mozart), was properly virtuosic in "Scherzo" (Dittersdorf-Kreisler), and created a genuine sensation with "Orientale" (Cui), which he was forced to repeat.

Miss Mildred Pillinger, dramatic soprano, and another big favorite in Austin, was greeted with much cordiality on her appearance and each of her numbers aroused a storm of applause. She has a remarkable dramatic talent, a great voice and much good concert style. She gave four songs, besides encore, among them "My Heart at Thy Sweet Voice" (Samson and Delilah), with much display of vocal skill, and "The Cry of Rachel" (Salter), in an unusually dramatic and effective manner.

Additional accompanists were Earl Blair and Lillian Grant Haeffner. C. E. W.

Sinai Temple—The fourteenth concert of the third season of the Sinai Orchestra is to be given Sunday evening, February 14, at Sinai Temple, Forty-sixth street and Grand boulevard, at 8:15 p. m., Mr. Arthur Dunham, conductor. Mrs. Beatrice Fischer Erlinger, soprano, will be the soloist.

PEARLE LA ROCHE PRESENTS
PUPIL AT LITTLE THEATER

A remarkable young pianist in the person of Master Clarence Buyer was heard at Chicago's Little Theater on Monday evening, February 8, by a capacity audience. Master Buyer, who has not yet reached his thirteenth birthday, has received all his instruction from Miss Pearle La Roche, a successful teacher, located at 419 Fine Arts Building. The work of the young pianist throughout a rather taxing program was a high tribute to the excellent and thorough teaching abilities of Miss La Roche, and stamped very forcibly upon the minds of those present the impression that should this young gentleman continue his study of the piano and music with the same thoroughness and under the same or equally as good instruction, in the coming few years the music world will have at its call another artist of high rank. Master Buyer not only plays his numbers with assurance and a swift, sure technic, but he possesses a stage presence which is a delight and not equaled by many of our well known pianists of the present day.

The program was well chosen and arranged and the numbers offered were not too big for the present efficiency of the performer, as is often the case at children's programs. This fact alone is commendable.

Master Buyer dashed off a Bach "Invention" in fine style, as his opening number, and with Miss La Roche at the second piano, he played the "Sonata" in C Major, by Mozart-Grieg, with splendid technical control and keen insight as to musical values. This number was perhaps his highest achievement of the evening. However, other numbers pleased his hearers more. A "Spanish Dance," by Moszkowski, was delightfully played, as was a "Tarantelle," by Pieczonska. "Butterfly," Op. 43, No. 1, Grieg, was a smooth and finished gem of the evening and Nevin's "Napoli" created a brilliant effect and welcome contrast. Beethoven's beautiful "Minuet in G" received an elegant and intelligent performance at the hands of the young pianist and he displayed praiseworthy knowledge of the art of Chopin playing by offering the "Valse," Op. 64, No. 1, and "Nocturne" in E Flat from that composer's many beautiful works. Mendelssohn's "Spring Song" was a favorite with the audience and also with the performer. He maintained its beautiful, melodic line with fine tone and rhythm. The march from "Tannhauser" was played with strength and mastery and furnished an elegant number with which to close the program. The audience demanded more, however, and Master Buyer responded with a short but delightful encore. The evening was a pronounced success for both teacher and pupil. H. M. B.

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Chicago Commons—A concert of American songs will be given by the chorus of the First Congregational Church of Oak Park and the Tabernacle Chorus of Chicago, at Chicago Commons this (Friday) evening, under direction of H. B. Humphrey.

— — — — —
Cowan—Phelps Cowan was accompanist for Mrs. Orpha Kendall Holstman in a recital at the La Salle Hotel on Monday.

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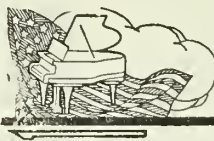
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Music in America

SPRING FESTIVAL IN WICHITA

Wichita is instituting a musical event that will be of interest to every music lover in the vicinity. It is to consist of a large musical festival and musical contest. Liberal prizes are to be offered in chorus, glee club and solo contests, culminating in two concerts by the Damrosch (New York) Symphony Orchestra, the last of which will be with the combined choruses of probably 1,000 voices and visiting soloists. Money prizes aggregating over \$1,000 are offered, besides special prizes of a like amount, as follows:

Musicians of Kansas have already heard of the contest and inquiries are coming in to the committee. Indications are that the competition in the vocal solo department will be unusually keen. Kansas is a state of singers and the contest in Wichita probably will draw the largest array of native talent ever in its history.

CHORUS CONTEST CLASS "A"

For choruses of seventy or more voices.....\$350
Contest song: "He Watching Over Israel," from Elijah.

CLASS "B"

For choruses of thirty to fifty voices—

First prize\$150
Second prize 100
Third prize 75
Fourth prize 50
Contest number: "Gloria," from Mozart's "Twelfth Mass."

GLEE CLUB CONTESTS

Male voices—

First prize\$50
Second prize 25
Contest number: "Good Bye Sweetheart," by J. L. Hatton. Arranged by Nevin. Published by Ditson.

Women's voices—

First prize\$50
Second prize 25
Contest song: "Stephanie Gavotte," by Czibulka. Arranged by Clough-Leigher. Published by Ditson. (Wichita choruses and clubs barred from above.)

QUARTET CONTESTS

Male voices, prize.....\$10
Contest number: "Lead Kindly Light," Arranged by Buck.

Women's voices, prize.....\$10
Contest song: "Annie Laurie." Arranged by Dudley Buck.

Mixed voices, prize.....\$10
Contest number: "God Is a Spirit," by Sterndale Bennett, from "The Woman of Samaria."

SOLO CONTESTS

Piano, class A, (no one over twenty-five years of age eligible).....\$15
Contest number: First movement from Schumann's "Carnival of Vienna," Op. 26.

Piano, class B, (no one over twenty-one years of age eligible).....\$10
Contest number: Prelude and air from Grieg's "Holberg Suite," Op. 40.

Violin, class A.....\$15
Contest number: Lento and finale from Sarasate's "Zigeunerweisen."

Violin, class B.....\$10
Contest number: "Meditation," from Thais," by Massenet.

Vocal, soprano, class A.....\$15
Contest number: "The Willow," by Goring-Thomas.

Soprano, class B.....\$10
Contest number: "A Song of Sunshine," by Goring-Thomas.

Contralto, class A.....\$15
Contest number: "My Heart at Thy Sweet Voice," from "Samson and Delilah."

Contralto, class B.....\$10
Contest number: "Sunset," by Dudley Buck.

Tenor, class A.....\$15

Contest number: "Were I a Prince Egyptian," by Chadwick.

Tenor, class B.....\$10
Contest number: "Dear Love, When in Thy Arms I Lie," by Chadwick.

Bass, class A.....\$15
Contest number: "Arm, Arm, Ye Brave," from Handel's "Judas Maccabeus."

Bass, class B.....\$10
Contest number: "The Two Grenadiers," by Schumann.

In addition to contest numbers given, each contestant will select a number not to exceed five minutes in length.

There will be a special contest in glee clubs of Wichita, for which certificates will be given but no cash prizes. Contest numbers the same as used in the regular contest.

In all contests there must be at least three entries or no prizes will be awarded.

An entrance fee of \$1 is required of all contestants. The \$1 fee admits the chorus or club contesting.

The choruses and clubs must learn the choruses to be sung at the closing concert and must attend the final rehearsal and concert. The choruses of the final concert will be: "The Heavens Are Telling," the bridal chorus from the "Rose Maiden," and the two contest choruses.

No person may compete in class A and class B of a solo contest.

The contest fee admits contestants to all concerts during the festival.

Contests are open to anyone (at the discretion of the committee) unless otherwise specified.

All applications for entries must be made before April 17. Names and addresses of every competitor, including membership of choruses and clubs, must be given the committee in charge.

Contest judge or judges are to be selected from outside the state of Kansas. Preliminary judges may be selected from Kansas.

Solo performances must be from memory.

Proposed programs:

Thursday, April 29, a. m.—Preliminary contests in all lines in different halls.

One o'clock to five—Final contests in glee clubs, quartets and solos of all kinds before the official adjudicator.

Eight o'clock—Concert in Forum by prize winning clubs and soloists.

Friday, a. m.—Contests of class "B" choruses and an attraction of extraordinary merit, to be announced later.

One o'clock—Grand final concert by Damrosch Orchestra and all choruses combined. Damrosch conducting.

The festival is guaranteed financially by a company of leading business men of Wichita, and the musical arrangements are in charge of the Musicians' Club, which comprises all the leading musicians of the city. It is in no way an individual undertaking and is not conducted for the profit of anyone. It is earnestly hoped by the business men who have it in charge, as well as by the musicians, that it may be the means of awakening and stimulating an interest in musical matters all through this part of the west. They have planned it to the advantage of musicians outside of

Wichita rather than for our home talent. Every young musician in this vicinity is urged to enter the lists and try out his metal. Every community is urged to organize a chorus and come in force, determined to carry away a prize. Your community will be benefited by the endeavor, even though you may fail to win the money.

The committee will help to organize the chorus and, if desired, will send a man to drill it. A very small fee will be asked in this case, to cover the expenses. Write us and we will give you the plan in detail. Anyone wishing to enter as a soloist is urged to write the committee, and we will gladly furnish further information.

Address the chairman of the Musical Festival, Wichita, Kas.

Members of the committee are: Frank Power, chairman; Otto L. Fischer, secretary; Charles Davis Carter, Lucius Ades, Mrs. Jetta Campbell-Stanley, Theodore Lindberg, Miss Jessie L. Clark, Rafael Navas, Ralph Brokaw and T. L. Krebs.—From the Wichita Beacon.

LONG BEACH, CAL.

Since the report of a fortnight ago the "Queen of the Beaches" has been highly favored with both vocal and instrumental artists, and from present indications there are more to follow.

The constant arrival of tourists and guests for the season, has enabled some of the better class hotels to institute evening musicales and the Kenebec hostelry inaugurated a series on last Sabbath evening. The spacious parlors were crowded and Mrs. John P. Hight, who is always sure of a royal welcome, sang a number of favorite songs, which fully demonstrated the pure qualities of her rich soprano voice.

The Woman's Music Club gave a MacDowell program Monday morning in the hotel Alexander, and luncheon in honor of Miss Cora Calvert Foy, president of the Woman's Symphony Orchestra, of Los Angeles. The parlors and corridors there-to were filled to overflowing. Miss Lora Sprague was in charge of the program and graciously presided. Miss Mayme Allen read a well prepared paper on "MacDowell the Man of Moods." She handled the subject in a masterly manner, not only making the audience familiar with his poetic imagination but also his sincere personality and nobility of character.

Miss Pauline Farquhar played one movement of Eroica Sonata with remarkable skill and finished technic. Miss Charlotte Gooding played the Concert Etude with pleasing effect and artistic finish. Miss Edith Noble sang "The Sea," and to an encore, "Clover," much to the great pleasure of all. Mr. Edwin Kirkpatrick played "To a Wild Rose," on the violin, and to an encore, "The Water Lily," with pleasing effect. Mrs. C. W. McKinley was at the piano and added much to the inspiration of the memorable occasion.

Shakespeare in music was very cleverly presented Monday afternoon, by Miss Emily F. Wheeler, past president of the Ebelle club. Too much could not be said of Miss Wheeler's far reaching and cultured dissertation. Shakespeare, she declared, was not an educated man from the generally accepted viewpoint of book learning, but that genius does not need to acquire learn-

ing from books. That he had intimate associations with statesmen, musicians, ministers and great men of the time, and from these he drew his inspiration and formulated his picturesque imaginings and dream poems and prose poetry; showing in glowing word pictures that all the favorite children of his brain loved music. She touched briefly on the music of the Elizabethan period, when all organs and church music were confiscated and destroyed.

In illustration of the speaker's interesting discourse, Mrs. Luella Clark Emery, played "Lady Cary's Dump;" the "Kings Masque;" the "Greensleeve," referred to in the "Merry Wives of Windsor," and other familiar compositions, with a keen interpretation and realistic description. The "Fairies Chorus" was sung by Mrs. Ada Potter Wiseman and Mrs. T. G. Harriman, whose perfect blending of tone and sympathy in full accord with the charming accompaniment by Mrs. Emery was a delight to all. The story of "Midsummer Night's Dream," written when Shakespeare was about 26, was set to music by Mendelssohn at 17, and played by Mrs. D. M. Shreve and Mrs. C. W. McKinley with an inspiring faultlessness worthy the reputation of these popular pianists who have often pleased the Long Beach music lovers.

Perhaps the most important musical affair of the season was given at the hotel Virginia, when Mrs. L. J. Shelby, of Los Angeles, who has a beautiful contralto voice, was heard in the delightful program arranged in five epochs of sacred history and represented with selections from oratorios and sacred music of more modern production. Mrs. M. H. Robinson, the clever pianist of the Woman's Lyric Club, Los Angeles, was the accompanist. The stage setting was aptly arranged to bring out the solemnity of the theme. The scene was nighttime and dawn when the Star of Bethlehem appeared.

The program arrangement was:

God and His Creation—God is Spirit (Mendelssohn), The Earth Is the Lord's (Schnecker), Behold What Manner of Love (MacDermid).

God's Covenant With Man—The Mighty God Has Spoken (Lincoln Case), Ninety-First Psalm (MacDermid), Sing! O Daughter of Zion (Bochau).

Prophecy and Birth of Jesus—Behold a Virgin Shall Conceive (Handel), The New Born King (L'Espoir), The Virgin's Lullaby (Buck), Simeon (Cornelius).

The Teachings of Jesus—Rest (Bischoff), Consider the Lilies (Gertrude Ross), Keep My Commandments (Neidlinger), The Lord's Prayer (Austin Ball).

Crucifixion and Resurrection—Looking Unto God (Lincoln Case), There is a Green Hill Far Away (Gounod), The Risen Lord (Hammerel).

Prof. Clarence E. Krinbill, who has been organist at the First Christian Church for some time, refused a flattering inducement by way of increased salary from the First M. E. Church, Los Angeles, and will remain in Long Beach. The vacancy in the M. E. Church was caused by the organist, Mr. Clyde Collison, accepting the position of organist with the Mission Inn, at Glenwood.

JOHN RANKL

Some recent comment:

"Music lovers had a rare treat in listening to the superb voice of Mr. John Rankl, bass-baritone, from Chicago, who was the soloist engaged by the club for this occasion. Mr. Rankl's selections covered a wide range, including oratorio and secular numbers, all of which were given with a wonderfully artistic and refined interpretation, showing him to be a singer of rare ability and being endowed with a sense of true musicianship. Phillips was indeed fortunate in having the opportunity of hearing a singer of Mr. Rankl's wide experience and intelligence."—Phillips, Wis., Bee.

The foregoing comment appeared after Mr. Rankl had sung as soloist with the Phillips Glee Club on January 20. (Advertisement.)

Hotchkiss-Love—Mrs. Mary Hotchkiss-Love, director of the Waukegan Conservatory of Music, gave a concert in that city on January 29, to introduce Clayton W. Lunham, tenor, and Miss Mossie Lowrie, reader, and met with much success. Mrs. Love was the accompanist of the evening.

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JESSIE MACK HAMILTON

On Sunday afternoon a delightful program of songs was given by Jessie Mack Hamilton at her home. She was assisted by Grace E. Keesler, accompanist. Mrs. Hamilton is an artist of high rank, and the interpretation given the splendid songs might well be taken as a model of artistic attainment. Mrs. Hamilton has absolute command of her vocal resources. She opened the program with Handel's air from "Alexander" and air from "Rinaldo," giving them with such artistic finish that one couldn't help but wish to hear her in a Handel program, but versatility and intelligence are hers to the full, for with each number came added interest. Hugo Wolf's "Verborgtheit" and Dvorak's "Als die alte Mutter" were made very attractive. "Mai" and "L'Incredule," by Reynaldo-Huhn, and Debussy's "Mandoline" brought the program to the American songs. "L'Incredule" and the Debussy number were given highly artistic interpretations.

Mrs. Hamilton offered Ronald's "At Dawn," "A Burden" and "My Flower" in the first group, adding to each many touches of beauty. The "Song for June," by William Spencer Johnson, and Roger's "Autumn" were the closing numbers of a most delightful program.

Grace Keesler came in for a share of the artistic program by playing accompaniments that were sympathetic and musically, adding much to the success of the program. H. W. P.

INTERNATIONAL EISTEDDFOD, 1915

(Special dispatch to Music News.)

The "five good men and true" chosen as board of judges to decide musical contests at the San Francisco Exposition Eisteddfod during the last week of next July are:

Ernest R. Kroeger (chairman), St. Louis.
Professor E. D. Lloyd, South Bend, Ind.
Dr. Henry Houseley, Denver, Col.
Professor David Davis, Cincinnati, O.
Redfern Mason, San Francisco, Cal.

The first four are well known in the Eisteddfod circles. Mr. Mason is the musical critic of the San Francisco Examiner, he is a Cambridge man, and a pupil of the late Sir George A. Macfarren, president of the London Royal Academy of Music.

Elgin—Mr. L. A. Torrens, dean of the vocal department of the Cosmopolitan School of Music, and director of the Elgin Choral Society, will give a concert in Elgin on Thursday evening, February 11. The club will sing "Judge Me, O God," Mendelssohn; "Two Lovers," Hecht; "Work of Destiny," Brahms; "Inflammatus" (Stabat Mater), Rossini, and "The Lord Is Great," Haydn. The soloists are Mabel Corlew-Smith, soprano; Lucy Hartman, contralto; Herman Barnard, tenor; James A. Fryer, bass; Vera B. Plummer, pianiste, and Palmer Christian, organist.

Eddy—Clarence Eddy has played organ recitals the past week as follows: February 7, Jacksonville, Fla.; February 8, Palm Beach; February 9, Miami; February 10, Daytona and 11, St. Augustine. Today he starts for Chicago and from February 22 to 26 will play at the Panama-Pacific Exposition at San Francisco.

IN BRIEF FORM

Stead—At Peoria Musical College, last week, an organ recital was played by Franklin Stead, president of the college, assisted by Mabel Riggs Stead, pianist.

Smidt—Mable Corlew-Smith, soprano, will be the soloist at the first of a series of popular concerts to be given at the Evanston Theater, on Sunday evening, February 14.

La Roche—Lillian Kaufman, a talented eight-year pupil of Miss Pearle La Roche, will play the Mendelssohn "Wedding March" at the wedding ceremony of Miss Ruth Hollander on February 28.

Rankl—Mr. John Rankl will be soloist at the Butler Memorial Sunday afternoon concert on February 14. Herbert Carothers, a pupil of Mr. Rankl, will sing for the Scottish Clan this evening.

Mulford—Miss Margaret Mulford, contralto, sang before the Detroit Federation of Woman's Clubs last Friday, her numbers including works by Chadwick, Neidlinger, Ashford and Clough-Leigher.

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Ballmann—The orchestra at North Side Turner Hall, under the direction of Martin Ballmann, gives an extra concert Sunday afternoon, February 14. The following soloists will appear: Mac F. Panoch, soprano; Glen M. Stark, baritone; Vilmos G. Saska, piano.

Hall—Bertha Lotta Sorenson, a pupil of William Clare Hall, sang before the Sorosis Club last week, disclosing a rich, full contralto voice in a list of songs by Verdi, Salter, Pinsuti, Foote and Hammond, and creating especial interest in a "Lullaby" by her mother, D. Elsie Louise Morris.

Scott—Miss Mary Eleanor Shippert, assistant teacher of Miss Vivian Scott, gave a successful pupils' recital Friday evening, February 5, on the ninth floor of the Auditorium. The pupils presented were Ruth and Olive Bass, Meriam Sharp, Jessie Swanson, Pearl Snyder, Mary Harger, Ruth Todd, Irene Brown and Grace Towle.

Amateur Musical Club—The next regular program will be given February 15, at the assembly room of the Fine Arts Building. The program will be given by Misses Louis Adler, Josephine Large, Anna C. Braun, Ruth Breytspraak, Jessie King and Mrs. Morris S. Rosenwald.

Birch—The piano pupils of Robert R. Birch were heard in recital at his home last Saturday afternoon, with a large number of friends in attendance. They were assisted by some of the vocal pupils of Miss Anna C. Braun, contralto, in a long and very successful program.

Henry—Mr. Harold Henry is now under the exclusive management of Haensel and Jones, of Aeolian Hall, New York, and wishes it understood that the announcement that he would appear under the auspices of the Music League of America was not authorized.

Cosmopolitan School—Mr. Henry P. Eames, director of the piano department of the Cosmopolitan School of Music and Dramatic Art, will be the piano soloist with the Chicago Wood Wind Choir at their concert on Thursday evening, February 18, in the foyer of Orchestra Hall.

Radanovits—A splendid tribute has been paid by Opie Read, as music critic, upon hearing Mr. Sandor S. Radanovits sing at the Press Club of Chicago. Mr. Read exclaimed: "Emotion is the voice of genius. Your voice has compelled me to take off my hat. It is the tone of true emotion, the throb of artistic truth."

Scott—The following pupils of Miss Vivian Scott will appear in recital Saturday afternoon, February 13, on the ninth floor of the Auditorium: Fanchon Bennett, Winifred Cook, Mildred Lewis, George Smith, Ruth Henion, Hilda Flemming, Charlain Welter, Dorothy Kohler and Charles Williams.

Minneapolis Orchestra—Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, has elected to play Rachmaninow Symphony No. 2 in E minor at the annual Chicago concert of the orchestra Sunday afternoon, February 28, at Orchestra Hall, under the management of Carl D. Kinsey. Katherine Goodson, the English pianist, will be the soloist of the afternoon and will play the Tchaikowsky Concerto in B-flat minor.

Apollo Club—One week from this Monday night at Orchestra Hall, the Apollo Musical Club of 300 singers, Harrison M. Wild, conductor, will present Florent Schmitt's setting of the "Forty-seventh Psalm" for the first time in the west and Cowan's new choral work, "The Veil," for the first time in America. The solo artists will be Leonora Allen, soprano; Frances Ingram, contralto; Warren Proctor, tenor, and Andrea Sarto, baritone; with Hazel Huntley, contralto, and Grant Kimbell, tenor, as assisting artists. The entire Chicago Symphony Orchestra will furnish the accompaniments, with Edgar Nelson at the organ.

AT THE THEATERS

Fine Arts Theater

The first of the three popular classical concerts to be given at the Fine Arts Theater will take place next Monday afternoon, February 15, at 3:30 p. m. These concerts were arranged especially to meet the requirements of the large number of musical students residing in the city, and the price of admission is very nominal. Following is the program of the first concert:

Soloists—Bettina Freeman, Hugo Kortschak, Walter Spry.

Accompanists—James Whittaker, Walter Spry.
Duo—Rondo Brilliant, Op. 70, for Piano and Violin
Schubert

Messrs. Spry and Kortschak
Liebestod (from "Tristan and Isolde").....Wagner
Miss Freeman

Gartenmelodie Schumann
Slavonic Dance, No. 2.....Dvorak
Hungarian Dance, No. 1.....Brahms-Joachim

Mr. Kortschak
Song Without Words, B minor.....Saint-Saens
To a Water Lily (from "Woodland Sketches").....MacDowell

Mazurka in B flat, Op. 7, No. 1.....Chopin
Paraphrase—Rigoletto (Verdi).....Liszt
Mr. Spry

Je t'ecris Raymond Roze
J'ai pleuré Hue
L'ultima canzone Tosti
Call Me No More.....Cadman

Miss Freeman
Polonaise de Concert, Op. 4.....Wieniawski
Mr. Kortschak

h h h

No pictures shown this winter in any of our theaters or halls have been more interesting than those on "Africa," shown at "The O'Donnellops" on Sunday night last. Mr. O'Donnell is interesting in what he has to say and the pictures are thoroughly convincing. More people applied for tickets on last Sunday than could be accommodated, and it was therefore announced that the same lecture and pictures will be repeated next Sunday night at the same place.

#

The Little Theater

An evening spent at the Little Theater in contemplation of the mild-problem plays of Mrs. Havelock Ellis, is an evening well spent, indeed.

"Love in Danger" is the general title and the three small plays are labeled, specifically, "The Subjection of Kezia," "The Pixy" and "The Mothers."

In the first the unreasonableness of the young wife, as opposed to the kindness of the husband is shown, finally, to have been caused over worry as to the question of children. When a baby is finally and definitely known to be approaching, peace and happiness are restored.

In the second play Mrs. Ellis propounds a sort of enigma, and leaves it unanswered. Is the young husband, who has sublime faith in the purity of his dead wife, a plain fool or is he an unhaloed saint? You must answer for yourself and probably no two will quite agree in their estimates.

"The Mothers" is lighter in vein than the two other plays but it teaches a lesson also, i. e.: how easily two women, in collaboration, may manipulate a man, force him to be true to the proper one, and still leave him with the comfortable impression that he has managed affairs himself.

The Wife in this instance was beautifully played (name unprogrammed), while Mr. Maurice Browne as the Husband in the first play was superb, and Edward Moseman,

who appeared in all three plays proved himself an actor of rare and much-diversified gifts.
C. E. W.

h h h

At the Little Theater one is always sure to see or hear something out of the ordinary, with its quiet air, its simplicity, its restful coloring. It seems a most satisfying home for plays, music or lectures.

A course of twelve lectures by John Cowper Powys of Oxford University, England, is just now drawing to a close. He has given two series, Sunday evenings and Monday mornings, six each. The engagement ends with his lecture on "Henry James," Sunday evening, February 14, as announced by Mr. Maurice Browne, who also announced a course of eighteen lectures for next season. Mr. Powys' Monday morning lectures have been on "Dante," "Rabelias," "Victor Hugo," "Paul Verlaine," "Goethe" and "Heine."

He is a man young in years, of strong convictions and the courage to speak those same convictions. He paid, in spite of his British prejudices, a most loving tribute to the great Goethe on last Monday morning. His interpretation of Goethe's life and work was profound and inspiring. He gave the impression that in one short hour he could only begin to give his thoughts on so great a personality.

Professor Powys has many ardent admirers in Chicago, and his return next season is an event for congratulation.

M. W.

h h h

Majestic

Always there is something of absorbing interest on the bill at the Majestic and the special item of last week was, of course, Gertrude Hoffman. So alert and so greatly diversified and all-comprehending are the gifts of this woman that the wonder arises as to why she should still consider it necessary to cater to the vulgarly inclined.

She is marvelous in her abilities and in some of her developments and thoroughly disgusting in others, for, the note of sensuality is never wholly absent and sometimes it is obstreperously in evidence. Her act last week included so many details that it would be difficult to schedule all of them. Suffice it to say that at her cleanest and best, she is a wonder.

This week Karl Jorn, formerly of the Metropolitan Opera Company, is the headliner.

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Cramer—Alice Ione Cramer, soprano, will be the soloist at the Fashion Show Saturday afternoon and evening. In the afternoon she will sing a group of children's songs. "The Swing," "The Cuckoo," by Liza Lehmann, and "Happy Song," by del Riego. Phelps Cowan will be the accompanist.

— # # —

Walker—Edward Walker is engaged to sing on a special program given by the Woodlawn Woman's Club, Chicago, Tuesday evening, March 16. Also Arkadelphia, Ark., Thursday evening, April 1, in recital; Friday evening, April 2, the tenor role in Gaul's "Holy City."

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Rice—Miss Claribelle Rice, soprano, sang on Thursday afternoon for the Neighborhood Woman's Club, Miss Olene Wallace being her accompanist.

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LOS ANGELES

The seventh of the series of the People's Orchestra, Eduardo Lebegott, director, was well received, the opening being Wagner's "Rienzi" overture and closing with Liszt's "Hungarian Rhapsodie." Mr. Ray Hastings, conducted two of his own compositions, his march, "Victory," and "Just for Fun," an interlude from "Lustspiel" suite, both quite enjoyable bits for orchestration.

Mrs. Edith Norton Dooley, soprano, gave, in a very pleasant tone and clearness of attack, the "Polacca" from Thomas' "Mignon," and responded in an encore number, giving splendid satisfaction throughout. Beethoven's "Concerto for Violin" had a good interpretation from Mr. Ralph Wylie, a well-known violinist of our city, who is always heard with pleasure. These concerts are proving to be of excellent grade and at popular prices they merit a larger patronage from the general public. New soloists are introduced and frequently local composers' works are presented for a hearing.

The Brahms' Quintet Club appeared in their second of the season, both at the rehearsal and concert. The Auditorium was completely filled, showing the favor they are gaining on their good music and artistic performance. The quartet "Aus meinen Leben," by Smetana, was a delicate piece of work and a peculiarly interesting composition. The piano quintet, "Trout," by Schubert, was more entertaining throughout. The playing was masterful in all details of construction. These chamber music writings seem to reach the very core of music language, and appeal to the finer musical sense perceptions.

Miss Aurelia Wharry was the soprano soloist in four German songs, and responded in encore with an English text selection, much to the delight of her English-speaking audience. She has a voice of good quality and sings with vocal understanding. Miss Mary L. O'Donoghue's accompaniments were in her usual excellent taste and adaptability, as her extensive and long experience suggests.

The Los Angeles Symphony Orchestra again appeared in their third pair of concerts. The opening was the Franck "Symphony in D Minor." It was full of interest and had an excellent interpretation and reading from the baton of Herr Tandler and the well-trained orchestra. The soloist was Sigmund Beel, the concertmeister of the orchestra, who gave a highly artistic rendition of Beethoven's "Concerto in D, for Violin and Orchestra." There seemed to be the most perfect understanding between soloist, director and orchestra, resulting in a perfected performance of this beautiful work of musical art. The closing numbers were from Berlioz' "Damnation of Faust," the "Minuet of the Will-o-the-Wisps," "Ballet of Sylphs" and the "Rakoczy March," which seemed to charmingly round out the program and sent all home in good spirit. The full space was about occupied and the success financially as well as musically seems assured for the orchestra association.

A pleasant evening was spent at the concert given by a new artist late from Europe,

in the person of Miss Lillian Powers, who has been with Leschetizky and shows the training, this being her first appearance here. She gave two groups of standard classical works, including "Pastorale," by Scarlatti-Tausig; the Paganini-Liszt "Grosse Etuden, No. 2"; Debussy's "Arabesque"; Chopin's "Etude, Op. 25, No. 2," and Liszt's "Hungarian Rhapsodie." We welcome the pianist in the lists of our numerous able teachers.

Mrs. Harry Shoemaker, a contralto of good vocalism, gave a group of four English songs, Thomas' "My Heart Is Weary" and MacDermid's "Faith, Hope and Charity," always well received. Miss Madeline Bryant, violinist, gave two Kreisler numbers and Sarasate's "Les Adieux," displaying artistry. Mrs. George Howard, as accompanist, and on second part in the "Rhapsodie," manifested marked pianistic ability.

The Sunday afternoon song recital at the Trinity Auditorium, by Miss Viola Ellis, contralto, with Mr. Will Garraway as accompanist, pianist and organist, proved highly enjoyable and was heard by a splendid audience. Miss Ellis has a voice of great power, breadth and dramatic expression, showing well in Schubert's "The Almighty," "He Was Despised," from the "Messiah," was particularly effective. "Destiny," by Frank Colby, met with a good reception. "Amour viens Aider," from "Samson and Delilah," was the great performance. She is becoming a favorite by her great voice, fine presence and interpretation.

The musical profession must record with sadness the departure of one of the oldest and most devoted musical promoters that Los Angeles has had for forty or more years, in losing by death Herr Adolph Willhartitz, aged seventy-eight years. He was the organizer, or a prominent assistant, in every department of vocal and instrumental movements, and for the educational uplift. The Gamut Club, of which he was the first president, gave a funeral memorial service in remembrance of his faithful long-time service.

The Musicale Matinee Club today had a program of vocal compositions by local artists, many playing their own accompaniments or piano numbers. Mr. F. W. Blanchard gave a talk, as president of the local committee of the Federation of Musical Clubs for 1915, which will hold their biennial in June and July, in this city.

The composers were: Director Adolf Tandler, Homer Grunn; Mrs. Marie Sweet-Baker sang well Gertrude Ross' popular song, "Dawn in the Desert," and Alexander Karnboch's songs, "My Garden of Dreams" and "Ich Eile"; Roy Lamont Smith, in two violin pieces, played well by Mrs. Sydney Webb; Mrs. William Jamison's two songs, "Violin Strings" and "The First Bluebird," were charmingly sung by Mrs. Carleton Stockwell; Miss Ida Lavar played Fannie Dillon's "Two Preludes, Op. 8," compositions of choice construction and merit. Mrs. Pearl Lindsey Conklin's two lady quartets, "Won" and "Cradle Song," were very taking pieces. Vernon Spencer's three pieces, "Night Gossip," "Longing" and "Thou Art So Like a Flower," in which

he furnished the accompaniments, are as good as the best new songs. Mr. Irving H. Andrews sang "O Golden Sun," by Adele Freeby. Mrs. Lillian Ballagh, president of the Matinee Club, is to be praised for such a recognition of local composers, and the local artists' presentations—a movement in the right direction.

John MacCormack, in three recitals, overcrowded the seating space, proving a great card to our local manager, Mr. Behymer. The opera is promising to the management and the artists are attractive.

h h h

Good fellowship reigned supreme last week at the Music Teachers' Association banquet, to which about one hundred and twenty plates were set. At the conclusion of the courses, a form of introduction in humorous verse by Carl Bronson, the poet of the club, to the lilt of some familiar tune, was sung by the assembly, serving as a cue to individual acknowledgment, or a speech, song or story. Vernon Spencer, president of the association, in a happy introductory speech oiling the musical cranks to move at an up-to-date speed rate, which reached its climax in a festive dance.

The greatest values, however, were in hearing a gracious program of violin selections from the talented and finished artist, Gregory Alexander Gaiz-Hocky, a late arrival from Russia. He played the "Scottish Romance," by Vernon Spencer, who exquisitely essayed all the accompaniments. This selection was especially enjoyed. The "Gypsy Airs," by Sarasate, and a Kreisler number were equally charming.

Superintendent J. H. Francis, of the Los Angeles public schools, gave an inspiring talk on the suitability of a musical education in the early life of the boy and girl as a most valuable part of elementary training, wherein rests the hope for growth in the higher appreciation of the "Art of Arts," for the oncoming future.

F. W. Blanchard, the president of the musical committee of the biennial meeting of the Federated Musical Clubs, enthused the music teachers in happy announcements of the success in securing lately \$25,000 for the promotion of the program and expenses, which includes the presentation of the "Fairyland," prize opera by Horatio Parker, for which they have raised \$10,000.

The musical profession is again sad to hear of the "passing out" of one of their long-time associates in the death of Professor Thomas William Wilde Monday, January 26, 1915. He came to Los Angeles in 1888. He has been organist at St. Vincent's (Catholic) Church, and seventeen years at the Church of the Angels. His prominence and usefulness in the musical colony for the past twenty-seven years has endeared himself to a host who have come and gone in the interim. He leaves a wife and three children. He came from Manchester, England. He was 54 years of age.

Herr Tandler promises us a novelty for March 19 and 20 in the presentation of Scriabine's "Prometheus," with all its peculiar and unfamiliar instruments as, the "Tom-tom," "Campane," "Campanelli," and hopes to secure in time the "Clavier a lumieres," a color suggesting apparatus to heighten the effects in its higher and lower vibrations, ascending to a "Golden yellow"—how fitting for the Golden state, at a

Golden period, and a Golden opportunity. Let come what will, we are ready for the newest in art and expression. It is intended to conform to the composer's idea of rendition and show the relationship of music and color.

The eighth of the series of the Lebegott Orchestra was perhaps the best yet. The concert master, Herr Marcel Meier, shared in the honors of the baton and conducted with skill and authority.

The soloists were especially interesting. Herman Seidel, a youthful violinist, manifested no small amount of skill and training in the Beyle "Concerto, Opus 10," in three movements, with the orchestra, and also in the Bach "Concerto in D Minor" for two violins, in which Mr. Meier played the other violin part.

Mrs. V. Budrow, soprano, gave an aria from Donizetti's "Favorita," in good tone and interpretation, drawing forth an encore song. The ovation was left for Miss Lillian Ammalee Smith, in the "Hungarian Fantasie," by Liszt. To the encore on first call she played the "Brook" by Leschetizky and the second call, gave Ole Olsen's "Butterfly." In these selections, as well as the "Fantasia," the brilliance of touch and the scintillating stream of tonal expression was a charm and delight to hear. There is close approximation to veritable virtuosity in this artist and worthy a hearing in the best places.

The program closed with the orchestra in the "Mignon," overture by Ambrose Thomas.

The Los Angeles Conservatory of Music and Arts gave an organ and song recital at the Pro-Cathedral (St. Paul's), by Ernest Douglas, organist, and Mrs. Marie Bitter, soprano, Mrs. Ione C. Kisselburg, contralto, who gave a rendition of "He Shall Feed His Flock," from "Messiah," in good style. Miss Bessie R. Fuhrer, in Rheinberger's "Overture for Organ and Violin," displayed virtuosity in tone and expression, with Douglas in an excellent organ accompaniment. The three character pieces by Mr. Douglas, "Fantasy," "Pastorale," and "Scherzo," were gems worth a hearing from the organ.

Signor Pietro Buzze presented some of his pupils in a song recital last night in Symphony Hall. Some excellent work and promising voices were heard. The operatic numbers were given by Miss Adele Levy,

who sang from "Rusticana," "Voi le Sapete O Mamma," also "Vissi D'Arte," from "Tosca." Mrs. Celia Davidson Rosenthal sang "Mi Chiamano Mimi," from La Boheme. Miss Arndt as accompanist and piano soloist was highly acceptable to all artists and auditors. She gave Mendelssohn's "Rondo Capriccioso." All others in a good list of English songs were very praiseworthy in performance and fine presence, all receiving beautiful floral offerings. Signor Buzzi's recitals are always quite attractive and crowd the place wherever given.

Efrem Zimbalist is listed for the 4th of February as a Behymer course attraction. The former appearance won such favor that a good audience may be anticipated.

The National Opera Company is in full blast and doing a splendid business. Their work is more than ordinarily good, orchestra and Director Guerrieri up to all demands. Staging and the scenic effects are very attractive. The chorus could be much improved, but the solo attractions are making their reputation valuable at each appearance. We are having their first rehearsals but with the season's work we may hear them again with a larger and improved experience. The venture is proving that our city perhaps could sustain a permanent opera company. "Aida," "Faust," "Thais," "I Lombardi," "Rigoletto," "Il Trovatore," "Ruy Blas" and "La Gioconda" for the first and second week, now closing. "Lombardi" is popular. Miss Sarame Rainoldi is most effective in the "Giselda" role; Mario Rodolfi, at "Arvino," sings well; Olinto Lombardi, basso, is intensely popular, so also is Signor Italo Picchi and Eveliora Parnell, Florencio Constantino, fully sustains his excellent reputation in "Faust" and "Rigoletto" appearances. He will appear in "La Gioconda." The season will include three weeks.

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Myrle Irons—Miss Cecilia Weissgerber, a piano pupil of Mrs. Myrle Irons, played with much success at the meeting of the Virginia Colony of the Colony Club at the Auditorium on last Wednesday.

Dietch-Diederich—Sidney Arno Dietch, organist-accompanist, and Walter Diederich, tenor, will be heard in recital at Logansport, Ind., February 16.

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GRACE DICKINSON PATTERSON

The usual monthly talk on musical history was given on January 21 by Grace Dickinson Patterson to her pupils in her studio, 420 Fine Arts Building. The subjects discussed this season have been "Orlando Di Lasso, Palestrina, Bach and Handel." The next lecture will comprise the development of the oratorio and the life of Haydn. A short program by a number of the pupils is also given each month. Those taking part in January were:

Master Harold Ham, Margaret Harvey, Helen Emmons, piano; Helen Newhall, contralto; Alice Matsen, soprano.

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Mr. Arthur Randolph Fraser has taken hold of the organ and choir of Grace Church in a vigorous manner, and in the short space of two months has succeeded in placing himself in so favorable a light that hearty congratulations are his reward and the church people are shaking hands with themselves over their wise choice of a choir director.

Mr. Fraser can be classed under the agreeable head of a "beautiful player." He does everything smoothly, fluently and easily. There is a flowing style, but it does not lack in color by any means, save that color is incidental, not the objective point. He proportions his effects and works towards them, and what is added by way of adornment does not obtrude itself, but



ARTHUR RANDOLPH FRASER

seems to fit in by reason of its need. Rounding out these thoroughly admirable qualities is zeal, spirit and an enthusiasm that puts fire and purpose into every measure. He is, in substance, another of our fine group of young men organists who are going to mold musical matters in the coming years, if they stick to their tasks, keep their heads level and work for other ends than their self-glorification. It is one of the delights of an older man to see these young men, splendidly endowed and trained, coming to the front as the natural leaders for the future, and he enjoys patting them on the back and wishing them God-speed.

The organ at Grace Church is a sorry affair for the modern organist to deal with, and on Sunday when Mr. Fraser and his choir gave Sullivan's "Prodigal Son," it was worse than usual, sounding all the time as if the tremolo was drawn. Now that Mr. Fraser's successes are adding a stimulus to the church work, they should give him the encouragement of a good organ to work

with. This one now comes under the head of a "chest of whistles."

For his working forces he had the choir of boys and men augmented to one hundred voices by a Saint Cecilia choir of girls, and he directed from the organ. The choruses were well done, good attack and volume, a bit stiff at times as to rhythm, and proceeding cautiously over stony places. But the total effect was good and as the work is very singable, the impression was all that could be desired. Mr. Fraser made his accompaniments elastic and plastic, with enough assertion to guide, and yet enough subjection to make them part of a fine whole. Naturally the "Bacchanal" chorus had to be subdued to proper limits to fit a Sunday afternoon service in a church in Oak Park, a place called the Saints' Rest by the envious and something else by the irreverent.

Ethel Geistweit Benedict sang the soprano solos as well as the offertory, the latter a setting of "Ninety and Nine" by the always interesting Frederick Stevenson. It is stunning in its design and, if one may trust a first impression, is too weighty and dramatic for the light weight text. Mrs. Benedict did it superbly with an intellectual use of color effects quite out of the ordinary, and she was equally satisfactory in the arias in the oratorios, lending to all of them a fine sense of fitness of inflection and vocal beauty.

Mr. J. Parnell Egan carried the brunt of the solo tenor work and revealed a big dramatic voice and tense style that met the demands of the score admirably. And most commendable was his reserve, noticeably in the final phrases of the first solo, where the impulse is really operative, but which Mr. Egan rounded out beautifully in a quiet manner and gave to the moment a quickened meaning. He sang the recitatives capably and seemed in every way to be resourceful and schooled for such endeavors.

Miss Madge Martin did the contralto parts neatly. The great solo in the oratorio, "Love Not the World," was given to a lad, Charles Hughes by name, who sang it very well indeed, with sweetness and purity if not with great understanding. Mr. Lyklema of the choir sang the bass parts and the really remarkable rector, Rev. F. R. Godolphin, used a new authority and judgment in an abbreviated service which gave the music the right of way at this time. If they only would all see it so and that they make everything, including themselves, the stronger thereby.

Since writing the above I learn that the "great" of the organ "acted up" on Sunday and insisted on playing all the time if it played at all, so that Mr. Fraser had no real volume on hand for the brilliant passages. Which accents the need of a better instrument. ALBERT COTSWORTH.

Yahr—Mrs. Marie Yahr appeared as soloist at the Auditorium in Milwaukee on February 9.

Williams—Evan Williams will give his annual New York recital at Aeolian Hall on February 21.

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LONDON LETTERS

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The "Messiah" in London

I have just attended a performance of the "Messiah" in the Royal Albert Hall here in London. Before criticizing the performance, I will tell of conditions under which it is given and something of the difficulty of giving any kind of music in this mammoth place.

The building is very large, and in circular form. The chorus sits in a semi-circle, with the organ and orchestra between them. At one time, after hearing "Elijah" given there by the same society, I measured the outside of the hall by stepping it, and I can safely say that the two extremes of the chorus are nearly 175 feet apart. There are about 1,000 singers in the chorus, and to separate them, as is necessary in Albert Hall, makes good choral singing impossible. This is the first difficulty. The next seems to be a lack of careful rehearsing. Let the rest of the difficulties take care of themselves. I was disappointed in both of the performances I have heard the Royal Society give. I will not admit that I have been expecting too much. I know the "Messiah" and have sung it under some of our good directors in America.

The performance was not without merit, to be sure. There were times when good work was done. An English orchestra always plays well, and the good, healthful music of Handel's was good to hear. Sometimes we get "fed up" on the modern kind of music. We can always have the Handels and Schuberts to fall back on.

The soloists on this occasion were Mme. Clara Butt, contralto; Miss Ruth Vincent, Ben Davies and Herbert Brown. I must speak plainly in all cases. It is unfortunate that Mme. Butt tries to sing the "Messiah." The "break" in her voice comes right where it is in evidence about all of the time. It was more like a crackle than a break most of the time. It is too bad. She has a wonderful voice, and would have been a fine artist but for the lack of voice training. Miss Vincent sang well on the "Come Unto Him," and the rest of the work falling to her was acceptably sung. Mr. Davies still forces badly on his top tones. His voice stands it better than most voices would. He knows the music, and will always do his part in the oratorios well. Mr. Brown

is a young singer. He has a splendid voice, and will succeed in that kind of singing. His tone is a little blatant now, but the size of the building scares most of the older singers. It is not to be wondered at that he made the mistake of overdoing for power. His was the best performance of the day, however. They all erred in word forming on the same side. Such a common error too. They all put a vowel in between the words when they should have been connected, as un-a-to, then-a-did, flesh-a-shall, it-a-takes. I can see no reason for this one most noticeable error in our country, as well as here. The use of the liaison, as in French, makes it so easy to handle, and the words are understood as well without the "stutter" of the other way of doing.

Choral singing is not good here. It seems they have neglected it. I am told that they have the best choirs in the north of England, about Sheffield and Leeds. The smaller cities usually do have better choir singing. They have not the many things to take singers away from rehearsals. We have many singing bodies in America that do the best work though, and some of them are in the large cities. I shall not try to find good choral singing here any more. ALBERT A. WHITE.

h h h

Christmas Carols in London

I have heard much about the carol singing in England at Christmas season. My mother was born in England, and has told me carols were sung at that time. She was very young when her family sailed for our "Land of the Free," however, and she could tell me little more than I have mentioned.

I am spending a Christmas season in London. To be sure, that does not entitle me to write on "Carol Singing in England," but I can tell of what I have heard here in London.

Most of the carolers I have seen are the usual street performers who make the rounds each week, so I presume the carols are being neglected by those who have done it in years past for "tradition's" sake. The regular street minstrel is very systematic. He runs on schedule, as it were. They never miss their time very far each week. I will not try to mention all I have heard of them, but I will try to tell of the ones who passed my door on Christmas Eve.

The caroling began more than a week before Christmas, and they perform them on all manner of instruments, as well as sing them. True, they are not carols unless sung, but that makes no difference to the modern seeker after the penny.

On the night mentioned I found a small boy on the doorstep before dark. He had a fiddle about his own size. I could not tell what he was trying to play, so I asked him. He said he was playing carols. I met more of them on the way to supper. On returning I found an old man who has been confining himself to "national airs" puffing carols from his old flute. A flute makes little impression on London atmosphere. I did not hear a penny jingle onto the pavement, so he soon moved on. His place was taken by a young man with a cornet and a whale-bone lipe. I am sure the cornet was one of the old E flat brand. He seemed to make each succeeding note a little sharper than the rest. They sing all of the verses of every song here and so they play as many verses as they sing.

Before my ears were adjusted to anything but the paper-splitting tones of that cornet, an old man with a guitar steamed in. The man is very old, and his voice not new, so I got some rest from noise at least. Another old chap followed this one. He plays the first baritone horn ever used in England, I am sure. He is not due until 11 o'clock on Saturday. He always plays from music, and as it was very dark by this time, he had to stand near one of the dimmed street lamps. There is one near my door. I do not know how many or which of the old tunes he played. They all sound alike when he has the floor. Each tone as it was "expelled" would split and come out in pieces, and his time reminded me of a big black bass well hooked and growing tired. He was not so bad as if he had been a little better, however. After about a half hour of him, two pennies fell to the street, and he moved up another notch.

They have great sense of honor, these carol crews. One will not begin until the last one is at least fifty yards away.

The vacancy was filled by a man with an accordion. He was not so bad as some of the rest. He would go to the doors and knock for his penny. He could not knock and play at the same time.

Then came a band of three. An old woman and two small children, a boy and a girl. The boy played the fiddle, and the other two sang, the little girl just behind the old woman, I presume so that we would know there were two people singing.

Our stentorian basso was next to appear.

FRANCES INGRAM

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W. OTTO MIESSNER

Following is some recent newspaper comment on the work of W. Otto Miessner, composer, and director of the School of Music in the Milwaukee State Normal:

In the case of Mr. Miessner's symphonic "Festival Overture" the writer had had the pleasure of reading the score at Cincinnati, later had heard the rehearsals, and finally the public performance and it must be recorded that in his judgment it is one of the finest pieces of orchestral writing any American has done. It is a beautiful work with big broad themes, finely conceived as to rhythmic basis and beautifully worked out from the standpoint of composition and counterpoint. It was as it deserved, a veritable triumph, and Mr. Miessner was recalled a dozen times.—Oscar Hatch Hawley, in New York Musical Courier.

A feature of the festival is the presence of an Indiana musician, W. Otto Miessner, who is both singer and composer, and has just returned from a period of musical study abroad. A group of his songs entitled "Love Lyrics," sung by Mrs. North, proved to be songs of musical worth of the modern character, expressive of the text, and the accompaniments are rich and well harmonized, though of more than usual difficulty. It was interesting to hear the songs and their accompaniments played by the composer.—Indianapolis News.

When Milwaukee finally is placed on the musical map, it will be indebted largely to W. Otto Miessner, who made his debut as a composer through the Auditorium Symphony Orchestra Sunday afternoon with "A Festival Overture."

To him who hunts for true American music, here is a work which is a strong contestant for distinction. The composer makes no attempt to stamp it American by any resorts to negro strains or Indian tomtoms on which others with the same ambition have so freely relied. Instead, he symbolizes the one thing so symbolical of American life—its industrialism. The hum of activity is heard throughout the overture. The men enjoy their labor and sing at their tasks. Presently a holiday is announced, the workers rejoice at their liberty and burst into rhythm until with true American patriotism they close the day with a grand chorus of the "Star Spangled Banner," which brought the audience to its feet and precipitated such applause that Director H. A. Zeitz was compelled to repeat the last movement.

The orchestra fell into the spirit of the overture and gave it in such a manner as to elicit unstinted praise from the composer, who was present. This was the first time in the history of the orchestra that the audience included the composer of one of the works on the program.—The Milwaukee Journal.

Besides the "Art Song Cycles" for children (already reviewed in Music News), he has written many other things, among his larger works being the "Love Lyrics" Cycle and the two cantatas, "Queen of May" and "Christus."—Music News.

Mr. Miessner sang a group of songs Thursday afternoon—"Faith in Spring," "Death and the Maiden," Schumann's "Dedication" and Weingartner's "Love Festival." Mr. Miessner sings well and his work in the "Creation" in the evening was superb.

His repertoire has previously consisted of "Off to Philadelphia" and "Hearts of Oak," but he knows carols, he does.

I cannot describe all of it, though, nor do I think anyone else could, at least not in polite society. We had more carols, five, mouth-harp, clarinet, and so on. I must not dwell on the dark side of it all of the time though. An old fellow with a melodeon under his arm sat down on his camp stool and sang remarkably well. He has a big, rich baritone voice, and he uses it better than many of the present-day concert singers of London. I found him a very interesting old chap. He has had a stage career. A band of six or eight brass pieces played the old hymns well too.

I retired while the merry time was still at full swing, and managed to fall asleep to the "strains" of "O Come Let Us Adore Him," sung by several people, about 1 a. m. I don't know what happened after that.

Now I try to be philosophical at all times. I have always said that where there is heart there is art. If any of my old friends see this they will likely remind me of it when we meet next. I will have them remember that I did not include stomach in the saying.

Concerning carols? Well, perhaps it was the old tale about "A quail a day for thirty days" that did the damage. Our friend George Ade once said that "The most delicate of perfumery does not give the same effect when applied with a garden hose." I think I can "draw the veil" and remember the man and his little organ, and the brass band.

ALBERT A. WHITE.

DRESDEN, GERMANY

Despite the war there has been no abatement of interest in matters musical in the Saxon capital. Operatic performances continue in the Royal operahouse and a number of concerts and recitals have occurred. Willy Burmester was one of the first to offer his services for the sufferers of the war. His concerts took place in the Royal opera house and he was, in the Mendelssohn concerts, accompanied by the Royal orchestra, which made the performance quite a memorable occurrence, for Burmester never played better, and he surely never was better accompanied. The famous violinist at present has attained a finish of technical and spiritual perfection, that should be termed supreme. On the occasion the orchestra brought out a novelty for Dresden, Armas Jarnefelt's "Kleins praludium" which under the lead of our new, gifted conductor, Fritz Reiner, so strongly took with the audience that it had to be repeated at once. It is a fascinating composition in the filigree style, which will prove a success for any orchestra, capable of producing shades and pianissimo effects. The production of the orchestra was a virtuoso performance of first order. As for Burmester he further contributed a number of interesting selections, new and old music, in his old setting. For January 20 he will give another recital with the assistance of Emerich Kries, with whom he will play sonatas by Brahms and other composers, also a Paganini selection and several miniatures.

The last symphony concert on January 7 by the Royal orchestra was conducted by

Richard Strauss as a "guesting" leader. He brought out Mozart's C major (Jupiter) symphony with exquisite care in the true Mozart style, also Beethoven's "Egmont" which did not, however, meet expectations, also his own "Don Quixote" diction and in honor of von Schuch's memory "Death and Apotheosis," needless to say to great perfection in every detail.

Among brilliant pianists we heard Teresa Carreno, who this time excelled in her smaller selections by Schumann ("Bird as Prophet") Chopin and others. Dr. Ludwig Wullner achieved a colossal success both as a reciter and a singer. He too will be heard again this month.

Lehmann and Flesch

Lilli Lehmann and Carl Flesch were the soloists of the first Philharmonic concert. Lilli Lehmann's interpretation is, of course, as great as ever, but her voice is miserably declining. Carl Flesch swept everything before him by his model interpretation of Beethoven's unique concerto which he did full justice to, and even more than that, he played it in an inspired way making it stand out as a revelation.

Laura Rappoldi-Kahrer distinguished herself as an interpreter of some less known Henselt compositions. She also played Liszt exquisitely.

A young Hungarian violinist, Emil Tchnanyi, introduced himself favorably as an artist of genuine musicianly qualities exquisitely equipped both technically and spiritually. His performance of Tartini's "Trill" was his best effort as long as he also achieved full recognition as an interpreter of a Busoni Sonata for violin and piano. He had the assistance of our new, excellent conductor at the court opera—a worthy successor to the late von Schuch—Fritz Reiner, who made Busoni's work stand out in a way that was scarcely anticipated. Reiner appeared as its re-creator infusing it with soul and spiritual content. This young musician is Dresden's gain. He is full of idealism, artistic ardor and physical magnetism and power, shunning no labor to attain a full success for what he attempts to introduce to the public. He is an artistic personality of individual strength. Reiner has already reworked several operas. "The Freischuetz," "Carmen," some Mozart operas, and he also distinguished himself as a leader of the Royal Symphony concerts. In one of these Emil Sauer was the soloist. In the next one several novelties will be brought out, about which more in my next.

A. INGMAN.

1915, Dresden, Franklinstrasse 20, January 11.

Beck—Miss Alma Beck, contralto, will appear as soloist with the Minneapolis Symphony Orchestra on March 7.

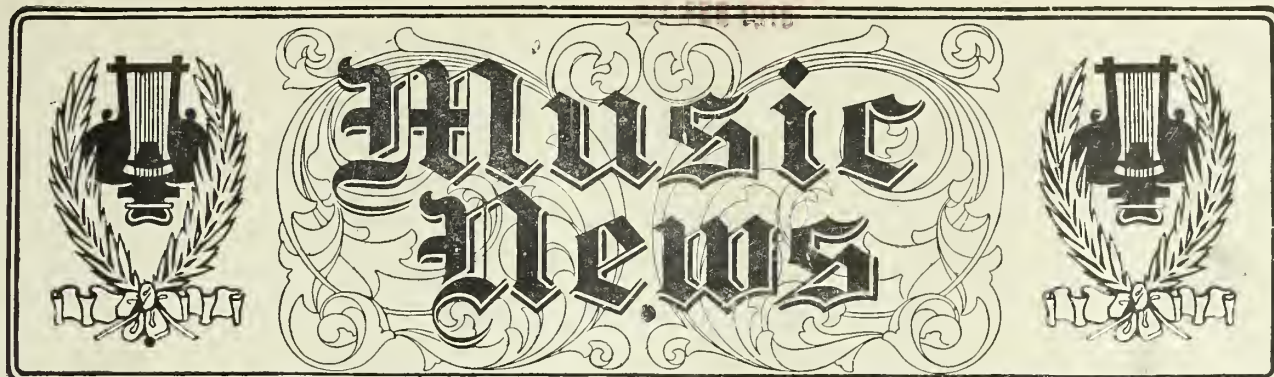
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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 524 Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, FEBRUARY 19, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspon-
dents in other cities

In New York at Brentano's, Fifth Avenue and
Twenty-Seventh street.

Advertising rate card will be sent on application.
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Vol. 7.

Chicago, February 19, 1915

No. 8

Editorial

MR. BURNHAM'S PICTURE

The very handsome picture of Thuel Burnham used on our cover page last week was made from a photo taken by Gerschel in Paris and is one of the latest of the pianist.

—###—

ANOTHER OPENING

On April 3 it is planned to hold an examination at various points in Illinois to provide an eligible list for use in filling the position of director of music at the Illinois School for the Blind at Jacksonville, Ill.

The salary of the position ranges from \$100 to \$150 a month, with board and lodging in addition at the institution. The examination, which will be open to residents of Illinois over twenty-five years of age, will inquire into the training, experience and general ability of the applicant to supervise the entire music department of the school, directing teachers of classes in voice, piano, organ, violin and other lines of musical study.

Applicants should have thorough knowledge of modern methods of teaching music, with particular reference to work with blind children.

Application blanks may be secured by addressing the State Civil Service Commission, Springfield, Ill.

—###—

A LESSON FROM TIRES

An advertisement of Goodrich tires printed in the daily papers last week contains food for thought in the offices of several Chicago music schools.

This advertisement stated that an iron-clad, gold standard price list had been adopted for the Goodrich tires, in consequence of a policy pursued by most of the other manufacturers whereby "price lists were printed up for the sole purpose of

being discounted down by the retailer."

The advertisement went on to show that a standard price was better for all concerned.

Many Chicago schools of music in the past have printed extravagant prices for lessons and have systematically cut these prices when talking to prospective students, using the "free" bait to attract the

***Do not consider it
wasted time to sub-
mit yourself to any
influence which
may bring upon you
any noble feeling.***

—Ruskin

attention of the pupil, and the "partial scholarship" plan to hold him.

Music News figured a long time ago just how this matter works out, to the amusement of the public and the intense disgust of at least one school.

Supposing a teacher is advertised as worth \$3 an hour and that he be assigned by the management twenty pupils at that price and twenty at "half rates," as well as one on a "free scholarship."

Any school child can cast up an average

and tell you in a few moments that the teacher is worth just \$2.19 (and a fraction) per hour.

If that is all he is worth, the pupil who pays \$3 is cheated and the one who is assigned a "free scholarship" does not get so very much after all.

—###—

TOO MUCH LIKE A GOLD BRICK

The National Federation of Musical Clubs has invited all the young musicians of America to enter the competition for place on the programs at Los Angeles next summer.

To do this they must first—each one—forward one dollar as membership fee in the Students' Department of the Federation.

It is very easy to guess that through this means alone the national treasury will be enriched many thousands of dollars, all of which will come out of the pockets of students, the vast majority of whom cannot afford it.

Then, those students who win in the state contests will go to Los Angeles "at their own expense" and play before the meeting there, their reward to be "the opportunity to obtain engagements from the 309 federated clubs, whose delegates will go to the convention with instructions to engage from these winners, if satisfactory, the artists for their American day programs the next year."

Undoubtedly the framers of this plan think it will work out and unquestionably they desire it to do so, but in our opinion, the whole result will be simply this:

The delegates will, entirely as usual, if they happen to like any of the successful contestants, offer them engagements at the lowest possible figures on the ground that they are "young and unknown." If these engagements are accepted it will mean, probably, a big loss on the whole transaction to each one who pays out good money to go to Los Angeles.

On the other hand, if the young artists

hold out for a good price for the "American concerts," they will be politely discarded in favor of artists already known whose agents will be on the ground ready to offer active competition to the newly risen stars. Also, while each club will probably give, as requested, an "American Day" next year, it is also morally certain that each one of them will pay some foreign artist the biggest fee of the season, and all of them will expect, as heretofore, to get the young Americans at ridiculously low prices.

If the Federation really wants to aid the artist students of America they must offer a better plan than this.

An out-and-out cash prize should be the first emolument for the winners in the state contests and this should be supplemented by positive engagements with the various clubs, MADE PRIOR TO THE PAYING OUT OF MONEY FOR THE CALIFORNIA TRIP, with its attendant "honor" of appearing on the Federated Clubs' programs—for nothing.

—###—

WORTH WHILE EFFORT

Often, at Fullerton Hall on Sunday evenings, this writer has watched the audience instead of the stage in an effort to analyze the thoughts of the immense throngs which gather there to hear the "Opera Evenings" presented by Miss Henriette Weber. Invariably, and no matter what may be the opera, there is enjoyment written plainly on every face and not for a moment could it be doubted that great educational good is being accomplished every week.

In conversation with Miss Weber recently she was asked for some impressions as to what the work has really accomplished. "So much has resulted," said she, "that it is very difficult to tell you even a small part; for instance, again and again I am stopped in concert halls and on the street by people who recognize me as the lecturer at Fullerton Hall and am told of their keen delight in what I am doing. One solid business man, perhaps fifty years old, stopped me just yesterday and said, 'I want to thank you, Miss Weber, for the intense pleasure you have given me on Sunday evenings; until I had learned better from your lectures I never knew that a tune really meant anything.'"

At one of the prominent banks in Chicago there are employed thirty girls. One of these some months ago happened to go to Fullerton Hall one Sunday evening and was so impressed and pleased with what she heard that she told the others with the result that by twos and threes they all began going and finally it has become such a part of their life that a Tuesday Morning Club

has been formed and, for one hour each week, with the permission of their employers, these girls study opera with the aid of such books and lectures as may be obtained on the subject.

A music function which can show results of this nature is well worth while and congratulations are due those back of the venture as well as to Miss Weber who has so beautifully worked out her original idea.

—###—

CONCERT HALLS IN CHICAGO

The Auditorium was never designed for anything less than exceptional events—orchestra, chorus, opera, etc. Solo effort there, unless it be of the most impressive proportions, falls flat usually, especially in all parts of the house other than the first floor.

Orchestra Hall is the worst built and arranged place possible to imagine. Besides, it also is too big and too expensive for recitals.

Thus, for several years Chicago has been without a really suitable hall for recitals and small chorus affairs, and has had to use the theaters, always unsatisfactory, for the purpose.

The Fine Arts Theater was, for a time, the accepted place, but it has been so much used for moving pictures and its price is so prohibitive that it is no longer considered altogether desirable, besides which it is seldom available.

Of course, there are a score of small halls which do very well for the smaller events of the various colleges, but there has been a crying need for something bigger and better.

Thurber Hall, in the Fine Arts Building, has proven to be eminently delightful for small events and doubtless it will continue to hold that place, for it is neat, attractive and of easy access.

Central Music Hall, just now coming into the field, has, however, a very large place to fill, for, seating as it does 700 people, it is very nearly the ideal size for most recitals and is quite big enough for most choral events. Succeeding the ill-fated New Theater—Whitney—Joe Howard—Germania (and several other names), it now emerges, newly refurbished and placed in splendid managerial hands, as Central Music Hall, a name dear to all old-time concert-goers and one which will speedily grow to stand for much also with the newer generation.

—###—

A MUSICAL STORY

(Told by Mr. Kennard Barradell.)

A young woman who had never been in the country, on her first visit there saw a cow. "What is that?" she enquired of her escort. "A cow," he replied. "And what are those things in front?" was the next

question. "Why, those are horns," was the answer. Just then the cow emitted a gentle "Moo-o-o." "Oh, listen!" said the girl. "She is playing on them. But, please tell me which horn she blew on that time."

—###—

PERHAPS THE PLAYING WAS MUDDY

The following is copied (with our own caption) from the "Voice of the People" in the Chicago Tribune:

Chicago, Feb. 9.—(Editor of The Tribune.)—Can you advise me when there is any likelihood of your having a musical critic for your paper? If Mr. Ronald Webster is not to suffer violence at the hands of the music loving people of this community it is just about time you put him on board a train some dark night and let what will happen. He commits the sin of sins against the Holy Ghost by calling Brhams "muddy"! MARY C. BIRD.

THE ORGANIST

By R. S. G. A.

I'm dowie and wae for the Sabbaths are sad noo

And weary the kirk-road by what it has been

And the soun' o' the bell ne'er mak's my hert glad noo

Sin' they worship the Lord wi' a pumpin' machine.

O sair did we plead at the deith o' Tam Lowry

They'd thole wi' the auld fowke wha held it a sin,

But the younkens were wud and they cared nae a cowry

They bocht them an organ and bigget it in.

They hadna a player but seekers cam' heapin And Sawbaths were tint in a graun' play-in' match.

And orra one sairly his worship was keepin' The lave had an eye to the wale o' the batch.

Ah brawly I min' whan we croodit the preaching

But sweer i' thae days wi' the younkens to come

Noo gie them their fill o' this blawin' and screechin'

The kirk 'll be techt as the heid o' a drum.

The feck o' the men were for wee Robin Perritt,

A donee, canny chiel and a son o' the manse,

He's a wee auld and crabbit and twice he's been mairret

But, wae's the puir body, he had nae a chance

For the lassies a' plumpit for Donald McEwen

As ilka one hopit to tak' him in tow—

A bonnie bit birkie aye smirkin' and booin'

Wi' a heid-fu' o' hair like a stack in a lowe.

There's nae peace ava noo for Donald's aye dirlin'

He's at it afore I can win to the laft, He vows that our herts are uplift to the skirlin'—

There's times, I jalouse that the creatur' is daft.

Oh I lo'ed the auld Psawls as they lilted them slowly,

But the gait that they're sung noo wud anything cow

And after the blessin' the silence seemed
holy,
Now he gars us a' flee wi' that rowdy-
dow-dow.

Ilk ane has his nest that some ither will
harry
And mine was the kirk wi' its sough o'
the past;
It's gane and there's nocht but the mind o't
to carry
Whaur the deid are forgathered forgotten
at last;
Sair, sair is my hert noo my life's at the
gloamin'
As a stranger I sit in the kirk o' my
frien's.
But I dream o' the sang that I'll hear at my
homein'
In the Land o' the Leal whaur they need
nae machines.

— # # # —

"ALICE IN WONDERLAND"

If you appreciate nonsense, pure and simple, then go and see "Alice in Wonderland" at the Fine Arts Theater.

There are many kinds of nonsense, of course—that illustrated in "The Young Lady Across the Way," in the Daily News, and in many of the "funny pictures" in the Sunday supplements is one kind—and it is a deadly dull and intensely sickening kind to people of anything more than the ordinary intelligence.

But "Alice" is quite different, as everyone who has read the Carroll book knows (and that is everybody, of course), for it is nonsense of the most deliciously naive kind, nonsense tintured always with humor and filled to overflowing with poesy and fantasy.

To actually visualize this story on the stage would seem almost an impossibility, and yet, at the Fine Arts Theater it has been done so deftly that there are left no opportunities for carping criticisms, and he who views the work of the Players Producing Company there has no room in his heart for anything but gratitude for the charming entertainment.

The "Alice" of Vivian Tobin is clever and all the long list of eccentric characters is sketched deftly and worked out to wonderful finish. Particularly good were the "Gryphon," "Mad Hatter," "Duchess," "Cheshire Cat" and "Caterpillar."

The investiture provided at this theater is neat and exact. The color effects are fine and the lighting effective.

All the lines are well spoken and the action is at all times convincing. Special music has been provided by Eric DeLamarter and, while it is music of light caliber, it is always appropriate, always melodious and absolutely apropos.

C. E. W.

— # # # —

Eddy—A Music News visitor of Monday was Mr. Clarence Eddy, who had just returned from an unusually successful trip in the south and was leaving on Tuesday for California, where, in connection with some dates in Texas, he will remain nearly a month. On February 26 he will play at the dedication of the Illinois State Building at the Panama-Pacific Exposition at San Francisco, there having been installed there a fine three-manual Hinners organ, manufactured at Pekin, Ill.

SARI AT THE ILLINOIS

Those Chicagoans who have been waiting for a genuine operetta—a legitimate successor of "The Merry Widow"—need wait no longer, but will find at the Illinois Theater exactly what they want.

Beauty of investiture, harmony of colorings in dress and appropriateness of scenic environment have been carefully conserved in the production and the general effect is one of extreme beauty.

The chorus is unusually attractive and well mannered, and the orchestra, under direction of Chevalier Oscar Spiresen, plays with great vitality and a true sensing of the sensuous rhythms of the music, much of which is of distinctly Gypsy flavor.

This music is by Emmerich Kalman and while rather light in import is nevertheless well written and in many instances it is of a lilt and flow which make it very easy to remember and which give it also the power to cling indefinitely to the susceptible mind.

The company is agreeable throughout in the matter of principals and in the case of Mizzi Hajos, who plays the part of "Sari," it is much more than that.

This part is unique in the annals of the comic opera stage, for the simple country girl (in this case distinctly Gypsy in type) not only assumes all the gaucheries and crudities of any other comic opera first act, but, in entire defiance of the usual custom of writing such entertainment, she retains them throughout the play. She is very ingenuous, nevertheless, and decidedly attractive while her sense of humor is strong and her ability to act and to dance is undoubtedly good.

The fact that she cannot sing is merely an incident and not a very important one at that, for the role would be a very distinctive one even if she did not try to sing at all.

Irene Pawloska has a much better voice but does not always use it to the best advantage. However, she made the biggest impression of any singer of the cast in her two or three big numbers. The men are about equally good; J. K. Murray, H. W. Marsh, Albert Hedges, Charles Meakins and John Squires each one doing vocally all that was necessary and each one also, holding up the dramatic side of his work effectively and well.

The story is not much in the line of dramatic continuity and yet it is strung upon a sufficiently taut thread to hold pleased attention, and each one of the parts has a distinct flavor if not wonderful strength.

To add, further, that this is a Savage Company and that everything about it is managed with the Savage suavity is quite the same thing as reiterating the statement made at first that the entire production is one of great merit and that it will doubtless give undisguised pleasure to capacity audiences throughout its tenure of the Illinois Theater.

C. E. W.

— # # # —

Bach-Mendelssohn—Tuesday, March 2, the Bach Choral Society, 100 voices, John W. Norton, conductor, assisted by Mable Corlew-Smith, soprano; Helen Bright-Bengel, contralto; Edith Ayers McCullough, mezzo-soprano; George Hamlin, tenor; Palmer Christian, organist, and the Chicago Symphony Orchestra, will give Bach's "Passion," "Bide with Us" and selections from "Seht Was Die Liebe Tut," Bach, and Mendelssohn's "Hymn of Praise."

MUSIC TO COME

Friday, February 19

Orchestra Hall, 2:15; Symphony Orchestra.

Saturday, February 20

Columbia School, 2:30; pupils' concert. Kimball Hall, 2:30; American Conservatory concert.

Orchestra Hall, 8:15; Symphony Orchestra.

Sunday, February 21

Illinois Theater, 3:30; Samaroff. Orchestra Hall, 3:30; Bauer-Casals. Fine Arts Theater, 3:30; Allen Spencer. Fullerton Hall, 8; lecture-recital, "Tannhauser."

Monday, February 22

Orchestra Hall, 8:15; Apollo Club.

Tuesday, February 23

Y. M. C. A. Auditorium, 8:15; "The Messiah."

Wednesday, February 24

Mandel Hall, 8:15; University Chorus.

Sunday, February 28

Orchestra Hall, 3:30; Minneapolis Orchestra.

Illinois Theater, 3:30; Albert Spalding, violin recital.

Blackstone Theater, 3; Columbia School concert.

Fine Arts Theater, 3:30; Flonzalay Quartet.

— # # # —

CAROL ROBINSON

On March 5, Miss Robinson will give a piano recital at Fullerton Hall under auspices of the Society of American Musicians, assisted by William Preston Phillips, baritone. Miss Robinson will play the following numbers:

Fantasia and Fugue, G minor.....	Bach-Liszt
Intermezzo, Op. 118, No. 2.....	Brahms
Capriccio, Op. 76, No. 2.....	Brahms
Rhapsodie, Op. 11, No. 2.....	Dohnanyi
Nocturne, Op. 27, No. 1.....	Chopin
Valse Impromptu.....	Liszt
Widmung-Schumann.....	Liszt
Arabesque, Op. 31.....	Arne Oldberg
Valse.....	Carl M. Beecher
Prelude C sharp minor.....	Th. Otterstroem
Concert Etude, Op. 36.....	MacDowell

Tickets are free to all who will address William Beard, Fine Arts Building.

On Sunday afternoon, March 7, at Assembly Room, Fine Arts Building, Miss Robinson will give a sonata recital with Josephine Gerwing, violinist, the program to include the sonatas, Schuett D minor, Brahms A major and Richard Strauss E flat major.

— # # # —

Brock—Collins Brock will be the soloist at Memorial Church of Christ, on Oakwood boulevard, next Sunday morning. He will sing Mrs. A. H. Taylor's setting of the familiar hymn, "There's a Beautiful Land on High." Mr. Brock has sung this solo before many Sunday chautauqua audiences during his seasons with the Chicago Lyric Quartet, and it has proved to be a great favorite.

— # # # —

Columbia School—Saturday, February 20, at the Columbia School recital hall, Edna Swanson Ver Haar, contralto, and Arthur Oglesbee, pianist, with Mrs. Holt as accompanist, will give a joint recital at 8 p. m.



The Elderly Person

The Organist mopped his forehead persistently and yet the perspiration insisted upon renewing itself. His breath was in long pants. His usual neatness of appearance was mussed and his up-to-date manner decidedly lagging. He was excited, but badly used up at the same time. He gave out the general impression of having been considerably worsted in whatever he had encountered.

"What's the matter," said the Elderly Person consolingly. "You look like an automobile whose steering gear is out of order and which had been bumping into everything that came along and then met the inevitable. Were you a part of the old problem about an irresistible force meeting an immovable body? Tell me about it."

"There are seconds which seem hours, and minutes which drag on like days," said the Organist, tragically. "I've just been through something which has added years to my life. If I had more hair it would be grayer. It was like this. A nervous father engaged me to play at his daughter's wedding at high noon on Thursday, the nineteenth of the month. On Monday evening we had the customary rehearsal, which you know, uses up more time than ten weddings. We went through all the throes of trying out the tempos of the 'Lohengrin.' If you play it in double time, as it is written, only the experienced can march to it. Usually it results in playing it like a funeral march, because of those who must put one or other foot down on each beat in the measure. The 'Mendelssohn March' is just as bad. No one can march to it, but as it comes as a postlude after the ceremony, the groom is then master of ceremonies and he takes his own time to get out of the place, and that is apt to be a rapid gait. He is so glad that he's got his girl and that the fuss and feathers is over, that he fairly prances out and the others have to accept the new order of things. I'm always sort of glad to see him do it. It is a sort of assertion of masculine rights. Up to that time in the affair he has been a sort of necessary hanger on. Everything has centered about the bride, and her maids and matrons, and that wonderful entrance to the church. So it turns out that the wedding party practices the 'Lohengrin' with endless patience, and much discussion, and a lot of heavy standing around of the male persuasion, and then takes the Mendelssohn in a hit or miss sort of way. And really it does seem amusing to me every time we wrestle with these, that custom and fashion should dictate two un-marchable marches as the only ones that may be used on these state occasions where pomp and circumstance are of importance. No, I did not play, or have sung, 'O, Promise Me' just before the vows, although it does not seriously fret me as it does so many who protest against its too frequent use. It has just as funny a lack of fitness as do the marches, but despite these it is quietly forging into a permanent place in the marriage function. What always amuses me is the expressed desire of some one to be allowed to 'sit beside you in your eye.'

I generally play the 'Swan' music from 'Lohengrin' while the service goes on, but quite often I am asked to play some desired bit that has personal sentiment back of it. Once I was asked by the bride to use the 'Cujus Animam' from the Rossini 'Stabat Mater!' Her only reason for the desire was that 'she had always liked it.' The translation of the Latin text makes the first line read: 'From His bleeding side.' As she wrote her request, I could laugh all I wanted to at its unfitness, and if you are one of those who want to know how things turn out, I'll add that I didn't play it at the function."

"I enjoy your smiling countenance," interrupted the Elderly Person. "It is quite expansive in its color and illumination and restored equanimity. But haven't you gone somewhat afield? It was not to tell me the 'Cujus Animam' story that you started out, although it is a good one and you tell it well."

"How I do run on," answered the Organist comfortably. "But if I didn't digress, you would never have any new stories. I notice that you work them all in. To proceed, then, we practiced all the details, the bride promised to be on time and every one was full of the excited anticipation that follows a rehearsal. It's like being half married already. I went to my office and on my daily calendar pad I wrote on Wednesday, 'Don't forget the wedding tomorrow' and on Thursday I wrote 'Wedding at twelve' and felt at ease about remembering."

"Aha" said the Elderly Person, "I guess the sequel. Your forgettery was in good working order, and your wife was away. Today is Wednesday and the nineteenth and you failed to show up, and lost your fee as well as a slice of reputation."

The Organist groaned: "That's part of it. I just depended on the Thursday part of the date, and did not lay any heed to the nineteenth part. If I had told my wife the two dates, she would have gone to the calendar and corroborated them. This morning I had my beard barbered properly for the occasion, and had just come in from the shop, when the telephone rang furiously. There was something so ominous in it that I answered it myself. The voice asked excitedly if Mr. Organist was anywhere about. I answered with forced calmness that there I was. The voice grew heavy with tragedy and I recognized it as the clergyman's voice: "Are you going to play at the wedding this morning?" it said. "Tomorrow," I shouted. "Today. Now!" it answered. "Golly," I yelled, forgetting his reverence. "Are you coming?" said he. "Isn't it too late?" says I. "I'll hold 'em if you hurry," says he. "I'll make it quick," says I, and I dropped the receiver, put on my hat and coat in one breath and flew out of the office. I forgot the taxi-cab's ability to speed, in my haste, and tried the unfriendly street car. Therefore the expected happened. I was bridged by a boat two thousand feet long being pulled through the draw by a puffing old tug, and there were fifty street cars, more or less, and a million carts and

teams and automobiles lined up waiting. At least it seemed as if these were the dimensions and figures.

"Slightly exaggerated," purred the Elderly Person, "but I suppose you finally got there."

"Yes, I did, and rushed into the church. Nobody down stairs. I had been seeing the funny side of it, in spite of my distress, and that miserable old song, 'There was I, awaiting at the church, when I found he'd left me in the lurch,' kept ringing in my ears all the time. Wonder is I didn't play it in the place where the other bride wanted 'Cujus Animam!' I found the groom and parson and best man in the vestry. 'Don't say anything to me,' I cried out, as I took two and three steps at a jump. When I opened my little door and stepped into the organ loft and faced the crowded church filled with people in gala costume, I realized the enormity! An audible smile went up. I heard it, but I had eyes for only one person—the bride's mother. She wasn't smiling. I had a sort of heart-sinking spell. I knew that two men, her husband and myself, were in for it. In less than half a minute I was ready, and looked up into my glass to see if the procession was. Then I got a double shock, first at the very negligible appearance of myself—I hadn't thought of wedding clothes when I left home in the morning. The second was the sight of the two bridesmaids standing in the doorway. They looked like statues, as if they had been in position all the time I was en route. I couldn't help it—I just had to laugh, it was so typical of the song's legend. They certainly looked as if they had been waiting, patiently, at the church."

"And," added the Elderly Person, "I suppose that you wrecked the music and spoiled everything."

"Not on your life. I never played better. There was ginger in the rhythms of those old marches that made the party keep step. Even the bride's father marched, but he looked hot and uncomfortable. He had reason to be. We had a session afterwards, in which he confessed that he felt that he might have said Thursday, but he knew it was the nineteenth, held to that in extenuation and he left it that way with me, and I left with my fee and a drooping spirit. The bride was very sweet and forgiving, and said that now that it was safely over, she would have an unusual incident to speak of in connection with her wedding. That I had supplied the original feature which all brides desired to incorporate into such events! But that papa would probably have what she spoke of as 'a time' with mama trying to explain how he got mixed on the one thing she trusted to him. But they were a fine young couple and I guess they'll live happily hereafter. But me—I shall never be the same man again."

"Let us hope not," said the Elderly Person.

THE ELDERLY PERSON.

—*—*—

Dobyns—Mrs. Fletcher Dobyns sang before the Calumet Club at Milwaukee on last Thursday, her numbers being "Zueignung" (Strauss), "Der Bekehrte" (Stange), "Der Lenz" (Hildach) and an English group. The president of the club has written to Mrs. Dobyn expressing very great satisfaction with the work, pronouncing it the best of the season.



Music in Chicago



ALFRED GOLDMAN IN RECITAL

Mr. Max I. Fischel, who has been unusually successful in presenting to the public pupils who afterwards went forward rapidly into professional life, introduced another of his proteges on Friday, February 5, at the Fine Arts Building. The young man is Alfred Goldman, and he brings to the front as his desirable traits a remarkably big tone and a technic that seems ready to grapple with serious things, a skill in brilliant moments and a mellow mood for the quieter effort.



ALFRED GOLDMAN

His large offering was the Bruch "D Minor Concerto," and his conception and development of its brooding character was, on the whole, to be commended. The work is not always grateful, the "Recitative," which Bruch seems over-fond of using, calling for the rather exceptional interpretative faculties which, somehow, belong to fuller maturity, but the adagio had loveliness and appeal in its tone and a fine legato to commend it, with many touches of feeling and taste, as the theme was used again and again.

The "Carmen" fantasie of Hubay added a certain color to the program and called for many of "the tricks of the trade," which Mr. Goldman seemed to have ready for use. The last group of small things was excellently done, with a fuller sense of repose than elsewhere shown and with continual richness of tone and taste in phrasing.

Assisting Mr. Goldman was a young pianist of good parts, Abe L. Shynman by name, who joined with Mr. Goldman in an

enjoyable performance of the Brahms "A Major Sonata." Together they made much of its variety of mood and alternate light and shade. It is a lasting memorial of the sunshine in much of Brahms music. Mr. Shynman gave a further account of his abilities in a very poetic delivery of the not much used and therefore refreshing "C Minor Nocturne" of Chopin and a scintillant touch in a Mendelssohn "Etude."

Each player was the recipient of encores, and much enthusiasm was engendered during the evening. ALBERT COTSWORTH.

AMERICAN CONSERVATORY

One of the most finished concerts ever given by the American Conservatory students' orchestra took place last Saturday at Kimball Hall. Under the direction of Herbert Butler, the young people played Schubert's unfinished "Symphony" and a "Suite" by Sandre in a way that delighted the audience which more than filled the house. Ruth Ray gave a splendid performance of the first movement of Tschaikowsky's "Violin Concerto" and Miss Olms as well as Miss Jacoby distinguished themselves by their fine work.

Advanced voice students of Madam Ragana Linne and piano students of Louise Robyn, both of the American Conservatory faculty, gave a recital at Kimball Hall Saturday afternoon, February 13.

Adolf Weidig will give his second lecture on the "Development of Chamber Music" before the students of the American Conservatory Saturday afternoon, February 20. The illustrations will include the Forellen Quintet of Schubert and other classic compositions.

Allen Spencer will give his annual piano recital at the Fine Arts Theater Sunday afternoon, February 21, with an illustrating program, which will contain novelties by such American composers as John A. Carpenter, Arthur Olaf Andersen and Norman O'Neill.

CHICAGO SYMPHONY ORCHESTRA

The concerts of the Chicago Symphony Orchestra, Frederick Stock, conductor, to be given in Orchestra Hall next Friday afternoon and Saturday evening, will be the means of bringing to notice to Chicago music lovers for the first time Frederick Converse's symphonic poem "Ormadz."

The program will be as follows:

Overture to "The Bartered Bride".....	Smetana
Symphony, B flat major.....	Haydn
Symphonic Poem—"Ormadz".....	Converse
Overture—"Sappho".....	Goldmark
English Rhapsody—"Brigg Fair".....	Delius
"Midsummer Wake," a Swedish rhapsody.....	Alfen

Keller—On Monday, February 15, Mr. Walter Keller gave a lecture on "American Composers" before the Musical League at the home of Honorable Joseph Carman in Danville, Ill.

Derdiger—Mrs. Mae Meekin, a pupil of Mrs. Ella Jane Derdiger, sang at the Odd Fellows Lodge entertainment on February 9.

A CHAMBER MUSIC CONCERT

The Society for the Uplift of Chamber Music on the West Side presented another excellent program at their second concert, Sunday, February 7, at Stiles' Hall, the soloists being Miss Zdenka Cerny, 'cello; Miss Ella Kolar, contralto, and Mr. Charles Bednorz, piano. Again the promoters were complimented by a very large attendance, who showed great appreciation of the efforts of the society in this most interesting departure from the usual concert program routine.

The Cerny Trio, Messrs. Charles Bednorz, piano; George Hrusa, violin, and A. V. Cerny, 'cello, presented the magnificent Arensky "Piano Trio," D minor, Op. 32, with their usual sterling artistry; also a dainty, old-world "Pastel Minuet," by Paradis, and the very changeful, brilliantly-ending "Slavonic Dances," by Dvorak, as a rousing finale. A unique item, for three 'cellos and piano, David Popper's noble and transcendently beautiful "Requiem," was most impressively performed by A. V. Cerny, Zdenka Cerny, Janos Kmety and Jaroslav Kosatka, piano.

Miss Zdenka Cerny, the highly gifted and charming young 'cellist, has probably never played to such brilliant advantage as in her group of solo numbers, the exquisite "Le Cygne" (the swan), by Saint-Saens; Popper's fascinating "Arlequin" (masquerade scene), and the famous "Tarantella," for which she received an ovation and an exquisite basket of flowers. To the urgent recalls she gracefully responded with a piquant version of Van Goen's "Scherzo."

Miss Ella Kolar has a rich contralto voice, and gave the Saint-Saens aria very pleasingly, but appeared to her best advantage in her encore number, a delightful "Bohemian Song," by Chvala, worthy of being far more widely known.

Mr. Charles Bednorz gave a very poetical interpretation of Suk's "Love Song," one of the most aesthetically beautiful tone poems ever written for piano. A brilliant performance of Liszt's "Venezia e Napoli," from "Tarantella," was well done, technically and interpretatively and showing decisively his musicianly capacities and individuality of interpretation. The explanatory program notes, compiled and excellently presented by Dr. J. E. Salaba-Vojan, LL. D., are one of the most valuable features of these concerts.

The splendid accompaniments of Mr. A. V. Cerny were of the utmost assistance to the soloists, especially in the Popper "Tarantella," adding superb effect to his daughter's masterly performance of this ultra-brilliant composition. The Dvorak Quartet, Mme. Harriet M. Smulski, soprano; Miss Myrtle Greene, piano, and Mr. Herbert Butler, violin, will appear at the third concert Sunday, February 21, at 3 p. m.

AGNES BELDON.

Orchestra Hall—The Sunday Night Club presented patriotic music last Sunday evening, among the numbers being "The Star Spangled Banner," in the Buck arrangement, played by Katherine Howard Ward; "Beloved Columbia," sung by Mabel Sharp Herdien, and "Land of Home and Glory" (Elgar), given by John B. Miller and chorus.

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AMATEUR CLUB CONCERT

The Amateur Musical Club's bi-monthly concerts at the assembly room of the Fine Arts Building remain, as usual, a glowing portion of the season's musical activities, and those fortunate enough to attend are always sure of hearing a delightful program rendered as only the members of this club are capable of presenting. The concert of Monday afternoon, February 15, was up to the usual high standard and was given by Miss Jessie King, Miss Lois Adler and Miss Josephine Large, pianists; Miss Anna C. Braun, contralto; Mrs. Morris S. Rosenwald, soprano; Miss Elisabeth Harting, violinist, with Miss Marion Lychenheim and Mrs. Edith Shaw Brown as accompanists.

Miss King opened the program with a group of three interesting and enjoyable numbers for piano, composed of "The Lark," Balakirew; "Valse," Op. 42, Chopin, and "Jardins sous la Pluie," Debussy, each of which possesses excellent material for the display of Miss King's attainments as a pianist. She has a fleet and solid technic very much at her beck and call and her ideas of interpretation are wholly pleasing and convincing. A gracious stage presence is also hers and adds much to the success which she achieves when and wherever she plays.

Miss Braun sang "Madchen kam vom Stelldichein," Sibelius; "Blackbird's Song," Cyril Scott; "Sheep and Lambs" and "Sing to Me, Sing," both by Homer. This completes an unusually fine group of songs which are well suited to the contralto voice of Miss Braun, who uses it to best advantage in the more dramatic portions of a group such as this. She at all times displays a definite idea as to musical values and there is likewise an assurance in her work which pleases and convinces.

Miss Harting was called on very short notice to take the place of Miss Ruth Breytspraak, who was ill and could not appear. The program suffered none, apparently, from the change. Miss Harting played "Wiegenlied," Reger; "Shon Rosmarin," Kreisler, and "Obertass," Wieniawski, in a most enjoyable and commendable manner. Mrs. Rosenwald proved to be a very fine singer and the audience was very enthusiastic over her singing of "The Star," Rogers; "Three," Aylward; "Oh, si les Fleurs Avaient des Yeux," Massenet, and "Summertime," Stephens.

The concert came to a brilliant close through the very finished performance of Alexis Hollaender's "Variations on a Theme by Schubert," played by Miss Adler and Miss Large, two pianists of high attainment and capable of presenting just such a work as this in the most musical and finished manner. They were entirely successful in the reading of this excellent composition and the audience showed in unstinted terms its approval of their contribution to the afternoon's program.

H. M. B.

Marie Edwards—Miss Theodosia Bird, an artist pupil of Marie Edwards, appeared as soloist at the Warren Avenue Congregational Church on Friday evening last. Miss Marian Allers, another artist pupil, appeared as soloist at the Nakama Club in Oak Park.



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ALFRED CALZIN'S RECITAL

Tuesday evening, February 9, Mr. Alfred Calzin, director of the piano department of the Drake School of Music, gave a piano recital at the Y. W. C. A. hall. The lovers of good piano playing, many professionals and the friends of Mr. Calzin, were there, and it is perfectly safe to say they were not disappointed, unless it was because they couldn't gain admission. Mr. Calzin offered a feast of good things; in fact, he had prepared a program that people of ordinary ability should not attempt and expect to be as successful as he in giving it. Mr. Calzin has technic, temperament and a musicianship of high order, and he proved beyond doubt that he has a fine control of his powers. He opened the program with the Bach-Liszt "Variations," and played it with fine breadth and understanding. The Brahms "Intermezzo," Op. 117, No. 1, and "Rhapsodie," Op. 119, were fine examples of interpretative thought and variety of tonal color and quality that made them very effective. The "Humoresque," No. 1, Grieg, was given an excellent reading, as was the "Valse de Concert, Le Bal," Rubinstein. Mr. Calzin gave a very original and effective interpretation of Cyril Scott's "Danse Negre," Op. 54, No. 5, and the "Berceuse," Op. 11, No. 1, was exquisite in beauty of tone. The Liszt "Campanella" was used as a closing number and Mr. Calzin played it in such an effective manner that the merited and sincere applause did not cease until he granted an encore, which was the "Rhapsodie, No. 12," Liszt, which was given a masterly rendition. H. W. P.

MONDAY AFTERNOON CONCERT

The series of three popular classical concerts at the Fine Arts Theater on February 15, March 1 and March 15, was inaugurated most auspiciously on last Monday when a very large audience was in attendance and enthusiasm ruled the hour.

Mr. Hugo Kortschak, violin, and Mr. Walter Spry, piano, opened the program with a classically correct rendition of the Schubert "Rondo Brilliant," Op. 70, a number of much charm not heard recently but of a value to warrant its frequent resurrection.

It was played with much elegance of style and with fine tonal quality throughout.

Mr. Kortschak in the solo group heard by this writer was legato and musical to the limit in "Gartenmelodie" (Schumann) and in "Slavonic Dances," No. 2, (Dvorak), and "Hungarian Dance," No. 1 (Brahms-Joachim), again disclosed those brilliant technical qualities which have made his playing so much admired and which, coupled with his strongly temperamental gifts, rank him among the most satisfactory violinists of the day.

Mr. Spry, in his solo group, played again the lovely "Song without Words," by Saint-Saens, which is used by no one else, and

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in "To a Water Lily," by MacDowell, he was especially refined and effective.

A Chopin "Mazurka" was strong in rhythmic appeal and the "Rigoletto" paraphrase by Liszt was again made to glitter through its popular phrases.

Miss Bettina Freeman sang a Wagner excerpt and short songs by Roze, Hue, Tosti and Cadman, only one of which was heard by this writer. C. E. W.

AMATEUR MUSICAL CLUB

George Hamlin, tenor, will give a recital (under the auspices of the Amateur Musical Club) in the Blackstone Theater on Monday afternoon, March 1, at 2:30 o'clock. This recital is open to the public and the following program will be given:

In Thee I Bear So Dear a Part.....	Haydn
An Eine Quelle.....	
Liebhaber in Allen Gestalten.....	Schubert
Der Wanderer an den Mond.....	
Der Knabe mit dem Wunderhorn.....	Schumann
Der Hidalgo.....	Schumann
Aria from "Le Roi d'Ys".....	Lalo
Two Little Songs—	
Frage.....	Van Eyken
Ich und Du.....	Fleck
Hoffen und wieder verzagen.....	Strauss
Wie sollten wir geheim sie halten.....	Strauss
When I Bring to You Color'd Toys.....	Carpenter
The Glory of the Day Was in Her Face (new; manuscript).....	H. T. Burleigh
A Prayer (new; manuscript).....	H. T. Burleigh
Post im Walde.....	Weingartner
Deine Blumen (dedicated to Mr. Hamlin).....	
	Mrs. Beach
The Crying of Water (written for and dedicated to Mr. Hamlin).....	Campbell-Tipton
The Bracelet (from the cycle "To Julia").....	Quilter
The Maiden Blush (from the cycle "To Julia").....	Quilter
The Night Piece (from the cycle "To Julia").....	Quilter
O Bimba, Bimbetta.....	Sibella

MR. NEUMANN'S ANNOUNCEMENTS

Olga Samaroff, pianist, will give a recital at the Illinois Theater next Sunday afternoon, February 21, under the direction of F. Wight Neumann. The program is as follows:

Organ Fugue, in G minor.....	Bach-Samaroff
Gigue.....	Graun (1701-1759)
Bagatelle, in E flat.....	Beethoven
Giga.....	Padre Martini (1706-1784)
Turkish March, from "The Ruins of Athens".....	Beethoven

(Arranged by Rubinstein)

Sonata Eroica—Flos Regum Arthurus.....	MacDowell
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PART II

Theme and Variations.....	Ernest Schelling
Nocturne, D flat major.....	Chopin
Waltz, D flat major.....	Chopin
Polish Song (Bacchanale).....	Chopin-Liszt
En Bateau.....	Camille Zeckwer
Ride of the Valkyries.....	Wagner-Hutchinson

Albert Spalding, violinist, will give a recital at the Illinois Theater Sunday afternoon, February 28, under the direction of F. Wight Neumann. The program is as follows:

Sonata in G.....	John Alden Carpenter
Larghetto	
Allegro	
Largo mistico	
Presto giocoso	
Andantino Quietoso.....	Cesar Franck
Hungarian Dance No. 7.....	Brahms-Joachim
Mazurek.....	Anton Dvorak
Concerto in B Minor.....	Saint-Saens
Allegro non troppo	
Andantino quasi	
Allegretto.	
Molto.	
Maestoso.	
Allegro non troppo	
Romance.....	Albert Spalding
Scherzo Giocoso.....	Albert Spalding
Nocturne, C flat.....	Chopin-Sarasate
La Campanella.....	Paganini-Spalding
Andre Benoist, accompanist	

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MELVIN MARTINSON AT INGLESIDE METHODIST EPISCOPAL CHURCH

Down on Seventy-sixth street the wide spaces abound, but a very attractive center of the life that cares for the best things is found in the substantial Methodist Church on Ingleside avenue. There is a cosy auditorium, comfortable seats, a good organ, and the interior parlor arrangement, which makes for social convenience and enjoyment. A group of cultured people filled the seats on the 9th inst., when the young men of the church brought Mr. and Mrs. Melvin Martinson to play violin and piano for them and Miss Matthys to read and recite some humorous interludes.

Mrs. Martinson played the accompaniments deftly and neatly, with a sympathy that gave them character without obtrusiveness. Mr. Martinson draws a full, round tone and plays easily, earnestly and surely. His work is guarded, careful, sane and substantial, and so honest of intention that it wins for him quick recognition and applause. On this occasion he used the Thais "Meditation," playing it with broad phrasing; a lovely, delicate "Slumber Song" of Drake; the Pierne "Serenade," and Wilhelm's decorations to Schubert's "Ave Maria." For encores he added the Bach "Air" and the Dvorak "Humoresque," if I recall it correctly; all done with commendable adequacy. ALBERT COTSWORTH.

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A CONCERT OF AMERICAN SONGS

At Chicago Commons on Friday evening, February 12—Lincoln's birthday—a patriotic concert was given where nothing but the well known American songs were sung and the audience was made up entirely of foreigners, mostly Italians and Poles. Portions of "The First Congregational Chorus" of Oak Park and "The Tabernacle Chorus" of Chicago, under the direction of Horace B. Humphrey, occupied the stage and led in the singing to which the audience was urgently requested to participate.

The concert was not intended as a display of finished singing to any great extent, yet nevertheless there was some extra fine singing offered by the chorus and soloists present, but the prime factor of the evening was an attempt to demonstrate the development of social singing of American songs by foreign-born citizens, which as far as we can learn has never been attempted in Chicago before on so large a scale. The experiment proved very successful and such events should become regular features of the activities in the foreign quarters of the city. Just such events as this is one of the best methods of constructive citizenship which can be worked out.

A more expectant, interested and eager to learn audience never assembled than that which the Commons auditorium held on Friday night. With Mr. Humphrey directing, this audience took part in the singing of such songs as "Columbia, the Gem of the Ocean," "Star Spangled Banner," "Home, Sweet Home," "My Old Kentucky Home" and "Old Folks at Home," as well as several more unfamiliar songs with spirit and enthusiasm.

Frederick W. Root was present and with two of his artist pupils, namely, A. Ray Carpenter and St. Clair Carter, led in the singing of such rousing and inspiring numbers as "Rally Round the Flag," "Tramp, Tramp, Tramp, the Boys Are Marching," "The Vacant Chair" and "Marching Through Georgia," which were even more vigorously sung than those earlier in the evening, if such was possible. Mrs. Beatrice Hunter, soprano, and Mrs. Grace Cook Blackman, contralto, members of the Oak Park chorus, sang some obligato parts in various numbers in a beautiful style and the audience liked it immensely.

Mr. Charles E. Weeks, basso, with his talented wife as accompanist, were also present and offered the only thoroughly solo number of the evening, this being Sidney Homer's delightful "Banjo Song," which has become so popular and will no doubt live to be classed with American folk songs. Mr. Weeks possesses a rich voice of much power and smoothness and his interpretations are always intelligent and convincing so he made a great impression on this audience and they were not slow in showing their unstinted approval.

Two verses of "God of All Nations," the words of which are set to the music of the famous "Anvil Chorus" from "Il Trovatore," was a great favorite with the audience; they sang it lustily and whole heartedly.

Mr. Graham Taylor spoke on "America for Peace," and William E. Barton on "Why the Twelfth of February," two messages which fitted into the order of things for the evening in fine style.

H. M. B.

SUNDAY EVENING CONCERTS FOR EVANSTON

The first of a series of Sunday evening concerts to be given in the Evanston Theater under the management of Miss Rachel Busey Kinsolving took place on Sunday evening, February 14, before a packed house. Seven members of the Chicago Symphony Orchestra formed a small but well balanced orchestra and furnished the greater part of the program. Mable Corlew Smidt, soprano, was the special soloist for this opening concert. No better choice could have been made. Mrs. Smidt is fast taking a place as one of Chicago's most satisfactory concert artists and her singing on Sunday night pleased the Evanston audience immensely. Her voice was in great form, as were her interpretative powers and her charming and gracious stage presence was an added enjoyment. The soprano made two appearances during the evening and sang a group of three numbers each time, songs which were of varied character, very grateful to her excellent gifts and suitable to the taste of every person in the theater.

The orchestra offered the same variety of numbers played with all the beautiful tone quality, expression and finish for which the Symphony men are known. Many encores were given by both the orchestra and singer. While the music offered is of very high class, these concerts are given purely to satisfy the popular taste and the admission price is of that order.

Miss Kinsolving predicted that such a series of concerts would keep the people, especially the younger set, from coming into Chicago on Sunday evenings for entertainment and judging from the response of the public on this occasion her prediction proved true. In fact so successful was this first concert that an announcement was made from the stage that several additions will be made to the orchestra for the next concert and a change of soloist will come with each Sunday night.

H. M. B.

EDWARD CLARKE

Edward Clarke, baritone, of the American Conservatory of Music, will appear with Rachel Steinman Clarke, violinist, and Earl Victor Prah, pianist, before the Sorosis Club of Oak Park, Ill., on Monday, February 15th, and on Tuesday will give his recital on "Songs from Shakespeare" for the Woodlawn Woman's Club. This will be Mr. Clarke's third appearance before this club. Mr. and Mrs. Clarke have been filling a large number of engagements this season. Mr. Clarke has appeared either with Mrs. Clarke or in recital at the following places since September:

Streator, Ill.; Birchwood Club, Chicago; Arche Club, Chicago; Kimball Hall, Chicago; Ravenswood Club, Chicago; Mokence, Ill.; Mt. Morris, Ill.; Alma, Mich.; Delaware, Ohio; Woodlawn Presbyterian Church, Chicago; Elgin, Ill.; Goshen, Ill.; Naperville, Ill.; Kokomo, Ind.; Marion, Ind.; Springfield, Ill.; Bedford, Ind.; Tiffin, Ohio; Michigan City, Ind.; Wilmette, Ill.; Herrin, Ill.

The above list does not include the many musicales that the Clarks have given at private homes in and out of Chicago.

Murphy—Mrs. John Freemont Murphy sang with fine success for the Lois Dunning Arts Club on Thursday, February 11.



PUPILS OF THE CHICAGO PIANO COLLEGE PLAYING THE TOY SYMPHONY, LOIS WATT, CONDUCTOR

CHICAGO PIANO COLLEGE VALENTINE PARTY

"You Have Our Heart" was printed on the heart-shaped, gold-arrow-pierced program used by the Chicago Piano College at their children's concert at Kimball Hall last Saturday morning.

Judging by the big crowd of youngsters and their happy assimilation of every item of the brief list of numbers, this college certainly has the heart of its pupils, and the work done on the stage, while out of the ordinary by far, was of an artistic nature, to reflect much credit on the school also.

Young Mr. Carlyle Walker contributed a 'cello solo and Mrs. Mary B. Hattendorf, a charming reader of children's stories, pleased everybody very much.

The "Toy Symphony," by Romberg, was given by a group of little girls dressed in white tissue paper gowns, plentifully besprinkled with red hearts, and Lois Watt, a thirteen-year-old conductor, showed skill and grace in her work.

Paul Trapier Gervais, a prestidigitator of about the same age, did some clever sleight-of-hand tricks and proved that he can excel in this line should he choose to carry it out to a logical conclusion.

A big crowd of children, with their parents, was present, and the hour was as joyful as it was unusual.

— — —

Durno—Miss Cecilia Bellaire, pupil and assistant of Jeannette Durno, presented her junior piano pupils in a recital at 707 Fine Arts Building on Sunday afternoon, February 14. Those who played were: Margaret Prest, Beatrice Olsen, Mary Harroun, Natalie Combs, Barbara Thorp, Grace McWilliams, Lucille Fesler, Edith Olsen, Harriet Thorp, Mildred Seifert, Jane Thorp and Marian Fesler.

BERTHA M. STEVENS' PIANO RECITAL

The Bertha M. Stevens Studio is noted for the excellence and the sincerity of the piano teaching done there and Miss Stevens always plans it so that the public recitals of the institution are full of variety and interest. It is evident, always, that accuracy is required, even from the smaller pupils and that finish and style are infused into the playing as rapidly and as thoroughly as possible.

One feature on which stress may always be laid is the fact that the pedaling of the Stevens pupils is always of excellent quality and another thing which is a joy in each of these concerts is the fact that the pupils have been taught good stage manners—few indeed are the recitals where these items are better taken care of.

On last Thursday evening many pupils appeared, ranging from small children to ad-

vanced pupils, and the program was closed by Gertrude M. Freter, an assistant to Miss Stevens, who played three Chopin "Preludes" and the Moszkowski "Caprice Espagnole" very well indeed.

Among the pupils of Miss Freter who appeared were Margaret Osborne, Irene Kittrick, Laura Henschel, Carl Josef, and Rose Brieske.

The Stevens pupils appearing were Frances Augsburg, Mae Hathaway, Byron Spaulding, Joseph Hellmuth, Daphne Spencer, Leland Smith, Adelaide Mahreck, Phyllis Mahreck, Leona Witte, Gabrielle Witte, Clara Keen, Sophia Karlinski, Cecilia Mallek, and Gertrude M. Freter.

The program was well balanced and filled with effective contrast and climax.

— — —

Longman—Marie White Longman appeared in recital before the Gary (Ind.) Musical Club last week.

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JEANNE BOYD

It is always delightful to get acquainted with the work of a new American composer and particularly fine is it if she will herself submit her works to you and give them the benefit of her sympathetic and authentic interpretations.

One day last week Miss Jeanne M. Boyd played three of her songs for me and Mr. Arthur F. Platz sang them, the result being one of pure delight.

Mr. Platz has a fine voice and delightfully sufficient musicianship, while Miss Boyd plays the piano with intelligence and sympathy. But it was neither of these factors which made the half hour so particu-



JEANNE M. BOYD

larly delightful; it was the songs themselves.

The first one is entitled "Wind from the South" to text from an unknown writer and dedicated to Mr. Platz.

The words are hauntingly beautiful and Miss Boyd has enveloped them in a veil of mystery and beauty.

The melody is absolutely fitted to the words and the accompaniment is a wonderful play of short arpeggios—suggesting irresistibly a fountain in the sunlight.

The other two songs are "In Italy" and "La Tarentella" to text by Scharmel Iris. This young writer gave his consent to the use of his words only on condition that the music should be submitted to him before it was given to the public. After hearing it he said: "They are both fine and both thoroughly fit. The 'In Italy' will be liked by Americans very much, but 'La Tarentella' will be adored by the Italians also."

"In Italy" is full of characteristic color

and glows with inspiration, and in "La Tarentella" Miss Boyd has definitely caught the difficult rhythm of the dance and has made it serve her purposes to a nicety.

There is no question but that these songs will attain great success, and equally certain is it that whatever Miss Boyd writes will glow with intelligence and charm.

This young writer is a native of Illinois and has never studied abroad. Her present teacher is Edgar Brazelton in the Lyceum Arts Conservatory.

On February 23 Mr. Platz will sing the three Boyd songs at the Y. M. C. A. Auditorium and again at Wilmette on March 5 to the accompaniment of the composer.

Maude Fenlon Bollman is also singing these songs and will give them at her Chicago recital on March 12 at which time she will also present a group of children's songs called a "Child's World," which was dedicated to her by Miss Boyd.

C. E. W.

FRANCIS A. MACKAY

The Granville Avenue Methodist Church choir under the Mackay direction is preparing Schaeffer's cantata, "The Risen King" to be given in the near future. Mr. Mackay, organist and director of the choir at the Church of the Redeemer, will present Gaul's "Passion" and Stainer's "Crucifixion" every Sunday evening during Lent. The combined choirs of the Redeemer Church and the Trinity Church, Irving Hancock, organist and director, will give Stainer's "Crucifixion." The combined choirs of the Redeemer Church gave a program of Russian music February 14 at 7:30 p. m.

University of Chicago "Glee Club" under the direction of Mr. Francis A. Mackay, will render the following program on February 21 at the South Shore Country Club.

Cavalier Song	Werrenrath
Night Witchery	Storch
Rockin' in the Wind	Neidlinger
Hail Smiling Morn.....	Sofforth
The Difference	West
Winter Song	Bullard
Mother o' Mine	Neidlinger
Alexander	Brewer
A Hong Kong Romance.....	Hadley
Perfect Day	Bond
Long Day Closes	Sullivan

The Glee Club will give a concert at Northwestern University March 6.

DOELLING-LUND RECITAL

A joint recital will be given by Mae Doelling, pianist, and Rene S. Lund, baritone, at the Fine Arts Theater on Sunday afternoon, March 7, at 3:30 o'clock.

Miss Doelling will play compositions by Brahms, Rameau, MacDowell, Scarlatti, Chopin, Sapellnikoff, Rachmaninoff and Schulz-Evler. Mr. Lund will sing Swedish, German and French songs, and two groups of songs by American composers.

Miss Alice R. Deal will play accompaniments for Mr. Lund.

White-Longman—Miss Kathryn Ready, soprano, pupil of Marie White-Longman, has been engaged as soloist at the Sixth Presbyterian Church.

CIVIC MUSIC CONCERT

The last of the civic music concerts at Eckhart Park was given Sunday, February 14, by the Chicago Teachers' Chorus, under the direction of O. E. Robinson. The chorus was assisted by Clarence Loomis, pianist; Kathleen Grant, accompanist; Elizabeth Hughes, violin; Mary Hughes, violin; Margaret Hughes, pianist; Laura Earnest, May James and Diana Hilfer, vocalists. The purpose of the teachers' chorus has been commented upon in these columns in the past and it is well to say they are doing many things they started out to do. Sincerity of purpose was very evident in their singing on this occasion. They give a good variety of numbers and did some very commendable singing under Mr. Robinson's direction. "The Persian Serenade," Matthews; "'Tis Spring," Weidig, and "Nymphs and Fauns," Bemberg, were given with a fine spirit and especially well liked and received. Miss Grant gave the Schumann intermezzo in D minor, Op. 4, and gained much applause for her efforts. Miss James has a voice of good quality and she gave of her best in her solo number, "Ave Maria," Bach-Gounod. Miss Earnest displayed much talent and a good voice in the Saint-Saens number. Miss Hilfer gave much pleasure in the Brahms "Vergebliches Staendchen." Mr. Loomis, pianist, who recently returned from Europe, displayed much pianistic ability. His sense of rhythm is good and he gave an excellent rendition of Chopin's scherzo in B flat minor. He should go far in his field of work. The Misses Hughes were heard with much pleasure in numbers by Papini and Elgar.

H. W. P.

BACH CHORAL SOCIETY

At the concert by the Bach Choral Society at Orchestra Hall on March 2, two numbers will be given that have never been sung previously in Chicago. George Hamlin will sing the tenor aria from "Ich bin ein Guter Hirt," accompanied by the strings of the orchestra and cembalo. This selection, "Seht was die liebe tut" is one of the most exquisite numbers by Bach, and Mr. Hamlin is undoubtedly pre-eminent in this country as a Bach interpreter.

Selections from the Bach "Passion according to St. John" will also be sung for the first time. This work is the most lyric of the three "Passions" by Bach, and is truly a beautiful exposition of Bach's marvelous ability as a choral writer.

Columbia School of Music—Clarence B. Johnson, barytone, and Miss Anna Chindlund, pianist, of the Columbia School of Music, were two who appeared on a benefit program at Bethel Mission, Edgewater, February 11, 1915. Miss Chindlund is a member of the faculty of the Columbia School of Music, and Mr. Johnson is a pupil of George Nelson Holt and is soloist of the Christian Science Church of Highland Park, Ill. Others appearing on the program were Mrs. Westerlund, soprano; Edris Miller, reader, and Miss Westerlund, violinist.

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AT FULLERTON HALL

Not since the series at Fullerton Hall began has there been more enthusiasm than on last Sunday night when several hundred people were turned away after the tickets were all sold and Miss Henriette Weber spoke to an absolute capacity house.

This artist is so fine as a raconteur that one thinks of her first in that connection, and then, when she plays the piano it seems that after all that is her true metier.

But these two gifts, important and prominent as they are, do not exhaust the list of her attainments by any means, for she is a musician through and through.

After hearing many of her evenings, the wonder as to where she finds all the instrumental arrangements of the opera numbers had grown so strong that the question was put to her direct.

"I write them myself," said Miss Weber, "and it certainly takes many hours each week to do it."

When a prominent member of the Symphony Orchestra who plays with Miss Weber on Sunday nights first accepted the engagement, he was somewhat dubious as to results of playing "arrangements" of opera numbers, but when he saw the first score submitted to him by Miss Weber he said, "Why, this is not the work of a pianist; it is the work of a musician."

Miss Weber, on Sunday, gave an unusually interesting talk. In speaking of Bizet and his "Carmen," she remarked particularly on the Spanish color so freely in evidence. "This use of local color," said she, "is fatal in the hands of mediocrity, but in the hands of genius it brings superb effects."

The soloists were exceptionally attractive. Mrs. Louise Harrison Slade repeated her magnificent singing of the principal "Carmen" arias and again demonstrated remarkable dramatic ability as well as splendid voice.

Mr. Alfred Kanberg, called on three hours' notice to substitute for Mr. Brines, who was ill, acquitted himself admirably.

The duets with "Carmen" and "Michaela" were negotiated with much display of musicianship and great musical skill, while the "Flower Song" was an exposition of vocal art at once suave and convincing.

Miss Julie Manierre, who made so big a success in "The Juggler" on the preceding Sunday night, again proved her great ability and her fine power to please immensely in the big duet with tenor and again in the lovely solo for "Michaela" in the last act of the opera.

Her tones were very sweet and pure, her manipulation of breath and consequent musical phrase were admirable and her interpretative thought was, throughout, fine and strong.

Her stage presence is always good, but at this time she looked particularly well and seemed to realize to the utmost nicety the fragility and innocence of the soprano heroine of the Bizet work. C. E. W.

Clippinger—On Saturday, February 20, Mr. D. A. Clippinger will present Mrs. Jessie N. Baldwin and Mrs. George A. McGaw in a program of songs and duets, with Mrs. Charles Orchard at the piano, at his studio in Kimball Hall at 3 o'clock.

PALMER CHRISTIAN IN ORGAN RECITAL

Mr. Palmer Christian, on Sunday afternoon, at the Kenwood Evangelical Church, drew a splendid audience to his monthly organ recital and gave them a fine treat of classical and popular organ numbers.

The organ at this church is so unusually beautiful in tonal quality and has such a wide variety of effects that, with such a master on the bench as is Mr. Christian, there seems to be no end to the surprises which may be brought forth, and each program more and more solidifies the impression that Kenwood Church has been most fortunate in its organ and more than fortunate in having Mr. Christian to play it.

The program of Sunday opened with numbers by Rheinberger, Debussy, S. S. Wesley and Saint-Saens, which were not heard by this writer.

The "Fantasie and Fugue" (Bach) was played with positive adherence to the hard and fast lines of such composition, a "Capriccio" by Faulkes was gaiety personified, the Spinney "Berceuse" was delightful, introducing most deftly the chimes, and an "Overture" by Mendelssohn (written originally for brass band) was the very epitome of popularity.

All these were done by Mr. Christian in

EDWARD

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his usual splendid style, and the audience went away feeling that a rare treat had been experienced.

The singer of the afternoon was Mr. Herbert Miller, who gave first a very dreary work by Root, entitled "Love Never Faileth," with much excellence of enunciation, however, and "A New Heaven and a New Earth," from Gaul's "Holy City," a work which in itself is of surpassing beauty and which was sung with great finish at this time. Mr. Miller has much of the very best of the singer's art under such absolute control and sings with such intelligence, as well as beauty, that it is always, as at this time, a great pleasure to hear him. The accompaniment was a marvel of effectiveness, the "Holy, Holy" celestial chorus interlude being simulated by Mr. Christian at the organ in an altogether exceptional way. C. E. W.

ALEXANDER SEBALD

Tuesday evening, February 23, at the Auditorium Recital Hall Mr. Alexander Sebal, violinist, will give the following program. He will be assisted by Oscar Deis, pianist:

"La Follia" XIma Sonata (Op. Vta)..... Corelli-Thomson
Entrata—Ciaccona—Corrente—Epilogo
Mr. Deis at the piano
Adagio and Fuga, G minor (for violin alone)..... Bach
Piano—
Ballade, Op. 52..... Chopin
Mr. Deis
"Zigeunerweisen" Op. 20 {
"Jota Navarra" Op. 22 { Sarasate
"Jota de San Fermin" Op. 36 }

MR. LEMONT'S COMPOSITIONS

The Walter Spry Music School has attracted great attention to its Children's Department, very largely through the work of Mr. Cedric Wilmot Lemont, who is head of the department there and whose success is well established.

Mr. Lemont is also a composer of no small attainments, and it was therefore a most grateful opportunity which was provided by the school on last Friday evening, when he appeared in an entire program of his own works at the Literary Club rooms in the Fine Arts Building.

The program played was as follows:

FOR CHILDREN

Story Book Folk, Op. 7—
Old King Cole
Little Bo-Peep
Little Miss Moffet
Little Boy Blue
The Old Witch
Storiettes—
The Goblin
Lament for the Fairies
Tag
The Shepherd's Pipe
Chasing Butterflies
In Elfland
Cinderella

FOR INTERMEDIATE GRADES

Springtime Sketches, Op. 8—
A Roundelay
An April Shower
Shadow Pictures
Clotilde
La Debutante
In Springtime

FOR MORE MATURE PLAYERS

Dream Pictures, Op. 6—
Lotus Bloom
Serenade Mexicaine
At Eventide
The Nautch Girl
Valse Intermezzo
The Caress
Creole Sketches, Op. 15—
A Banjo Dance
A Creole Croon
Memories
On the Levee

At the intermission Mr. Walter Spry appeared for a moment and made some very nice remarks about the work of Mr. Lemont.

He said, quite truly, that, while Americans have great talent and have accomplished much in the line of developing playing artists, that in the compositions of the country there has been, very generally, a lack of those imaginative qualities which have found fuller development abroad.

He named this little developed quality as one of the characteristics of Mr. Lemont's work, and in this he was entirely within the bounds of truth, for certainly the works played by the composer were very generally of a quality to prove his own imaginative gifts and to arouse that faculty in the pupils who might study them.

In the easier numbers the well-known facility of the late W. C. E. Seeboeck was suggested and in the more advanced works, particularly the "Dream Pictures," Ethelbert Nevin was approximated in fantasy and style.

Mr. Lemont played the program sincerely and simply. He let the works stand for just what they could without any display of virtuosity or undue amount of temperament.

To this writer "The Roundelay" was the gem of the program, second choice falling to "An April Shower," "Serenade Mexicaine" and "Memories." C. E. W.

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STARRETT SCHOOL MUSICALE

Members of the Musical Faculty of the Starrett School for Girls, Mrs. Helen Ekin Starrett, president, at Forty-seventh street and Vincennes avenue, presented a very enjoyable program at Warwick Hall on Thursday evening, February 11, in honor of the graduating class of that institution. Jeannette Durno, Josephine Rogers and Mary Cameron, pianists; Alice Ione Cramer, soprano, and Ramon Girvin, violinist, were the musicians heard, and the audience, which was of goodly numbers and very appreciative, enjoyed the program from first to last.

Miss Durno and Mr. Girvin joined forces in a performance of Mozart's "Sonata" in C major, a work which demands adherence to the closest unity of rhythm, tonal flow and expression on the part of both musicians. These demands were met with unusual splendor by this pianist and violinist and one of the rare artistic parts of the program came in this opening number. Later in the evening these artists appeared in solo numbers. Mr. Girvin chose two fascinating numbers, the "Chant Negre" by A. Walter Kramer, and "Liebesfreud" by Kreisler for the display of his much admired art. He is a fine musician, handles his instrument with a master hand and there is deep feeling in the music which he offers. The Kreisler number was especially well played.

Miss Durno for her solo numbers played the "Scherzo" in E minor, Mendelssohn; "Reverie," R. Strauss, and "La Campanella," Liszt, three very enjoyable numbers and especially grateful to the brilliant attainments of this pianist. Her technic was superb, her interpretations inspirational and expressions beautiful. Miss Durno also contributed greatly to the success of the evening by furnishing the most sympathetic and artistic of accompaniments for Mr. Girvin and Miss Cramer.

Miss Cramer's beautiful soprano voice is being heard with much pleasure at numerous musical affairs this season and she added another success to her list on this occasion. She sang one of the heavy arias from Massenet's "Herodiade" in a brilliant and effective style and the audience showed its unstinted approval by enthusiastic applause. Miss Cramer was compelled to sing an encore which came in the form of Worrell's beautiful "The Song of the Chimes" which proved to be a rare gem of the evening. A group of songs, "Serenade," Strauss; "Way Down South," Homer, and "Ecstasy," Rummel, came later in the program and were charmingly sung by the soprano.

Miss Rogers, a pupil of Miss Durno, and a teacher of the school at this time, proved a very satisfactory pianist and played her group which included "Arabesque," Debussy; "The Little Shepherd," Debussy, and "Danse Negre," Cyril Scott, with brilliancy and effectiveness. She also was compelled to grant an encore.

Miss Cameron played a "Polonaise" by Blanehet, and "Rhapsody" by Dohnanyi in a manner which marked her as a very musicianly and satisfactory pianist. Her offerings were very enjoyable and the audience gave her an enthusiastic shower of applause.

The concert was a tribute to the abilities of the Starrett music faculty and gave proof positive that those seeking instruction at this school are receiving the very best.

H. M. B.

STULTS AND HAAKE PUPILS GIVE RECITAL

On Tuesday evening, February 9, Mr. Leslie Putnam, baritone, assisted by Miss Ruth Bowen Goodsmith, pianist, gave the fifth alumni recital at Northwestern University School of Music, Evanston.

A fair-sized and cordial audience was present, and an unusually interesting program was what they heard.

Mr. Putnam is a pupil of Walter Allen Stults and is a member of the class of 1914, as is Miss Goodsmith, who is a pupil of Charles J. Haake. The splendid delivery of a taxing program on Tuesday night was not only proof of the present high attainments of these two musicians, but a distinct credit to the two teachers represented and the name of Northwestern as well.

Mr. Putnam has at his command a rich baritone voice, which he uses intelligently; his interpretations are sincere and convincing, and his stage presence, which is quiet but very courteous, is a strong factor for his future success on the concert stage.

His opening number was "Where'er You Walk," by Handel, and brought forth his pure legato tone in fine style. A group of old and beautiful songs, which included "Vittoria mio core," Carissimi; "Caro mio ben," Giordani; "Love Me Not," Secchi, and "Meet Me by Moonlight," Wade, were sung in a commendable manner throughout, the singer's enunciation being especially good. "Who Is Sylvia," Schubert; "When thro' the Piazzetta" and "Row, Gently Row," both by Schumann, were wholly enjoyable and showed the voice of Mr. Putnam to better advantage than at any other time of the evening.

"Shepherd, See Thy Horse's Foaming Mane," Korhay; "The Barber of Thurin," Russell; "Night and the Curtains Drawn," Ferrata; "Widdecumbe Fair," Andrews, and "A Toast," Salter, formed a varied, interesting and enjoyable group with which to close the program. The baritone's renditions of the Russell and Andrews numbers were of a humorous vein and pleased the audience immensely. Mr. Putnam should go far in his chosen work.

Accompaniments were played in a very commendable manner by Miss Stults. She was entirely successful with her share of the program.

Miss Goodsmith came in for a good share of the honors of the evening through her playing of a "Gavotte" in A major, Gluck-Brahms; "Intermezzo," Brahms, and one of Mr. Oldberg's compositions. The pianist showed a decided amount of sincerity for her work, a well developed technical force, and good musicianship in her reading of these works. It was, however, in the "Third Suite," for two pianos, by Arensky, when she was assisted by her teacher, Mr. Haake, at the second piano, that she displayed her attainments to best advantage. The theme and its many variations were played brilliantly and with due expression, thereby bringing out the varying moods with telling effect.

H. M. B.

Rockford—Maude Fenlon Bollman presented Miss Nellie Cockburn and Mr. Walter Lindsey in recital at Mendelssohn Hall February 10. They were assisted by Miss Marion Johnson, Helen Lohmann. Lila Lund was the accompanist.

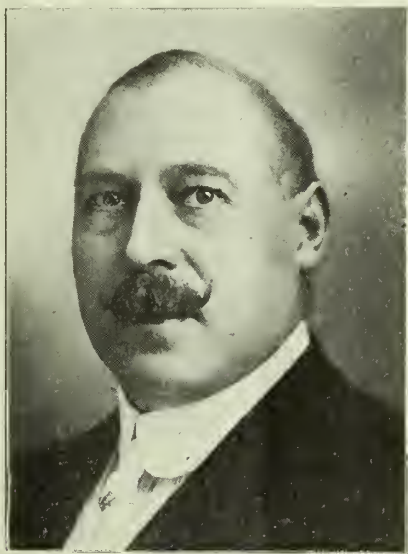


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MENDELSSOHN CONSERVATORY
CONCERT

The Mendelssohn Conservatory, under the direction of Carrie Scott, gave a faculty and advanced pupils concert at the First Evangelical Lutheran Church on Fullerton avenue last Wednesday evening to a capacity house and, as all the tickets were sold, contrary to the usual custom of school concerts, a fine sum was netted for the



JOEL MOSSBERG

organ fund of the church.

The basis of the concert was the Philharmonic String Quartet; which, composed as it is of George Dasch, Hjalmar Rabe, Otto Roehrborn and Carl Brueckner, all established artists of the first class, is an ensemble of most artistic personnel and one capable of giving unbounded musical delight.

The Mozart "Quintet" (with Mr. Meyer) was played, as also that by Schumann, in which the piano score was splendidly handled by Margaret Andersen.

The "Quartet," by Torvald Fredericksen

(organist of the church), was also used, and proved him to be a writer of originality and fine musical development. The "Scherzando" movement proved particularly fine and facile.

These numbers were done in the highest style of ensemble art and proved the worth of the organization without any quibble remaining possible. In some lighter works also much pleasure was afforded.

In the Haydn "Serenade" Mr. Dasch showed a beautiful violin tone in the solo line, and in the Chopin "Etude" Mr. Brueckner delivered the 'cello solo with authority and fine tone.

These players also provided the accompaniment for the MacDowell pianoforte "Concerto" in D minor and the Liszt Opus in E Flat, the first played by Anna Swansen and the latter by Clara Andersen, each of whom disclosed good technical preparation and much musical authority, the second piano being played in the first case by Hazel Reid and in the second by Margaret Andersen, while the quartet accompaniment was entirely fine.

Accompaniment of the same kind was furnished for "Why Do the Nations" ("Messiah"), sung by Joel Mossberg with distinction.

Mr. Mossberg appeared also in a solo

group (with piano) and created a genuine sensation with his fine voice and breadth of style. Particularly suave was the Homer "Requiem" and decidedly pleasing to the audience was a Swedish text song by Alnaes.

The Mendelssohn Conservatory Quartet, composed of pupils in the school, again appeared and once more showed that the choice of voices has been most carefully made and the training has been along thoroughly good lines. The numbers given were "The Fountain" (Bartlett), "I en somme stunder" (Ole Bull) and "Good Night" (Parks). Encores were demanded of these young ladies as, indeed, from every artist on the program. C. E. W.

— # # —

MRS. STACEY WILLIAMS' PUPILS IN
RECITAL

At her commodious studios in Kimball Hall, on last Thursday afternoon, Mrs. Stacey Williams entertained a goodly audience with a song program by Mrs. Frances Foxwell Squires and Mrs. Frances Lydston Murray, each of whom sang a fine list of solo numbers and who together delighted the audience at the close of the program with the "Flower Duet," from "Madame Butterfly."

Each singer was heard by this writer in but one group.

Mrs. Squires has a clear, lyric soprano, of considerable range and great sweetness. Her musical style is excellent and her enunciation exceptional.

"Lovers in the Lane" (Lehmann) and "To You" (Bohannon) showed great variety of attainments in the vocal art, and "The Blackbird Song" (Scott) proved to be a gem in her reading.

Mrs. Murray has a voice of somewhat lower range, being probably classed as a mezzo-soprano. Her tone is of exceptional purity and richness and her development to this date is thoroughly good and gives ample promise for the future.

She was heard in "The Little Red Ribbon" and "An Evening Song," effective bits by Gilberte, and in the well-made song "Yesterday and Today," by Spross.

Accompaniments of superior quality, such, indeed, as proved an inspiration to each singer, were furnished by William Lester. C. E. W.

— # # —

Yahr—Marie Yahr, following her big success last week in Milwaukee with the Symphony Orchestra, has been engaged for the "Requiem" (Verdi) performance by the Milwaukee Musical Society on April 5.

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Concerts will be given at the New First Congregational Church on Thursday, February 25, and Friday, February 26, at 8:15.

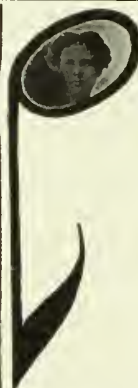
On Thursday organ numbers will be played by John W. Norton, Alice R. Deal and Arthur Randolph Fraser and on Friday by Katharine Howard Ward, A. F. McCarrell and Hugo Goodwin.



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ARTHUR RANDOLPH FRASER



HUGO GOODWIN

The quartet and choral faces for both nights will be as follows:

Mrs. Mable Corlew Smith, soprano, the Choral Union.

Miss Lucy J. Hartman, alto, the Treble Clef Choir.

Dr. Leon Jones, tenor, the Cecilian Choir.

Mr. Roscoe King, bass, the Boy Choir.

150 Singers.

The service will be played by Mr. Albert Cotsworth, who, at this time, observes the completion of ten years of service in this church as organist and director of the quartet.

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MAURICE J. MATTESON

Maurice J. Matteson, young baritone, was heard recently in a short studio recital and gave exceptional pleasure by the beautiful quality of his voice and in the ease and enthusiasm with which he accomplished his work.

Mr. Matteson is soloist in one of the Rogers Park churches and has appeared often also in concert. It is safe to say that his prestige will be a rapidly growing one and that he will be heard often and invariably with pleasure.

His voice is rich, full and vibrant, his musical style is excellent, and his enunciation is especially good.

Among the songs given by him was "The Toreador's Love Song," one which was made famous by the late Pol Plancon and which suits Mr. Matteson also to a nicety. He gave it with a fine rhythmic swing and much musical beauty.

Also, particularly good was his reading of "To the Forest," a magnificent song by Tchaikowsky, which he sang with much intelligence and effect. C. E. W.

CHICAGO ARTISTS' ASSOCIATION

The second meeting of the Chicago Artists' Association was held on last Tuesday afternoon, at the Congress Hotel. The artists were Glenn Dillard Gunn, Bettina Freeman, Sara Suttle, Rowland Leach, Gordon Campbell and Edgar Nelson.

CHAMBER MUSIC CONCERT

On Tuesday evening, February 23, the following program will be given at the Fine Arts Assembly Room under direction of Rachel Busey Kinsolving:

Sonata for 'cello and piano.....Strauss
 Allegro con brio
 Andante ma non troppo
 Allegro vivo
 Mr. Carl Brueckner and Miss Jennette Loudon
 Feldeinsamkeit Brahms
 Widmung Schumann
 Er ist's

Mrs. Marie White Clark
 Etude Chopin
 Am Springbrunnen Davidoff
 Concerto A minor Saint-Saens

Mr. Brueckner
 The World is Full of April.....Clough-Leigher
 The Star Rogers
 Chanson provencale

Mrs. Clark
 Sarabande Bach
 Gavotte

Mr. Brueckner
 Album Leaf Popper
 Mazurka

Mr. Brueckner
 O Cara Memoria Servais
 Mr. Brueckner

###

REDEEMER CHURCH

The united choirs of the Church of the Redeemer, Francis A. Mackay, organist and director, gave a program of Russian music Sunday evening, February 14. The soloists of the choir are Mrs. John Edmunds, Dorothy Elwine, Mrs. F. A. Mackay, Esther Bihl, Walter Chambers, Elmer Telford, Harry Blueker, Robert Betty and Chester Tallman.

Mr. Mackay has a finely balanced choir, and he secured some splendid effects in tone quality and phrasing. The "Magnificat" and "Nunc Dimittis," by Cruickshank, received excellent renditions. The choir led in some rousing hymn singing, and closed the service with "The Cherubic Hymn," by Gretchinoff, which was sung unaccompanied and was given a fine rendition. The attacks and phrasing of the choir deserve special mention, and the tonal quality as a whole is seldom excelled. Mr. Mackay was at the organ throughout the evening, and gave the singers the best of support.

###

OAK PARK

The following is the musical program given at the First Congregational church, Oak Park, Sunday evening, February 21:

Special soloist, Andrea Sarto, baritone.
 Organ Prelude—
 Andantino and Finale.....Wolstenholme
 Mr. Kinsey

Anthem—
 King All Glorious.....Barnby
 Response, Trio—
 Abide with Me.....Chadwick
 Offertory Solo—
 In Thee, O God, Do I Put My Trust.....Spicker
 Mr. Sarto

Sermon
 Anthem, Solo and Quartet—
 The Pilgrim's Message Craig
 Organ Postlude—
 March in F Nessler

###

Choral Club Concert—The Calvary Choral Club will give a concert, under the direction of Milon R. Harris, at Calvary Presbyterian Church, Jackson boulevard and Keeler avenue, on Friday evening, February 26, at 8:15. Besides choral numbers, there will be solos by Laura D. Earnist, soprano; H. C. Carothers, baritone, and Emil Nissen, tenor. Helen Gallup will be the accompanist.



THE SOUL OF THE EDITOR

THE SOUL OF THE EDITOR

On last Sunday afternoon, on the occasion of a valentine party given by Mr. and Mrs. Albert Borroff, some very clever entertaining was done by Mrs. Lillian Swan, who, with scissors and blank paper, made "Soul Pictures" of all present.

It is an open question as to what psychic force may be employed by Mrs. Swan or what occult agent is invoked, but whatever it may be she certainly does some wonderful guessing.

The accompanying cut represents the "Soul" of the Editor of Music News, as drawn by Mrs. Swan.

The various protuberances and appendages each one stand for definite items in his life and personality.

The reader is left to guess what most of these may be, but it is not difficult to understand the admonitory finger with the notes attached.

Mr. Watt has just completed arrangements to go to California with the Apollo Club and the elongated feet of the "Soul" are therefore easy to understand when it is kept in mind that, according to Mrs. Swan, this item stands for "a long journey."

###

A SPLENDID ACHIEVEMENT

After years of study and experiment Belle Squire has discovered a system of memorizing that is thoroughly scientific while at the same time it is rational and of easy application. From four to ten pieces can be memorized at the same time by this method and the memory is permanent. Miss Squire's studio, 522 Fine Arts Building, is a busy place in consequence of the great interest manifested in her remarkable discovery.

FOURTH PRESBYTERIAN CHURCH
ORGAN RECITAL

The constantly increasing attendance at the weekly organ recitals given in Fourth Presbyterian Church by Mr. Eric DeLamarter attests to the worth of his work. Thursday afternoon, February 11, he placed upon his program compositions by three Chicago composers, viz.: A rhapsody by Rossetter Cole, an improvisation by Lily Wadhams Moline and two of his own works, "Adagietto," a quaint, restful number, and "The Toccato," a captivating, sprightly sketch whose name bespeaks its character. The program, proving longer than was anticipated, the rhapsody by Cole was omitted and will be played next week. The program began with a symphony for organ by Widor. It is safe to record that in the interpretation of works of this kind there is no better exponent than Mr. DeLamarter. In all things his performances are characterized by cleanness and precision. When a theme is to be found he possesses the requisite skill to bring it forth, no matter how obscure, and this without disturbing the tone values or the fine balance necessary to the other parts. In this respect Mr. DeLamarter excels. The improvisation by Lily Wadhams Moline contains real charm; there is an insistent theme throughout which holds the attention and makes the number well worth a place upon the program of the concert organist. Mrs. Moline has been asked to play a number of her compositions at the Iowa State Music Teachers' convention, which meets in Waterloo, Iowa, in May.

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MUSICALE AT THE BERGEY STUDIO

When Mr. and Mrs. Theodore Bergey invite their friends to a Studio Musicale the response is always so prompt and generous that not all comers can get inside the doorway, but there is such a feeling of good fellowship and so keen a desire to hear the excellent programs always provided that nobody minds the big crowd and all are glad to get in even though the seats may all be taken.

On Saturday night, last, Mr. Bergey presented Josephine Fuchs-Ashton, soprano, in a song program, assisted by Leslie Voightmann, tenor, and Irving Engel, pianist, the latter a pupil of Mrs. Bergey.

The program opened with a long scene from "Tosca" and closed with duets from "Aida," sung by Mrs. Ashton and Mr. Voightmann, these being done with such fine operatic style and presenting such a display of vocal excellence as to please the audience very much indeed.

Mrs. Ashton sang two groups of solos besides, and proved herself the possessor of a very sweet voice and a fine personality. She understands very fully the art of individualizing and vitalizing a song and her work is full of variety and effect. Not the least important element was her clear and distinct enunciation in which factor indeed she excelled far beyond the ordinary.

"Angel of Beauty" (Schubert), and "It Was the Time of Lilacs" gave opportunity for pure lyric display. "At the Spinning Wheel" (Saar), proved to be unique in composition and piquant in delivery, and "Mein Schwesterchen" (Hugo Kaun) was also a fine piece of writing, well presented.

The last group (not heard by this writer) included "A Song of India" (Rimsky-Korsakow), "Spuk" (La Forge), "The Star," (Rogers) and the quaint "Sylvain" by Sinding.

Mr. Engel is certainly a talented young man and if he continues to improve at the same rate as during the past year he may reasonably expect to take very high rank eventually. He has much brilliance of style, much clarity in detail and an altogether good tone.

He played an "Etude," "Nocturne" and "Ballade" by Chopin, the famous "If I Were a Bird" by Henselt, and a Liszt "Rhapsodie" individualizing each one accurately and investing all of them with much charm.

SPECIAL MUSICAL SERVICE AT ST. JAMES' CHURCH

On Sunday afternoon, February 21, at 4 o'clock, will be sung a special musical service at St. James' Church, Cass and Huron streets. The choral numbers include the Righini motet "The Lord Is Great," Cruickshank's "Magnificat in G" and the "Deus Misereatur," in G, by Dudley Buck. The duet for soprano and tenor "Love Divine," by Stainer, will also be sung, and at the close of the service a short organ recital will be given by John W. Norton. The program follows:

First Movement from Sonata One Bach
Etude Symphonique Boss
Minuetto (Louis Quatorze) Shelley
Romanza Walter Keller
Grand Choeur, in B flat Dubois
Introduction to Act III of Lohengrin Wagner
Berceuse Clarence Dickinson

ILLINOIS COLLEGE CONCERT

The Illinois College of Music gave the third of a series of concerts at the Cuyler Avenue Methodist Church in Oak Park Friday evening, February 12. The artists appearing on the program were Marie Edwards, pianist-organist; Marie White Clark, soprano; Edna Reiner Marshall, reader; Mrs. A. L. Preiser, accompanist; A. L. Preiser, violinist; C. W. Edwards, pianist.

Miss Edwards opened the program with a group of organ numbers, "Fanfare," Lemmens; "Minuet," Boccherini; "Burlesca e Melodia," Baldwin. The "Fanfare" and the "Minuet" were especially well liked and played with splendid effect and fine display of musicianship. Later Miss Edwards gave piano numbers by Leschetizky, MacDowell, Schulz-Evler. The Leschetizky number was dashed off with an abandon that was very effective. Three MacDowell numbers, "From a Fisherman's Hut," "From Long Ago," "Concert Etude," made a deep impression. Miss Edwards has technique, a fine sense of rhythm, and she gets a tone that is colorful and of good quality and carrying power. The playing of the MacDowell numbers might well be taken as an example. The Schulz-Evler number was given a brilliant reading.

Mr. Preiser was heard in the Gounod-Preiser "Serenade" and the "German Dance," Dittersdorf. The "Serenade" was played with a fine style and beauty of tone that won him much applause. The "German Dance" was played with an abandon that was very captivating and heartily enjoyed.

The trio, Miss Edwards, organ; Mr. Preiser, violin; Mr. Edwards, piano, gave some excellent playing of numbers by Liszt, Fesca, Kretschmar. The Liszt and Kretschmar numbers were especially well done. Mrs. Marshall gave some humorous readings that gave much pleasure and were well received. Marie White Clark, soprano, has a voice of good quality and range. She was heard in Ware's "Sunlight Waltz," "Down in the Forest," Ronald; "A Spirit Flower," Campbell-Tipton. Mrs. Clark sings with much ease and her renditions of "The Spirit Flower" and the "Sunlight Waltz" were very commendable.

FRANK VAN DUSEN

Mr. and Mrs. Frank Van Dusen entertained Mr. Van Dusen's pupils at a studio valentine party on Saturday evening, February 13. The studio was very beautifully and appropriately decorated for the occasion and a short musical program was presented. The pupils who played were Misses Idorna Newmark, Margaret Hughes, Clara Vollendorf, Ruth Liljegen, Grace Elizabeth Graham, and Mr. Marne Larson. In addition to the musical program, Miss Marion Robb gave a reading of the "Courtship of Miles Standish" with a musical setting composed by Marne Larson, one of Mr. Van Dusen's pupils, with Mr. Larson at the piano. Also Miss Bonnie Laurine Beaumont gave a few splendid readings. At the close of the musical program the young folks enjoyed a dance.

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CONSTANCE PURDY

Constance Purdy, the American singer of Russian songs, has just returned from a trip to several cities of the middle west. In St. Paul, where she gave a recital of Russian songs before the Schubert Club in the series with Julia Culp and Katharine Goodson, she met with what the Daily News of



CONSTANCE PURDY

that city called "enthusiastic appreciation." The critic of that paper further says, "Miss Purdy possesses a splendid voice and brought to her performance a thorough understanding of the spirit of Slavie music that added much to its musical excellence."

Following this gratifying appearance, for the Schubert is one of the three largest musical clubs in this country, Miss Purdy had the unusual and delightful experience of singing for the Sisters of the Visitation Convent in St. Louis. Not only is St. Louis Miss Purdy's home city, but the Convent of the Visitation was her home for many years and to the excellence of the musical training which she received there she attributes much of her present success. The occasion was entirely informal, but in spite of the few hours' notice, an audience of more than two hundred had been assembled to hear the program of Russian songs, sung partly in their original text and partly with the singer's own fine translations. On the same day Miss Purdy had the experience of losing one engagement through a conflict of dates, and of immediately booking another for the opening of next season. The ability to give a convincing interpretation of the Russian songs is so rare and Miss Purdy's power is becoming so widely acknowledged that she is already receiving many inquiries for dates for next year.

After a private recital in Indianapolis Miss Purdy hastened back to New York to keep her engagement to sing at a matinee of Russian folklore and song given at the Berkeley Theater. The entertainment was for children, and was given for the benefit of the American Hospital at Petrograd. Consul-General M. Oustinoff, Prince Pierre

Troubetzkoi and Charles R. Crane were among the patrons and those present in the large audience, which included many grown-ups. Through an accident to the engine, Miss Purdy's train was so delayed that she reached New York only two hours before the opening of the program. But in spite of weariness she was able to fulfill her part of the program, which consisted in her inimitable rendering of some of the Nursery Songs of Moussorgsky, and sang with her accustomed charm of voice and diction.

MABEL HELEN ROGERS ACTIVITIES

Miss Mabel Helen Rogers, harpist, has filled a number of splendid recital engagements during January, winning her usual well-merited success. The following speaks for itself:

January 6—Consecration service of Walter Taylor Sumner, D. D. Was ordained bishop of Oregon at Cathedral SS. Peter and Paul.

January 8—Played for Modern Woodmen of America, at Corinthian Hall, Masonic Temple, "Reverie," by Lebano, and "Andante," by Parish-Alvars. Numerous encores.

January 11—Played for Normal Park Chapter, O. E. S., installation (public), "Dance De Sylph," by Godefroid, and "Española," by Tedeschi. Encores.

January 14—Played at Forestville Chapter, O. E. S. installation (public), "Priore," by Hasselmans. Encores.

January 18—Played at Lutheran Ladies' Seminary, Red Wing, Minn.

January 19—Played at Immaculate Conception Academy, Davenport, Ia.

January 29—Played at Logan Square Auditorium, under the auspices of the Friday Night Club, "Ballade," by Zabel, and "Impromptu," by Tedeschi. Encores.

February engagements are announced as follows:

February 18—Reception at the home of Mrs. William C. Hazzard, 6351 Kimbark avenue. (Just the harp program.)

February 22 (afternoon)—Washington's Birthday program, at Englewood Woman's Club, Englewood Masonic Temple.

February 22 (evening)—Normal Park Chapter, O. E. S., Englewood Masonic Temple.

February 25—Woodlawn Woman's Club Choral Society. Mr. Gustaf Holmquist also soloist.

At Red Wing, Minn., and Davenport, Ia., the entire program was given by Miss Rogers, and was as follows:

Haïpe Eolienne	Godefroid
Andante	Parish-Alvars
Priere	Hasselmans
Petite Etude	Rogers
Gnomentanz	Rogers
Southern Fantasie	Smith
Scotch Airs	Smith
Irish Airs	Smith
Marche Solennelle	Gounod
Harp and Piano	
Fantasie	Korarovic
Espanola	Tedeschi
Ballade	Godefroid
Reverie	Godefroid
Ballade	Zabel
Home Sweet Home	

Numerous encores and repetitions.

Northwestern University—Leon L. Iltis, piano, and Robert C. Long, baritone, will give a program at the University School of Music this (Friday) evening.

Kreisler—Fritz Kreisler appeared at the Auditorium on last Sunday afternoon to a somewhat smaller audience than at the time of his first concert.

Foerster—Anton Foerster, formerly well known pianist in Chicago, died in Germany last month.

MABLE CORLEW-SMIDT

The first part of the program consisted of a group of songs by Mrs. Mable Corlew-Smith, who is a well-known Chicago singer and who is the possessor of a wonderfully rich and perfectly placed soprano voice. Her range is exceptional and of exquisite quality; her high tones clear and sweet and most pure, while her low voice is remarkably rich and full. It would be difficult to say which of her numbers was enjoyed the most, as each received hearty applause, and after several numbers she graciously responded with encores. However, nothing more artistic could be asked than her exquisite singing of "I Know That My Redeemer Liveth." With every note under perfect control, she sang with such individuality and charm that she delighted her audience throughout the entire program.

The cantata by the club was excellently given. The dramatic phrases were brought out with force and were well attacked, while the pathetic parts were well shaded and intelligently rendered. Mrs. Smidt's interpretation of this work was most beautiful. She colored the dramatic phrases brilliantly, while the more mournful phrases she sang with much pathos.—Wheaton Illinoian.

The program, which was unusually fine, was in two parts, the first being several groups of songs by Mrs. Smidt and the second a cantata by the Orpheus Club. Mrs. Smidt has a soprano voice of rare and beautiful quality, and that, combined with her personal charm and very gracious manner, immediately won her audience, and each number was applauded with enthusiasm and many encores. Her opening number, "I Know My Redeemer Liveth," from the "Messiah," was unusually well done. The first group of songs was delightful, and was composed of "Morning," by Speaks; "The Plaint," by Brown; "Sacrament," by MacDermid, and "Welcome Song," from Cadman's "Morning of the Year." The second group was "Sing to Me, Sing," by Homer; "Flower in the Crannied Wall," by Mrs. Mason, and "Thought Fancies," by Jones. The Homer number was especially enjoyed and enthusiastically applauded by the audience. Both groups were beautifully done, and showed to good advantage Mrs. Smidt's splendid voice, good interpretation, her beautiful high tones, and equally beautiful low ones, which are almost of contralto quality.—Wheaton Progressive. (Advertisement.)

JOHN RANKL

Some press comment on the work of Mr. Rankl:

Mr. Rankl of Chicago delighted his audience, which evidenced its appreciation by repeated encores. He sang for encores "Heinrich der Vogler," by Loewe, and "Du bist wie eine Blume." This latter is one of the great heart songs of the German nation, and Mr. Rankl was able, even singing it in the German, to convey its power and feeling to the audience.—Kentland (Ind.) Democrat, February 5, 1915.

Part two was opened by a group of songs by Mr. John Rankl of Chicago, a leading bass-baritone of that city, and he so captivated the audience that his numbers were almost doubled; one encore being in German. He possesses a remarkable voice, and one that is pleasing to the ear of even the uninitiated.—Newton County (Ind.) Enterprise, February 4, 1915. (Advertisement.)

MR. BORROFF ENTERTAINS

Mr. and Mrs. Albert Borroff entertained the pupils of Mr. Borroff at their home on Sunday afternoon at which time a charming program was provided by Miss Bertha Hart, Mr. Borroff, Miss Gertrude Hemken, reader, and a number of pupils in the Borroff class.

GUSTAF HOLMQUIST

Some recent comment:

Mr. Holmquist, whose appearance has long been anticipated, again proved his skill and musicianship. His voice, with its rich, mellow beauty, enabled one to forget the vocal gymnastics which are so often made most prominent, impressing upon the mind the real beauties of the work. Especially impressive were the arias "But Who May Abide" and "The People That Walketh in Darkness," while the famous "Why Do the Nations" was rendered with apparent ease, notwithstanding its tremendous requirements in dynamic and vocal technique.—Brookings, S. D. (Advertisement.)



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BENEFIT CONCERT AT AEOLIAN HALL FOR THE ORPHANAGE OF THE FRANCISCAN NUNS

"Acknowledged Queen of the Piano" is the legend upon Mme. Germaine Schnitzer's card in what a certain New York journalist calls the famous New York Section of Music News, and acknowledged Queen of the Piano was the verdict heard upon all sides on the evening of February 8, when Mme. Schnitzer proved once more how thoroughly and deeply her master, Pugno, had divined the extraordinary qualities; the astounding gifts of his peerless artist-pupil, then but a mere child.

Audible comments ran through the auditorium of Aeolian Hall; for there were many music-lovers to whom Schnitzer's name spelled magic in that large audience assembled in the boxes, the balcony, the parquet and even on the stage.

One hypercritical man who is captious and fastidious in his criticisms whispered to me: "There is an indescribable something in this woman's playing which makes her own the rarest art in the world."

One aged Irishwoman (and the Irish-Americans of New York were in the majority in the audience that evening), said to her meekly-acquiescing husband (at least they represented the Darby and Joan idyl) in a decided but here untranslatable brogue: "Now who would ever think she could make all that foine music with those little white fingers she's got."

One girl (evidently an earnest piano student) said to a mature, elderly woman: "Oh! I shall dream of that wonderful wrist movement forever."

Four black-robed priests sitting in a row seemed as though hypnotized by Mme. Schnitzer's powers; spell-bound they sat as if entranced as she made her smiling exit. The applause was the murmurous kind of people deliciously stunned, who had seen a vision.

Mme. Schnitzer looking spirituelle as an angel, all in white net and maline embroidered with rhinestones and pearls and great ropes of pearls engirdling her waist, was a vision of loveliness as she appeared; seeming to float across the stage light as thistle-down-made flesh.

She seemed in exuberant spirits and literally made the piano speak; especially in her earnest, virile, fiery interpretation of Liszt's "Venezia e Napoli," into which she infused something of that demoniac force and impulse she exhibits upon occasion, and whose possession so abundantly irradiates with glow her renditions of works de-

manding the full flowing, sweeping technique of the master pianist; what G. Bernard Shaw might aptly name the "super-pianist."

Her filigree-like delicacy of touch; the lacy flutter of notes (sunshine coquetting with the forest leaves), was happily contrasted in Staub's "Sous Bois," which might have given a poet the stimulus for an ode to the glades and vales.

Mme. Schnitzer played two etudes of Chopin in the opening of the first group, and played them with a chaste yet richly diversified fancy.

Saint-Saens' "Toccata" concluded the first group and it too was eventuated in never-to-be-forgotten style. A request number, it must have given intense satisfaction to those in the audience whose preference it was.

The great pianiste was applauded to the echo, and applauded again until she consented to play encores.

Her floral gifts were very beautiful, varying from a bunch of Parma violets to a huge laurel wreath (almost as tall as the young artiste herself), tied with long streamers of white satin, hand-painted by the nuns with words of love and appreciation.

Mme. Marie Narelle, the soprano loved of all Irish hearts, opened and closed the program with groups of songs by Brahms, Durante, Gounod, Dvorak, sung in German, French and Italian; English songs by Haydn, Mrs. Beach, Mrs. Salter and Mrs. Heckscher; and Irish songs familiar and beloved by an audience whose appreciation extended throughout the soprano's program and her several encores.

Mme. Narelle excelled herself in the great aria from Tchaikovsky's "Jeanne d'Arc." She sang with deep devotion and a dark and potent power that put her easily in the very front rank of dramatic singers.

In the "Cry of Rachel" (a request number) she again demonstrated the unusual type of vocal gifts she owns; the depiction of frenzied anguish and despair.

Deeply dramatic also was the singing of Schubert's "Die Allmacht." The "Prin-temp" of Gounod and the fetching "Danza" of Durante showed a different side of the vocalist's talents, and she was arch or coy, and tender or sentimental in the Irish songs. Mme. Narelle was the recipient of many flowers.

Miss Kathleen Narelle played admirable accompaniments.

At the close of the program Corporation Council of the City of New York John J. O'Brien made an address of appreciation

CARL FLESCH

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in felicitously chosen words. He spoke as follows:

"Ladies and Gentlemen: In behalf of the Franciscan Sisters of West Hoboken, I desire to express their deepest appreciation of the kindness of the artistes, Mme. Narelle and Mme. Schnitzer, who have out of the abundance of their talents gratuitously furnished us such a delightful entertainment tonight, and of the kindness and of the unstinted effort and zeal of Miss Katherine Hoey, whose work led to this achievement, and of Mr. and Mrs. James Kerrigan, through the generosity of whose family the ground for the present orphanage was secured, let me thank you a thousand times, you, whose generosity has made possible the result of tonight's gathering, which measured in round numbers means one thousand dollars for the work of mercy carried on by the sisters.

"This result speaks volumes for your kind, responsive spirit. The years 1914 and 1915 will go down in history for their matchless record of want and woe, distress and despair at home and abroad. The calls for help have been many, and in our own metropolis you and all your friends have felt this winter the constant demand or appeal for assistance. Hence your aid and assistance extended to the orphans is all the more worthy in that it has come out of purses already well drained.

"The sisters, whose work is supported by the daily appeals which they make from home to home, well understand how you, overwhelmed by requests, have not allowed their own call to go unanswered and you have their enduring gratitude.

"I would convey the same word to the artistes who have made the evening a memorable occasion, and further assure them that they have the sisters' best wishes for their continued professional success as well as their sincerest prayers."

Miss Katherine A. Hoey, sister of the Hon. James J. Hoey, was the chairman of the financial and entertainment committees, and to her efforts and the magnetic attraction of the artistes, is due the collection of over \$1,000 for the orphanage.

A large contingent of the audience flocked to the spacious artist room to meet the artistes. Among those were Hon. James J. Hoey, the Misses Hoey, Messrs. Harry Currie of the New York Central railroad; Dr. Leo Buerger, a well known New York surgeon and husband of Mme. Schnitzer; Mr. Sylvester Rawlings, music critic of the Evening World; handsome Mr. MacSweeney, John MacCormack's right-hand man; Corporation Counsel O'Brien, Warren Baldwin, C. D. Gibson, Reginald Narelle, Misses Eva Mylott, Hilda Aiken, Rita Narelle, Mrs. Sophie Baldwin, Mr. and Mrs. Penbross, Misses Martha Neuman, Cherry Steers, Mr. I. Prival and many others, including Mrs. Richard Watson, of Flushing, and about fifty more.

"The Norse Maiden's Lament."

A few measures of this captivating song will adorn the front page of the next issue of Music News. The song is rather short and lends itself admirably to groups or encores.

In itself it constitutes a note of difference, and has an unusual effect upon the listener. Its unusualness is helping to make it known in all parts of the land, and to

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render the name of Celeste D. Heckscher one to be considered as typical of the very, very best in American music.

Upon one of the occasions that I saw the late Lillian Nordica—before her departure for the Australian tour—I brought to her notice the songs of Mrs. Heckscher. The diva was immediately interested, and promised to add the collection to her very large, yet choice repertory.

Mme. Nordica was not only a great singer; she was also endowed with excellent musical taste and knowledge, and quick apprehension of the vital points of a song. As I played for her the accompaniment of the "Norse Maiden's Lament" on the fine grand in her beautiful music room, she practically read the ballad at sight, stopping me at times and exclaiming: "I will sing it thus," or, "This is a phrase to be emphasized." She said, too, "I love the song; it is a gem."

Mrs. Heckscher has distinguished herself by the composition of her remarkable suite, "The Dances of the Pyrenees," scored for full orchestra; by her suite for piano and violin, entitled, "To the Forest"; by her opera, "The Flight of Time," which promises to make a new standard for the progressive woman in music, and to force the world to recognize the fact that there is no sex in art or music.

Caruso and Germaine Schnitzer at the Second Biltmore Concert

Mr. R. E. Johnston, the well known and greatly esteemed impresario, is a man of quick intuition and resourcefulness. When Mr. Godowsky, who had been announced as one of the artists to appear with that brilliant star of the Metropolitan Opera House, Enrico Caruso, on the Biltmore Thursday morning recital, decided he was

too great a man and pianist to endure being overshadowed by the extra publicity given to the eminent tenor's only appearance in concert this season, and could not possibly play under the circumstances, Mr. Johnston recalled to mind the fact that one of the world's "five or six" great pianists (to quote several New York dailies) was in the city—that Germaine Schnitzer, if she could be secured, would prove a drawing card more than well worth while. Mrs. Schnitzer, an admirer of Caruso's singing, expressed her willingness to ap-

this reviewer or that, else art is a dead letter to us as individuals and as integral parts of an intellectual-musical whole) no pianist stands higher in my esteem than de Pachmann, and when I bracket Mme. Schnitzer in my mind with the subtle Vladimir, I am paying her the highest compliment it is in me to give.

The audience felt her magnetism, and her recalls were numerous and flattering, and her encores given with the amiability of an artless being. In whatever she played one felt the fine, logical, introspective spirit wedded to the subtle poesy of a versifier in harmony.

Mr. Caruso was heard in several groups of songs and many encores. His closing number was the first part of the aria for the tenor from Meyerbeer's "L'Africaine": "Paradiso."

All his solos were warmly applauded; the enthusiasm of a Caruso audience was unrestricted, and the encores insisted upon by the singer's inevitable train of admirers.

Perhaps his most welcome and interesting offering was a song by Leoncavallo—a little gem by that composer of many gems, who as yet is known only in this country by his popular "Pagliacci."

Mme. Marie Rappold of the Metropolitan Opera House also sang several groups of songs.

Miss Isabel Hauser as Hostess

Miss Isabel Hauser entertained a party of ten on the evening of February 12 in her handsome apartment in the Apthorpe.

The guest of honor was Mme. Germaine Schnitzer, who looked very charming in a gown of white charmeuse and silver spangled net, with garlands of small silver buds and foliage.

After the dinner the hostess played several selections, a Chopin etude and the less well-known but beautiful prelude in G by Tchaikowsky.

The women were all beautifully gowned. Miss Hauser wearing a French creation of pink with white jeweled net. Among the guests were Mr. and Mrs. O. D. Mills, Mr. and Mrs. Jungen, Miss Morone, Dr. Leo Buerger, husband of Mme. Schnitzer; Mr. Alex Saslavsky, concert master of the New York Symphony orchestra, and Mr. and Mrs. Stephen F. Gitterman.

The Third Biltmore Morning Musicales will take place on Friday morning, February 26. On this occasion Mme. Frances Alda, soprano of the Metropolitan Opera House; Mr. Fritz Kreisler, violinist, and Mr. Giovanni Martinelli, tenor of the Metropolitan Opera House, will appear.

Mary Garden sailed for Europe on the steamship Adriatic February 10. Before her departure, she made a contract with R. E. Johnston to return to America next October for a series of concerts, and her first appearance in this city will be at the Biltmore Friday Morning Musicales next fall.

Miss Minnie Tracey, soprano, and Elena de Olloqui, pianist, will be heard in a joint recital program at the MacDowell Club, on the afternoon of March 1. Miss Tracey will sing a number of Scandinavian and modern French songs.



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pear at practically a moment's notice, and received not the least applause vouchsafed the trio of artists on the program.

The place was the great ballroom of the Biltmore, the time a Thursday morning of February 11, and add thereto a group of piano solos the young virtuoso had played a few evenings before in Aeolian Hall, plus Schubert's "March Militaire," given with dash, brilliancy and a conquering display of consummate dynamics. Mme. Schnitzer knows and in knowing proved her feeling for fine climaxes. The more one hears of her art, the more one realizes that she has an absolute knowledge of her own artistic gifts and the powers, greatness and limitations of the piano; and knowing these she establishes a delicious entente, a reciprocity as it were. Something like the alliance of that wizard of pianistic wizardry, de Pachmann's spirit with the piano's spirit. As far as I am concerned (and each of us is his own critic whether we pin our faith to

People & Events

OLITZKA IN THE WEST

Mme. Rosa Olitzka, the Russian contralto, who for ten years sang leading roles at the Metropolitan (New York) and Covent Gardens (London) is now devoting her time to concert work. She sang in Denver recently to an audience of 3,500 in the Auditorium. It was her first visit to Denver since her appearance there last February, when she gave a big benefit concert to raise funds to send the members of the stranded Canadian Opera Company back to New York. Mme. Olitzka received such an ovation as must have satisfied her of her place in the hearts of the people of Denver. Few artists have ever aroused such enthusiasm and she was immediately engaged for two concerts in that city in the spring.

At Salina, Kas., Mme. Olitzka was obliged to promise that she would return and give another concert in April. Mr. William Adair, the manager of the Newton (Kas.) Festival came over to Salina to hear Mme. Olitzka sing and engaged her at once for his spring festival. At the State University at Lawrence, Kas., where this artist appeared last Monday, Dean Skilton of the music department said: "In the history of this institution no artist has ever created such a profound impression and aroused such enthusiasm."

MRS. MARIE YAHR

Some comment on the great success of Mrs. Yahr with the Milwaukee Symphony Orchestra reads as follows:

Mrs. Marie Schorse Yahr possesses a rich contralto, full of warmth and color, that grows on the listener. Mrs. Yahr sang the aria "Ihr Baalspriester," from Meyerber's opera "Der Prophet." Mrs. Yahr's personality aided greatly in her expression, and the applause which followed her performance elicited two encores.—Milwaukee Journal, February 10, 1915.

Mrs. Marie Schorse Yahr, a home artist, was one of the soloists, and a Milwaukee audience had every right to be proud of her. Although Mrs. Yahr has recently been living in Chicago, Milwaukee will naturally insist upon regarding her as home talent. Her singing was a delight and a surprise to hundreds of people who had no idea that she had developed into a concert artist of such excellent ability.

RICH CONTRALTO

Singing the aria from Meyerber's "The Prophet," Mrs. Yahr disclosed a contralto voice of gloriously rich quality, the tones of organ-like opulence. And this vocal wealth is directed by dramatic ability and intelligence that give an air of supremacy to the singer's art. Besides, nature has furnished this singer with a comfortable endowment of ease and poise and graciousness, all of which helped to set off her art.—Milwaukee News, February 10, 1915. (Advertisement).

Nichols—John W. Nichols, tenor, has a very busy time these days filling special Sunday afternoon engagements, besides doing solo work in his own church. A few Sunday evenings ago he sang Mathieu's "Conversion" in St. James' Church, Brooklyn. Last Sunday afternoon he took part in a special service at St. Paul's Chapel, Columbia University, under the direction of Walter Henry Hall. Next Sunday he goes to New Haven, Conn., to sing at St. Thomas'. He has been to New Haven once a year for a number of seasons to sing at special Sunday afternoon recitals which are given in St. Thomas'. On April 29 he sings with the Chicago Mendelssohn Club.

MR. EDDY'S PROGRAMS

Clarence Eddy played the following splendid programs:

February 2—De Land, Fla.

Concert Prelude on a German Chorale..... William Faulkes
Song of Sorrow (new)..... Gordon Balch Nevin
Will o' the Wisp (new)..... Gordon Balch Nevin
Third Sonata in E major, Op. 43 (new)..... Rene L. Becker
Prelude—Andante maestoso
Adoration—Adagio sostenuto
Finale—Toccata, allegro vivo
Boatman's Song on the River Volga..... Anon
Vorspiel to Lohengrin..... Richard Wagner
(Arrangements by Clarence Eddy)
Fantasia on My Old Kentucky Home..... J. E. W. Lord
At Evening (new)..... Ralph Kinder
Jubilate Amen (new)..... Ralph Kinder
Rondo—Soeur Monique..... Francois Couperin
Toccata and Fugue, in D minor..... Johann Sebastian Bach
Nuptial Song..... William Faulkes
Nuptial Benediction..... J. Frank Frysinger
(Dedicated to Clarence Eddy)
Toccata in F Major..... Thomas J. Crawford

February 4—St. Petersburg, Fla.

Concert Prelude on a German Chorale..... William Faulkes
Song of Sorrow (new)..... Gordon Balch Nevin
Will o' the Wisp (new)..... Gordon Balch Nevin
Third Sonata in E major, Op. 43, (new)..... Rene L. Becker
Prelude—Andante maestoso
Adoration—Adagio sostenuto
Finale—Toccata, Allegro vivo
Boatman's Song on the River Volga..... Anon
Vorspiel to Lohengrin..... Richard Wagner
(Arrangements by Clarence Eddy)
Vocal Solo—Mrs. F. A. Wood
Fantasia on My Old Kentucky Home..... J. E. W. Lord
At Evening (new)..... Ralph Kinder
Jubilate Amen (new)..... Ralph Kinder
Rondo—Soeur Monique..... Francois Couperin
Toccata and Fugue in D Minor..... Johann Sebastian Bach
Nuptial Song..... William Faulkes
Nuptial Benediction..... J. Frank Frysinger
(Dedicated to Clarence Eddy)
Toccata in F Major..... Thomas J. Crawford

February 5—Gainesville, Fla.

Concert Prelude on a German Chorale..... William Faulkes
Song of Sorrow (new)..... Gordon Balch Nevin
Will o' the Wisp (new)..... Gordon Balch Nevin
Third Sonata in E major, Op. 43 (new)..... Rene L. Becker
Prelude—Andante maestoso
Adoration—Adagio sostenuto
Finale—Toccata, Allegro vivo
Boatman's Song on the River Volga..... Anon
Vorspiel to Lohengrin..... Richard Wagner
(Arrangements by Clarence Eddy)
Fantasia on My Old Kentucky Home..... J. E. W. Lord
At Evening (new)..... Ralph Kinder
Jubilate Amen (new)..... Ralph Kinder
Rondo—Soeur Monique..... Francois Couperin
Toccata and Fugue, in D minor..... Johann Sebastian Bach
Nuptial Song..... William Faulkes
Nuptial Benediction..... J. Frank Frysinger
(Dedicated to Clarence Eddy)
Toccata in F Major..... Thomas J. Crawford

Johnston—Clifford Johnston, tenor, appeared with much success at a concert given at Wesley Hospital on Saturday afternoon, February 6. Mr. Johnston is a new addition to the list of Chicago tenors, and will be heard from. He is soloist at the First United Presbyterian Church at present.

A GENTLE ADIEU

It all happened in Upsals, Sweden, during the early days of Wilhelmj's artistic career. The young artist was greeted by a handful of music lovers, to whom he gave his very best, sadly surveying his meagre audience in the pauses.

The following morning the press heralded him as one of the greatest artists of his age. This late arrival of publicity brought hundreds of music lovers to the railroad station to bid him farewell. Wilhelmj was deeply touched by their imposing number and outbursts of enthusiasm, and expressed his sentiments in the following words:

"Friends, I thank you heartily and can assure you that next time I visit your city I will give my concert here in the railroad station and not in your concert hall."—From Helen Ware's "Scrap Book."

Doelling-Lund—Mae Doelling, piano, and Rene Lund, baritone, will give a joint recital at the Fine Arts Theater on March 7.

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Misses Emma Lipp and Marion Blair displayed remarkable talent in their joint recital at the Country Life Permanent Exposition, Saturday afternoon, January 16. Both of these girls are members of the Artist Students' Class, personally conducted by Mrs. A. M. Virgil, and have been doing very intelligent work.

Upon the solid foundation of a practical fluent finger technic, Mrs. Virgil has built up their splendid tone and knowledge of the pedal, and last, but not least, she has inspired them with a sincere appreciation of the compositions studied. It was a notable achievement for each one of the young pianists to render sympathetically and effectively such a long list of widely different numbers.

Between parts one and two Mrs. Virgil delivered a short, concise lecture upon technical points of interest, including the use of the Tekniklavier as an aid to studying rhythm and velocity and memorizing of pieces. Misses Lipp and Blair played several exercises showing the results of this study.

The audience was enthusiastic in the expression of its approval, and applauded without stint.

The program was as follows:

Polonaise	MacDowell
Emma Lipp	
Recollections of Home.....	S. B. Mills
Concert Polka	Bartlett
Marion Blair	
Liebestraume	Liszt
Spring Night	Schumann-Liszt
Emma Lipp	
Funeral March	Chopin
Rhapsodie, No. 4.....	Liszt
Marion Blair	

Five Minutes' Talk.....Mrs. A. M. Virgil
Subject: "The Value of Practice Instruments in Piano Study." Illustrations by Emma Lipp and Marion Blair, on two "teks" (practice instruments), velocity varying from 600 to 1,152 notes per minute.

Romanza Passionato.....Mrs. A. M. Virgil
Black Key Etude.....Chopin

Emma Lipp
Nocturne (for left hand alone).....Scriabine
Staccato Etude.....Rubinstein

Marion Blair
Nocturne.....Chopin
Rhapsodie, No. 10.....Liszt

Emma Lipp

LEO ZELENKA-LERANDO

Some recent press comment:

Leo Zelenka-Lerando is composer as well as artist, as his splendid playing of his own "Improvisation" demonstrated. His appearance on the program gave a pleasure as marked as it was rare, because harpists are so infrequently heard on programs given here. An ensemble number, "The Smile of Spring" (Fletcher), creating heartiest applause, closed the program.—Jackson Citizen Press.

Leo Zelenka-Lerando, the harpist, gave a demonstration of that much-written-about but rarely heard instrument's possibilities. Easily called the masterpiece of his program was the Russian nocturne, a selection which best displayed the musical powers of the instrument. Hearing it one could realize the hold which it is said to have possessed, in the early days of instrumental music. This was heightened by the impressions following his playing of "Old Black Joe." The program would have suffered a decided loss with his contributions omitted.—Jackson Patriot.

Leo Zelenka-Lerando, harpist, captivated his audience. The naturally soft and rich tones of the harp were made richer and sweeter under his magic touch, and as the artist went through his several numbers, the audience was almost breathlessly silent.—Owasso American.

Leo Zelenka-Lerando, a noted harpist, who has received much applause in the cities of Europe, first rendered a "Fantasie," by Saint-Saens. His playing is marvelous and he was repeatedly encored. Among other selections were a improvisation by Mr. Lerando and a Russian nocturne by Joseph Klicka.—Owasso Evening Argus. (Advertisement.)

IN BRIEFER FORM

Hall—Edythe Pruyn Hall was accompanist for Frances Carey Libbe at the Athletic Club on February 14.

Claussen—Mme. Julia Claussen, contralto of the Chicago Grand Opera last year, appeared with the Symphony Orchestra last week.

Sinai Temple—The fifteenth concert by the orchestra will be given at Sinai Temple Sunday evening, February 21. Miss Nellie Wulfe, violiniste, will be the soloist.

Tenney—The Lewis Institute will present a pageant at the Auditorium on February 26, the music to be under direction of George L. Tenney.

Orchestra Concert—At Myrtle Masonic Temple the eleventh concert of the series under George Dasch will be given this evening with Alexander Zukowsky, violin, as soloist.

Western Conservatory—At the Western Conservatory in the Mallers Building a program will be given by pupils of Mr. Scott and Mr. Owens on Tuesday evening, February 23, at 8.

Cosmopolitan School—The Cosmopolitan School offers an ensemble program by pupils at the Auditorium Recital Hall this (Friday) evening and tomorrow at 2:30 pupils of Vivian Scott and other teachers will appear.

Moline—Lily Wadhams Moline officiated at the organ in the Grace M. E. Church Thursday evening during a contest between Grace Church and Wesley M. E., playing the "Fanfare," by Lemmens, and "The Deserted Farm," by MacDowell, for encore.

Ballman—Sunday afternoon a popular concert will be given by the orchestra under the direction of Martin Ballman. The soloists will be Ralph Ginsburg, violinist; Miss Jean White, soprano; Miss Grace Desmond, pianist; Miss Sophia Ginsburg, accompanist.

McCullough—Edith Ayers McCullough has taken the position of soloist in the First Church of Christ, Scientist, Oak Park. She sang at a Nakama Club entertainment at the residence of Mrs. Louis E. Yager on Thursday evening.

Scofield—Julia Flaville, a pupil of Mrs. W. C. Scofield, will be soloist at a musicale and reception given this (Friday) evening at the residence of Mrs. Ellis Kirk Kerr in Oak Park. She will sing an Ardit number and a group of English songs.

Civic Music—February 21, Sherman Park, 3:30; Commonwealth-Edison Orchestra, Hamilton Park, 3:30; Minnie Fish, Griffin, Emmeran Stoeber and Leroy Shields, Goldstein Park, 3:30; Pauline Meyer, Eva Edwards and Hans Dressel, Dvorak Park, 8:00; chorus under direction of Albie Sladek.

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COLUMBUS AND CENTRAL OHIO

Fritz Kreisler appeared at Memorial Hall Monday evening, February 8.

Mrs. H. H. A. Beach, American pianist and composer, and Miss Marcella Craft, soprano, appeared February 9 in a joint recital which was well received by Columbus people.

Mrs. Wilbur Thoburn Mills gave an organ recital in the new Central Presbyterian Church in Zanesville recently.

The Minneapolis Symphony Orchestra will be at Memorial Hall February 25.

Professor K. H. Eschman, director of the Denison Conservatory of Music, has arranged a series of seven recitals to be given this spring. The feature of the series will be the annual May festival May 19 and 20.

The Wittenberg College Glee Club gave a successful concert at Trinity Lutheran Church in Springfield February 3.

It is probable that Evan Williams will appear at Mt. Vernon as soloist in the May Festival. A guarantee fund is being raised.

The Oberlin College Glee Club will give the annual home concert Saturday night, February 13.

Rebecca Davidson, concert pianiste of New York City, appeared on the Ohio Wesleyan School of Music series February 4. In recent years Miss Davidson has appeared many times with the Damrosch orchestra.

The four operas given in Columbus by the San Carlo Company were triumphs in every way. Fortune Gallo, the general manager, has shown remarkable ability in piloting such an exceptionally talented company through a strenuous season. Mme. Edvige Vaccari and Angelo Antola were the general favorites. "Lucia di Lammermoor," "Cavalleria Rusticana," "Pagliacci," "Tales of Hoffman" and "Aida" were the operas enjoyed. The company also appeared in Dayton, Springfield, Akron, Canton and other Ohio cities.

Maggie Teyte sings at Memorial Hall February 16 on the Lacey Quality series.

Franklin Riker, New York tenor, will sing at a St. Valentine's tea at the Lazarus Restaurant Saturday afternoon, February 13.

The Ohio State University Glee Club, under the direction of Professor A. R. Barrington, will give a home concert February 12.

The Ziegler-Howe Concert Company of Columbus is under contract for a several weeks' Chautauqua tour next summer for the Redpath-Brockway Company in Pennsylvania. The members of this company are Franc Ziegler, violinist; Charles T. Howe, flutist; Thomas E. Griselle, pianist, and Albert Armbruster, cellist.

"The Influence of the Folk Song" is the theme of a series of illustrated lectures being given by Dr. Alexander S. Thompson, director of the college of music in Ohio University at Athens.

Miss Katherine Gleason, assisted by Mrs. Arthur G. Ellis, appeared at Memorial Hall Sunday afternoon, February 7, at the Women's Music Club municipal concert series.

Bohumir Kryl and Company of Chicago are to begin an Ohio tour Monday, February 15. Josephine Kryl, violinist, and

Marie Kryl, pianist, are two talented members of this company.

Thomas E. Griselle recently joined the J. Walter Wilson Company, as pianist, for a ten weeks' tour of central and western states.

Dr. Kunwald and the Cincinnati Symphony Orchestra will play February 15 at the Hartman Theater when Miss Helene Pugh makes her debut as concert pianiste.

The Princeton Players, featuring Dollie McDonnell, have been enjoying great successes in Warren, Youngstown, Niles and other Ohio cities.

Saturday evening, February 6, a piano-forte recital was presented by several pupils of Mrs. Lucille Pollard Carroll at her studio, 112 Hamilton avenue.

Anne Virginia Culbertson, who has returned to her native state and is now making her home in Delaware, O., has written "Down in Old Virginia," a southern song destined for great popularity.

Some of the noted musical companies to tour America next season under the direction of the Redpath Bureau (offices in Columbus and a dozen other cities) are: The Kaltenborn String Quartet and Elsie Baker, the C. Edward Clarke Concert Company, the Dolejsi Bohemian Orchestra and

Signor Bartolotta, the Fidelio Grand Opera Company, the Haseltine Opera Company, the Savranoffs and the Kellogg-Haines Singing Party.

ORGANISTS' GUILD "HIGH JINKS"

Ask any of the thirty people who participated in the annual frolic of the Illinois Chapter of the A. G. O. whether they had a good time at the Brownleigh Club last Thursday evening and you will at once see the famous "smile that won't come off." Anything savoring of formality slipped off into a corner and hid itself, while the high-browed unbent themselves and poked good-natured fun at one another. Miss Tina Mae Haines led the carnival, and in her train of jesters and mummers were Walter Keller, John H. Norton, William Lester, Rosseter G. Cole, William Belknap and Albert Cotsworth. There was only one particular in which the endeavor was deficient. Organists may be able to play, but as a singing body they are nil—even in "Tipperary." Perhaps it was too simple and they would have done better in a Bach "Fugue."

If you wish to know who laughed loudest and longest, ask Miss Georgia Kober or Mrs. Permella Gale.

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NEW YORK TIMES

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2422 S. LAWNDALE AVENUE**The Artist and His Art**

By KATHARINE S. BROWN

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VIII. STUDIO-ART: TEACHING

"Take the desire of teaching—the entirely unselfish and noble instinct for telling to those who are ignorant, the truth we know, and guarding them from the errors we see them in danger of; there is no nobler, no more constant instinct in honorable breasts."—Ruskin.

It is a sort of foregone conclusion that a good public artist cannot be a good teacher and that a good teacher seldom becomes adequate in public work. There is no relentless rule and reason for this exclusion of the one from the other. Only each is a life-work and a life-study in itself and one man rarely does more than one life-work supremely well. Time rather than any limitation of artistic possibility is the reason for this; though no doubt a predominant gift for one over the other is often determining.

However that may be, it is too often the case that an artist, disappointed in his attempts to deal successfully with public work where his preference lies, sinks back upon the studio. He looks upon that of all places as his stronghold where he can assuredly be successful by virtue of his mastery of his subject alone. Recognizing his inadequacy in dealing with the audience-subject, though rarely understanding it, he, nevertheless, assumes that he has the right and the ability to prepare others for public work. And so the public failure and public inadequacy among otherwise proficient workmen, multiplies itself and replenishes the earth constantly with disappointed artists.

On the other hand, the artist with the true teaching gift, however successful he may be in public work, gives to the studio the first fruits of his thought and labor; and he exemplifies and justifies his teaching by his public as well as his studio art.

The relation between teacher and pupil is as fixed and unalterable as is that between artist and audience. Each, in both cases, is obviously impossible without the other. And just as the audience is, as a rule, a disinterested and credulous body when it comes to the artist, so is the pupil disinterested and credulous when he seeks out a teacher. His mental process is similar to that of the audience. For some or for no tangible and explainable reason he comes to a particular artist-teacher only because primarily he has faith in him so far as the mastery of the subject is concerned. The artist's way of dealing with an audience and the teacher's way of dealing with a pupil becomes an index by which his entire professional capacity may be justly standardized.

What then is the attitude of the true teacher toward his chosen work? What is his aim? and what may justly be required of him above and beyond that fundamental requirement, which in this case as in public work, may be taken for granted—technical mastery of his subject?

A true teacher is a master-workman. He is a maker of artists and a maker of men. A man may find in teaching an outlet for his whole energy. Through it he may give vent to his greatest gifts. By means of it he may express his greatest thoughts. It may become to him the egress of his consummated talents, training, and desires. The

public artist addresses the public mind "awakening in the beholder the same sense of universal relation and power which the work evinced in the artist," Emerson states. The teacher tangibly procures the next step "—and its highest effect is to make new artists."

No more inspiring task, nor nobler labor can any man assign himself than to teach. The gift of impartation is that which not only unfolds the subject to the mind of the pupil but simultaneously opens the pupil's thoughts to discern and to receive the subject; which cognizes the line of the pupil's greatest receptivity, and by means of that prepares the way and fertilizes the ground. The whole aim of teaching is to set the pupil free. A pupil is well taught whose capacities have been liberated through sound training of all his talents and who becomes therefore independent of his teacher as a person, and the teaching as a working principle becomes sufficient unto his needs.

True teaching is liberation. It may enlarge a teacher's constituency but its aim is not that. It may furnish good advertising material but that is not the end sought. It may prove the greatness of a teacher's method by means of a gifted pupil's ability to play or sing, but that is not the purpose of teaching. Its purpose is only, and at all times, and under all circumstances to open out "a way whence the imprisoned splendor may escape," and to do it by sound and sure technical training.

The teacher is always under greater obligation, ethically considered, to the pupil than is the pupil to the teacher. The true teacher invariably feels this and endeavors to live up to the moral responsibility more literally and far better than the average sincere pupil does, who should indeed feel an enduring gratitude, deep as his own art's life, to the teacher who has fulfilled the obligations of a teacher to him. It is a trite and foolish saying too often heard, "I owe my teacher nothing. I paid him for everything he ever gave me!" That is impossible in art. Money pays a teacher for his time—never anything more than that. It never could pay for a great gift loyally expressed. It never could pay for patience and tender nurturing through clouded days. And too often a pupil forgets. It can only be regretfully added, however, that the teaching ranks are overcrowded with so-called "teachers" who are vastly overpaid when they have received money for their time.

The studio should always be to the pupil a sort of haven, a place of inspiration as well as a work-shop and a crucible. It should never be a social-center, an advertising medium nor a business agency. It is not a place where the teacher can prove what he himself can do, but a place where the teacher proves to the pupil what the pupil can do. The spurious teacher stands in front of his pupil bidding him follow into the gorgeous realm of denatured art he has entered into by means of the press. The true teacher is always behind the pupil and at his shoulder, pointing out the way—not his way but the way of truth in art, counseling, protecting and upholding him. To give the pupil room—plenty of room to

be himself—to be the pupil's friend, to command through the consciousness of the dignity of the work that respect which allows any sincere confidence yet admits of no familiarity, which lifts the pupil to an understanding of relationships and demands from him a wholesome reverence for the work and for the one who presents it, is to establish a true teaching relationship.

For all this is proffered, not in homage to a teacher's authority but because, being a true teacher great in himself and aglow with a great gift, he taught.

—*—*—

SING BY WIRELESS

Train the Mind of the Singer Instead of the Physical Voice—New Method of Producing Tone by Principles Involved in Wireless Telegraphy—Will Save Singers Two-thirds of Time and Expense of Study

New discoveries of a method of singing, founded on similar principles to those used in wireless telegraphy and producing remarkable results in one-fourth to one-third the time required heretofore, are the claims made by Marvin Hinshaw, director of the Hinshaw Conservatory of this city.



MARVIN HINSHAW

The new system makes it impossible for the singer to force the voice with the muscles of the throat or mouth, the most common trouble nearly all singers have to contend with, or to sing what is known as breathy tones, but develops a clear, ringing, resonant tone, of great ease, beauty and power, and can be successfully applied by any well-educated singer or teacher when they learn and understand the process by which the results are attained.

This new discovery makes the teaching of singing and the art of singing itself almost entirely a mental instead of a physical training. The new process of tone production has been carefully worked out and thoroughly tested, and the immediate change in the singer's voice is very marked and is creating great excitement among those who have been investigating it. Mr. Hinshaw is demonstrating the method to singers and teachers who wish to learn it, ten to fourteen hours a day, and they are able to begin to apply it at once, both in their singing and teaching.

—*—*—

Hughes—Violet Martens Hughes, accompanist, who appeared on programs recently at Arch Club, Red Room, La Salle, and banquet at Congress Hotel, will assist Miss Blish in giving program in Ivory Room, at Mandel's, Saturday, February 20.

ALBERT SPALDING

Some recent press comment of Albert Spalding:

Albert Spalding, American violinist, opened his first chamber music recital yesterday afternoon in Aeolian Hall with a work by a talented compatriot.

For many in yesterday's audience, no doubt, Carpenter's sonata for piano and violin was new. A few years ago Mischa Elman played the work in the very same room.

It made an agreeable impression at that time as it did again on this occasion; thanks to the performance of Albert Spalding and his associate at the piano, Andre Benoist.

Nothing reflects greater credit on Albert Spalding than his unswerving devotion to high ideals, but Spalding has always shown that his ambition was to win legitimate recognition in a legitimate way, and he has succeeded not only in increasing the respect he inspired from the beginning, but in approaching closer every year to the artistic goal he has in mind.

To give the artistic satisfaction he gave yesterday even to the most critical listeners is by no means a small achievement, however, in a season that has brought so many of the world's greatest virtuosi to this side of the Atlantic.—New York Press, January 15, 1915.

Mr. Spalding's program began with John Alden Carpenter's "Sonata in G," a work of great beauty in the modern manner, which the violinist played with sympathy and understanding.—New York Telegram, January 15, 1915.

A "Sonata" by John Alden Carpenter was the first number on Albert Spalding's Aeolian Hall recital program yesterday afternoon. Mr. Spalding played the "Sonata" in a way to inspire gratitude in the heart of its composer. He also played interestingly the well-known and ever-delightful Bach "Suite in E Major."—New York Evening Post, January 15, 1915.

The best thing about Spalding is that this clean cut American has been seen and heard all over Europe.—New York Evening Sun, January 15, 1915.

The Carpenter "Sonata" has considerable originality and a melodiousness that is not forced, and Mr. Spalding played it with conviction.—New York Evening Journal, January 15, 1915.

In the afternoon Albert Spalding gave his second violin recital of the season, playing John Alden Carpenter's "Sonata in G," Bach's "Suite in E Major" and shorter pieces by Schumann, Schubert, Franck, Paganini and himself. . . . Spalding's own com-

position, a "Scherzo Giocoso" and a "Berceuse," had more to recommend them, particularly from the violinist's point of view. He closed with his arrangement of Paganini's brilliant "Caprice No. 24," to which several encores had to be added.—New York Evening Mail, January 15, 1915.—(Advertisement.)

—*—*—

THE WORK OF OPERA-CONCERT AND ORATORIO SOCIETY

The Bertrand de Bernyz Opera-Concert and Oratorio Society of New York City, of which Professor Bertrand de Bernyz is president, and which is organized for the purpose of aiding needy American talent and to promote grand opera in English and foreign tongues, gave a concert Saturday evening in Brooklyn. This concert was under the auspices of the Wage Earners Theater League and Brownsville Labor Lyceum. There was a soloist ensemble of forty voices, all pupils of Professor Bertrand de Bernyz. The principal soloists of the evening were the following: Misses Matilda Oberd, Marguerite Powers, Anna Nebel, Katherine Lieber, Katherine Nicastro, Jane LaBranch, Marguerite Le-feber, Mrs. Moltini, sopranos; Misses Myrtle Stitt and Mary Esther Corcoran, contraltos; Mr. Wendell Hart, tenor; Mr. Oscar Sayers and Reynolds Whitney, basses. This was the first of a series of concerts for the people to enlarge the interest in grand opera and classical music in the English and foreign tongues. The musical leader was Mr. Paolo Giaquinto and Mr. Luigi di Francesco conducted the ensemble numbers. Mr. Giaquinto also played a group of piano selections. A very large and enthusiastic audience enjoyed the very fine program.

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MRS. GALE AT HEMINGTON RECITAL

Dr. Francis Hemington provided another collection of organ numbers for his recital at Epiphany Church on Monday evening. The organ was in good shape save one or two buzzing pedal notes and the top note in the reed he used to close the "Last Hope," which was out of tune sadly. On each program there are some pieces marked with an asterisk, to indicate that they are played for the first time in these recitals. For this concert Mr. Hemington used an elaborate but not altogether convincing "Toccata" of Federlein. Somehow it just misses being something big and splendid, by certain vagaries. Harry Rowe Shelley contributed an "Ave Maria," smooth, fluent, musical, and with the almost invariable touch about it that makes it "get over" and deliver the kindly message this composer generally has in mind. Cesar Franck's "Piece Heroique," poetic and ingratiating, and Bonnet's "Spring Song," brilliant with color, were also on the list.

Mrs. Permelia Newby Gale was the soloist. She was in capital voice, and the tones, with their emphasis and purpose, made good use of the acoustic properties of the church. The texts to her two songs came out clearly and distinctly and no shade of meaning was lost in the inflection with which she compassed them. She used Mrs. Salter's "Gethsemane," so rich and varied in its well worked out setting, and Stevenson's superb "Salutation to the Dawn," easily one of the best songs coming from an American pen. Mrs. Gale sings it con amore, its tensely envelops her, and the phrases come out with a dramatic fervor. Mr. Hemington gave her a masterful accompaniment and together they made the song something not easily forgotten.

During Lent the recitals are suspended, but are replaced, in a measure, by short organ programs given twenty minutes before the evening service.

ALBERT COTSWORTH.

MENDELSSOHN CLUB

The Chicago Mendelssohn Club will give the following program at Orchestra Hall, Thursday, February 25:

Strike the Anvil, Make It Sound.....Alberto Randegger
Valentine Horatio W. Parker
Alexander A. Herbert Brewster
Du bist die Ruh' Schubert
Auf dem Wasser zu singen Schubert
Ich hab' mir mein Kindel Hermann
Schlagende Herzen Strauss
Farewell to Minka
Russian song harmonized by William Rees
A Toast (to Woman) William G. Hammond
Song of the Viking George W. Chadwick
Omnipotence, Op. 70 Frederick Stevenson
Soprano—Miss Florence Hinkle

INTERMISSION

Spring Night, Op. 44 Max Filke
Soprano—Miss Florence Hinkle
The Northland
Ghosts } Op. 40 William Lester
A Song of Joy
Life and Death Coleridge-Taylor
Under the Lindens Marschal-Loepke
I Know My Love Old Irish
Summertime Ward Stephens
The Chafer and the Flower W. H. Veit
Carpathian Folk Song Patty Stair
Song of May, Op. 23, No. 2. Frank van der Stuecken

Miller—Mr. H. Ernyst Miller gave two pupils' recitals at his studio, 409 Kimball Hall, on Lincoln's Birthday, the hours being 2:30 and 8. A total of forty-eight pupils appeared on the programs.

ILLINOIS COLLEGE OF MUSIC, 2831 WASHINGTON BOULEVARD

The following students gave the program at the Pupils' Recital Club meeting last Saturday afternoon: Ellsworth Waters, Gladys Hughes, Florence Atkinson, Shirley Biggs, Gladys Wagner, Bonnie Donaldson, Clarence Fine, Roy Casper, Elmer Schweikle, Paul Currier, Lucille Linneman, Helen Golding, Isabel Barenz and Carl Wagner.

The following students will give the program next Tuesday evening at the college recital hall: Genevieve Godfrey, Adolph Kraus, Lucille Linneman, Gladys Hughes, Bonnie Donaldson, Cora Webster, Leah Rubin, William Learn, Clarence Fine, Gladys Wagner, Carl Wagner, Roy Casper, Florence Atkinson, John McArthur, Ellsworth Waters, Francis McMaster, Dorothy Ferney, Shirley Biggs and Miss Myrtle Sassman of the faculty.

The next recital will be given on Friday evening of next week at the college.

WANT ADVERTISEMENTS

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Philip Spooner is possessed of decidedly individual views and tastes concerning the art of singing, of which this prominent young American tenor is a brilliant and conscientious exponent.

Mr. Spooner's success in the concert field during the past several years is, it might be stated, the result of adhering to an ideal in the form of the best principles and traditions governing vocal lore and science, as well as maintaining a careful observation of the loftiest aims and purposes involved in the whole scheme of music.

Mr. Spooner is mentally alert at all times, a necessary asset, of course, and therein is to be found another vital reason for this singer's steadily expanding activities and prominence before the public.

Philip Spooner is not alone a musician of established repute, but is also blessed with the gift for painting. This interesting fact inspired a Musical Courier representative, during a recent chat with Mr. Spooner, to propound to him this question:

"What prompted you to choose of these two arts a musical career?"

"In the first place," replied Mr. Spooner, "I have sung since I was three years old. Song had been the dominant force in me always, and it was difficult to think of anything else for long at a time. The only possible rival to music in my affections was painting, which I have studied all my life. It might be well to add here that in the distant future, after my public singing work is finished, it is my purpose to devote the balance of my life to painting.

"When I came to New York from the west, it was for the purpose of following the career of a professional painter and to pursue the study of music merely as an accomplishment. Gradually, however, while doing a portrait my mind would constantly revert to music. The desire to concentrate my whole energies on the latter study finally conquered and I surrendered unconditionally to the moving impulse of my life.

"You ask me," continued the tenor, "how I have attained success? If it can be said that success really has been attained by me at all thus far in my brief career, I would say that it is due to several factors which, to me, are the most important ones in the success of any young artist.

"In the first place, I did not make my debut in public or even sing in small drawing room affairs until I felt certain of having studied sufficiently long to be really prepared; at least as well prepared as a student can be. I did not feel prepared, as so many do, while my voice was uneven in quality, that is to say, while one tone was too open and another too closed, etc. I at least endeavored to match all the tones of my voice as one would the stones in a necklace.

"Secondly, continued Mr. Spooner, "I did not attempt songs that were not suited to me just because others had always sung them, or tried to. Thirdly, I was never satisfied with anything I did, nor am I now for that matter, despite what anyone says in a complimentary way, be he friend or unbiased critic. I am my own severest critic, and the fact that some tones in my voice, while singing a song, may occasionally please me, does not cause me to lose my sense of proportion for a moment and make me forget that in certain phrases of the song I did not fully realize either my own ideals or those of the composer, I never wholly do. This keeps me working, working, working, and I glory in it; it is not drudgery to me, it is my life.

"Many young singers depend upon the natural beauty and freshness of the voice for success," Mr. Spooner declared. "That brings applause and some dollars for a while, but when the first bloom of the voice is worn off, what is there left? A few dazzling notes, perhaps, if the voice ever was of exceptional natural beauty, and that is all. The beautiful phrasing, the finished enunciation, the light and shade, in fact the real art of singing which should carry the singer successfully through middle life and make him always worth listening to, is not there.

"My advice to other young artists," as you ask it, said Mr. Spooner to the interviewer, "would be: Do not criticize the work of other singers as severely as you do your own. Do not copy the faults in the great singers, but only their virtues. Do not think that you can sing as well as a Caruso, a Sembrich or other renowned stars; just try it. I predict that you can not. Do not be so pleased and satisfied with yourself that you cannot brook to hear criticism of your work. Do not fail to listen to your own voice as though you were listening to that of another. In short, qualify yourself to be a

real critic by constant study and hearing the best in music, and then be your own most exacting critic."

The interviewer next asked Mr. Spooner whether or not he found this to be a satisfactory season, to which the tenor replied:

"I have already been on two concert tours, each of which covered several thousand miles, and on each appearance I received my guarantee. To most artists this would represent success, especially as the present season is deemed by many to be an off one.

"Yes, I have already sung in New York three times this season and have other engagements in the metropolis and its vicinity during the present season."—Musical Courier.

W. R. SPALDING CONGRATULATES HANNA BUTLER

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January 25, 1915.

Mrs. Hannah Butler,
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My dear Mrs. Butler,

I take great pleasure in stating that at the recent recital, which you gave at Harvard University under the auspices of the department of music, you showed yourself to be a singer of unusual excellence in every department of your art. Your voice is beautifully placed and is the best possible testimonial of your own well known method of voice training. Your clearness and ease in enunciation are remarkable features of your singing, in fact, every word in the four different languages in which you sang

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could be distinctly heard. Your program was a varied one and you were equally at home in the artistic interpretation of standard songs from German, French, Norwegian and Italian literature. Above all, Mrs. Butler, you have that indefinable, but indispensable quality for real success, personal magnetism, and your beautiful singing deserves every encouragement.

(Signed) W. R. SPALDING.

THE APOLLO CLUB

On Monday evening, February 22, at Orchestra Hall, the Apollo Club of 300 members, under direction of Harrison Wild, will sing Schmitt's "Forty-seventh Psalm" for the first time in the west and Cowan's "The Veil" for the first time in America. The soloists will be Leonora Allen, Frances Ingram, Warren E. Proctor and Andrea Sarto. Assisting soloists will be Hazel Huntley and Grant Kimbell.

Brueckner—Mr. Carl Brueckner will give a cello recital at the Myrtle Masonic Temple, 4240 Irving Park boulevard, on Tuesday evening, March 2. He will be assisted by Miss Jennette London, pianist.

MR. AND MRS. HERBERT M. BAILEY IN SONG PROGRAM

The tenth program of the Hamilton Park Field House series of programs being given by Mr. Thomas N. MacBurney was presented on Monday evening by Mr. and Mrs. Herbert M. Bailey, baritone and soprano.

A delightful feature of the work of these young artists is the fact that they have a large repertoire of duets and have gained great facility and a fine ensemble in this mode of expression.

The voices blend beautifully and the interpretative thought of the two, as well as their methods of vocal art, are so closely analagous that the effect is, in every case, one of absolute beauty and fine effect.

"The Hunt" (Huhn) made a gay opening number and "Pronta io son," from the Donizetti "Don Pasquale," which closed the program, proved to be a most striking piece of ensemble also, while "Birdling" (Rubinstein) and "Give Me Thy Hand," from "Don Giovanni" (Mozart), used midway of the program, added still further variety and interest.

Mrs. Bailey, for her greater number, sang "O Don Fatale," from Verdi's "Don Carlos," with much display of vocal facility and good musical style. For her group she sang works of Foerster, Newton, Mayhew and Mannes, excelling particularly in "Love's Echo" (Newton) and "May Morning" (Mannes). Mrs. Bailey has a very sweet voice, a correct and musicianly style, good presence and fine enunciation.

Mr. Bailey, for his greater number, sang "Rolling in Foaming Billows," from "The Creation," with splendid style, and in his group of lesser numbers was thoroughly convincing also. "By the Gaily Circling Glass," by Arne, proved to be a quaint old song, fine for Mr. Bailey's voice, and in "Blow, Blow Thou Winter Wind," by Sargeant, he disclosed real virtuosity of voice and style.

Both Mr. and Mrs. Bailey have good voices and much musicianship, and should take high rank among the young singers of Chicago. They will shortly go on a brief concert trip to the west and should meet with pronounced success.

Accompaniments of splendid quality were furnished by Miss Grace Grove, who has no superiors in her particular line of work.

C. E. W.

MINNEAPOLIS ORCHESTRA

In its Orchestra Hall, Chicago, program, Sunday, February 28, the Minneapolis Symphony Orchestra, under direction of Emil Oberhoffer, will present the "Fidelio" overture (Beethoven), symphony in E Minor, Op. 27 (Rachmaninoff), concerto B Minor (Tchaikowsky) and the tone poem, "Don Juan," by Strauss. Katherine Goodson will be soloist.

Pinch—Alice Miriami Pinch made a most successful debut in Saviglione, Italy. She sang Violetta in "La Traviata" six nights. She will undoubtedly remain in Italy for some time singing in opera before she returns to America. Miss Pinch sang a number of times in Chicago, having studied here with some of the prominent teachers. Her "honeur" night was on December 11, and she received a real ovation, and many flattering press notices.

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Music in America

LOS ANGELES

It is our pleasure to be especially favored with some remarkably good talent and ambitious students who have come somewhat earlier from Europe to their home country, due to the war across the Atlantic.

Miss Molly Byerly Wilson, who has spent seven years abroad in the vocal work and studying for opera in German and Italian, gave us a song recital the past week which displayed a voice of excellent power and quality, well placed and under fine control. She lists herself as a contralto, but has a compass which would enable her to do fine work in the songs for a dramatic mezzo-soprano. She is especially satisfactory in her English diction and clear in foreign texts. She opened her program with Handel's "Laschia ch'io Pianga," from "Rinaldo." Her German selections were from Strauss, Franz and Brahms. Perhaps the most effective was the "O Don Fatale," from Verdi's "Don Carlos." We are pleased to observe she saw fit to recognize American composers as worthy of a hearing from an accomplished artist. Besides a Henschel, Chadwick and Lohr number in English, she gave from local composers Roy Lamont Smith's "Heart and Soul," Frank H. Colby's "Destiny" and Grace Adele Freebey's "O Golden Sun," all meeting with enthusiastic reception from her fitting rendition. Miss Wilson, at several public performances, has been so favorably received she will become a popular favorite. Mr. Will Garroway was an efficient helper as accompanist.

This, her debut, was made on an evening while a torrential downpour hindered, yet a fair audience greeted the singer, with no regrets for weathering the heaviest rain storm of the season.

The Musicians' Club of Los Angeles celebrated the first anniversary of their organization with a banquet at the Hollenbeck hostelry, January 29, for whom some 150 plates were set, for actual members and special invited guests, visiting personages, some public-spirited business men who believe in music, the press and impresarios, and star artists. It was the pleasure of the Los Angeles correspondent of the Chicago Music News to be thus favored, and my opinion is that more of these "get-together" fellowship meetings would make a larger, more magnanimous spirit of helpfulness than the too common segregation of the so-called musical profession. The all-sufficient and sumptuous banquet was followed by well-prepared papers and off-hand speeches, stories and humor from the parties, so well introduced by Mr. Thomas Taylor Drill, who acted as chairman and toastmaster of the evening. Subjects: "Our Officers," by the ex-president, Mr. Clifford Lott; "Our Guests," by the incoming president, Morton F. Mason; "Our Club," by Father W. H. Lott, the original guide in clubdom; "Our Beloved California," by the author of the great mission play, Mr. John S. McGroarty, and his song of "Welcome." "A Musician's Idea of Business" was wittily

given by Mr. Vernon Spencer and was full of suggestion as to haphazard, unbusiness-like methods employed by teachers and artists. The following talk by Mr. Herbert L. Cornish, a live wire in real estate business, on the subject of "A Business Man's Idea of Music." It abounded in practical hints that might even place a musician on "easy street," if persistently practiced. The last, "Musical Reminiscences," given by the first honorary member of the club, the well-known Mr. George P. Upton, to Chicago Tribune readers, who is seen annually in our mild winter resort. His paper was most interesting to the younger of the profession, covering the ground from early opera and oratorio presentation and the teachers who prepared the artists, down to the present-day doings, and the growth of music and musical education for the masses. As a postlude to the program, a fine musical program was given to all who could remain, which led on to the wee small hours of the night, which necessitated long waits for "owl" trains, or a sojourn in the heart of the city. The artists were Clifford Lott and Anthony Carlson, in a group each of German songs; two string quartet numbers by the Tandler Quartet, Messrs. Tandler, Copp, Simonsen and Karnbach, Mr. Spencer at the piano for his own songs and others, and a fine violin solo performance by Julius Bierlich of the Symphony Orchestra. Combination versus segregation is the spirit motto of the Musician's Club. May it continue to grow.

Two organ recitals this week worthy of mention are the Sunday afternoon at the Trinity, by G. A. Mortimer, late of London, now in Pasadena, Cal. The program was of the best popular works of great writers for the organ. The program was historically outlined and described, serving an educational purpose as well. He has a masterful control of the great instrument. Mr. Edwin House, a popular baritone, was the assisting soloist, who sang Handel's "Arm, Arm, Ye Brave" and "Lord God of Abraham" as an encore, also two compositions of the organist, Mr. Mortimer, "Bless the Lord, O My Soul" and "Children of God," both very serviceable and well sung by Mr. House. The other recital was the fourth of a series of six in Christ Episcopal Church, by the organist, Archibald Sessions. Some prominent people are the patrons of this course, which is free to all. The number in attendance proves a goodly degree of interest in this grade and class of music. Mrs. Catherine Shank was the soprano soloist on this occasion. Mr. Sessions plays with painstaking care and authority. "Hear Ye, Israel," from "Elijah," was the opening song of Mrs. Shank, with organ accompaniment, both well done.

The Los Angeles Community Music Center, under the directorship of Professor Howell Isaac, a late arrival from Oregon or Washington, is establishing concerts where pupils of good attainment may have an appearance to sections where a paid artist could not be secured. A fund for such work is being raised, through societies

who believe in the values of music in community life. Some popular artists are aiding in giving good programs for its support.

The monthly banquet last night at the Gamut Club was one of special interest. The guests of honor were Efrem Zimbalist, the youthful Russian violinist; Mr. Samuel Chezinoff, his accompanist and pianist; Irma G. Wright, a dramatic soprano; our Chicago favorites, Mr. and Mrs. James (Sibyl Sammis) MacDermid, composer and dramatic soprano soloist; Miss Ida Selby, pianist of Berlin study; Margaret Jarman, Los Angeles contralto of operatic fame and now making a great reputation in the National Grand Opera Company, closing their three weeks' season; also Mlle. Rainoldi and Signor Picco of the same company. These and several of our own after the banquet gave a free program. Those were Miss Peycke, humorous piano and song artist, in pianolog; Miss Ebert, as accompanist; Mr. Carlson, as baritone soloist; Mr. William Phelps, as violinist; Mrs. Anna Schulman, accompanist; also Miss Byerly Wetson, contralto, with Mr. Will Garroway at the piano; Mrs. Myrtle Prybil Colby, in a cycle of dainty, cute songs from Mr. F. H. Colby's cycle, "In a California Garden." They are well written, beautifully sung by Mrs. Colby, and played by the author in his choicest skill in playing. Then, until a late hour, being wives and ladies' night, the dance went on, in a merry round, in happy merriment.

The Mission Play opened for the year at San Gabriel Mission House Sunday evening, and every tourist will wish to see and hear the MacGroorty story of the "mission" work of the early settlement of historic California.

The National Grand Opera Company has been, in most every way, a success, the attendance remarkably good and even, orchestra and artists as good as many of the best, and may be a continuous operatic fact on the Pacific coast.

S. W. MOUNTZ.

1651 Sixth avenue.

SANTA BARBARA

The past two weeks have held much of interest for the music lovers of Santa Barbara.

On January 24 Mr. George H. Namington gave a twilight organ recital at the Unitarian Church, and while he was compelled to play to a very few listeners, owing to the weather, he presented one of the best programs he has given.

The best local ensemble program which has ever been heard here was given under the direction of Frederick Stevenson at the Congregational Church, January 31. The forces under his baton consisted of a mixed chorus of twenty voices, assisted by Mrs. Caro Clerbois, violinist; Stephen Thaxter, cellist; Georges Clerbois, pianist, and Reginald N. Martin, organist. The worth of the compositions used and the manner in which they were given would do credit to an organization with several seasons of rehearsals back of it. Mrs. Helen Mandree Barnett, Mrs. Hazel Landers Hummel and Mrs. Audrey Turner Lapham were the soprano soloists, Miss Winifred Smith, contralto, and Mr. Arthur N. Miller, bass.

Much could be said of each of these if space permitted.

Mr. John Marquardt, violinist, assisted by Mme. Alexandria Marquardt, harp virtuoso; Mrs. Leila Ruth Briscoe, soprano, and Mr. Reginald W. Martin, pianist, gave the first of two recitals Tuesday evening, February 2, in Trinity Hall Parish. Mr. Marquardt, although a recent arrival in Santa Barbara, is well known among the musicians here, having appeared in recital work a few seasons ago. The program opened with Handel's "Sonata in A Major," for violin, and was followed by Wagner's "Siegfried Idyll." These were both played with an ease in execution and a smoothness of tone which showed that Mr. Marquardt is sure of himself and has utter confidence in his own resources. There was a noticeable lack of warmth and beauty of tone in these two numbers, which was possibly partly due to unusually low temperature in the room at this time. During the next number, a harp solo, "Chants Seraphiques," by Parish-Alvarz, there was greater warmth, both literally and figuratively, Mme. Marquardt possessing a charming personality and playing with a grace and refinement which was admirable. Mrs. Leila Ruth Briscoe was heard in "Ave Maria," by Gounod, with violin and harp, and showed a voice of pleasing quality. The other violin numbers were "Andante," by Mendelssohn, from "Concerto in E Minor"; "Perpetuum Mobile," by Philip Scharwenka; "Romance," from "E Minor Concerto," by Chopin; "Traumerei," by Schumann; "Melody," by Charles G. Dawes, and Dvorak's "Humoreske." These brought out the fact that Mr. Marquardt has a technic which is truly wonderful. The highest praise is due Mr. Martin for his excellent accompaniments. There was not a moment when they failed to be entirely satisfactory.

A. B. BARNETT.

Donath—Mr. Kurt Donath is rehearsing with his opera school act four of "Il Trovatore."

PARK RIDGE, ILL.

The performance of the "Messiah" by the Handel Oratorio Society at Park Ridge, January 26, was one of distinct merit.

Miss Ida Belle Freeman's conducting is decisive and concise and the chorus responded to her leadership with sharp attack and finished phrasing, and the heavier numbers brought forth a satisfying volume of tone.

Miss Irene Briggs sang the soprano solos with artistic taste, giving the arias with an ease and freedom that was greatly appreciated. Her singing of "I Know That My Redeemer Liveth" was especially pleasing.

The handling of the contralto solos by Miss Lucy J. Hartman was musicianly at all times. Her "He Was Despised" was remarkable for its careful shading and beauty of tone.

Mr. Arthur Henning may justly lay claim to a method of tone production wholly free from throatiness. While his voice is not large, it is distinctly carrying and its gratifying quality was much in evidence in "Behold and See if There Be Any Sorrow."

The bass solos were given with great gusto by Mr. Milton Severinghaus. His voice is characteristic of its owner, big, healthy and robust. The voice readily lends itself to oratorio style and should be heard often in that field ere long.

J. S. HAMILTON.

Orchard School—Saturday, February 13, pupils of Mrs. Saltonstall, Miss Zeigler, Miss Wallis, Mrs. DeVore, Mrs. Orchard, Miss Thoms, gave a recital at the school. The following pupils appeared: Claribelle Rice, Mrs. Frederick L. Brown, Mrs. Corrine Booth, Louise Howe, Josephine Lewis, Ada Long, Ethel Tucker, Julia Tomlinson, Alexander Alison, Charles Taff, Louise Leonard, Inez Tucker, Mable Baker, Lucy Hays.

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Boston, Mass.

Editor
LESTER S. BUTLER

A LONG, HONORABLE CAREER ENDED

In 1868, S. Henry Hadley, father of Henry Hadley, conductor of the San Francisco Orchestra, became the director of music in the public schools of Somerville, and at different times he has taught the subject in the schools of Everett, Reading, Weston, Medford, Watertown and Brockton.

Mr. Hadley died Tuesday, February 2, at the City Hospital, Boston, after an illness of about three weeks.

He was born in Boston, November 22, 1844, a son of Samuel D. and Mary (Oliver) Hadley; was educated in the public schools of the city and Somerville, where the family moved when he was a boy. He married Martha T. Conant of East Somerville, October 28, 1869, who with two sons Henry K. Hadley, conductor and composer, and Arthur D. Hadley, known chiefly as a 'cellist, having played with the Boston Symphony Orchestra, several years, survive him.

Mr. Hadley was also an organist of ability, beginning his work as organist at a Medford church when fifteen. Eleven years he was organist at the Winthrop Congregational Church, Charlestown, and served similarly in several Somerville churches.

He was a popular conductor for musical societies, conducting many years the Charlestown Amateurs, and was prominent in this respect at the Peace Jubilee of 1870.

The writer remembered him as a most genial and interesting gentleman, at the meetings of public school directors of music, where these instructors of Massachusetts discussed methods to be used in their work and told their experiences in carrying it on.

A career like that so briefly mentioned is more worthy emulation and of greater community value than many held before the youth of the land as something to strive for and battle to attain.

A Commendable Purpose

The following item about a very commendable movement is, or should be, of interest to all who have belief in the educative value of the drama:

The Modern Drama Players is an educational movement which aims to take to the smaller cities and towns of our country a group of plays, perfect in settings and staging, and acted by an all star cast. In order that this movement be of wide benefit and influence, the management is desirous that the public of Boston and Massachusetts, to whom the other cities and states look for example along educational lines, may lend its co-operation in the initial performances, which will be given at the Toy Theater, Boston, for the week of February 8, 1915.

"Chitra," a Hindoo play by Tagore, is the first of the group. It is a play of idealism, and will have as "Chitra" Mona Limerick, an English actress, already pronounced an artist by certain Boston critics, and being herself partly Hindoo. She has come from London for the express purpose of appearing in this play.

"The Bear," a play by the great Russian writer, Tchekoff, is the second of the group and is a play of realism.

"Womankind," by W. W. Gibson, is the third play and combines the realistic and ideal.

"Julius Caesar" at Boston Opera House

The productions of "Julius Caesar" just

ended at the Boston Opera House by the Henry Jewett players have been well attended by an appreciative audience, that were entertained and instructed by the excellence of histrionic ability displayed by the actors, and their splendid enunciation and diction.

The writer had the pleasure of attending the performance of Saturday night, February 6, and the impression which this company made at a Romeo and Juliet production earlier in the season.

Beginning Monday, February 8, "The Merchant of Venice" holds the stage, with R. D. MacLean, a powerful "Brutus," "Shylock," and Miss Birkett, "Portia." Miss Mary Forbes, newcomer, is "Jessica"; Miss Compton, "Nerissa"; Mr. Ralph, "Bassanio"; Mr. Crocker, "Antonio"; Mr. Mudie, "Gratiano."

The real worth of the actors forming the new company, the elaborate productions permitted by the equipment of the Opera House, and the extremely reasonable scale of prices, all combine to make the new theater as great a popular as it is an artistic

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success. The permanency of the company now seems assured; and the possibility of its becoming a recognized Boston-institution looms large.

Lectures for Prospective Supervisors of Public School Music

Mr. Frederic H. Ripley, principal of the Prince School, Boston, Mass., and Mrs. Ada J. Danforth, formerly supervisor of music in the public schools at Gardner, Mass., announce a course of ten lectures and conferences on methods of teaching and supervision in public school music, at 410 Huntington Chambers, 30 Huntington avenue, Boston.

The series will include lectures on the general principles upon which the harmonic course is founded, and demonstrations of these principles with children from various grades in school. The lectures and demonstrations will be followed by a general discussion of the morning's work.

These lectures are intended for those who already have a general knowledge of the rudiments of music, and desire to acquire power to supervise music instruction in public schools.

At a recent meeting, the Lexington Outlook Club was entertained by Myron W. Whitney of Boston, in a song recital. His singing, together with his genial personality, won his audience completely, and the applause was very enthusiastic, recalling the artist several times. His closing number, "Kerry Dance," Molloy, was most appreciated and the applause was so insistent that

Mr. Whitney responded with an encore. Among the composers represented were Rubinstein, Brahms, Wolf, Reger, Debussy, Massenet and Molloy. His program would have been more appreciated if a majority of the songs had been sung in English.

The Lexington Music Club met lately with Mrs. Richard Tower on State road. The program was wholly of Richard Strauss' music, and was opened by Miss Elenor Whittemore of Boston, violinist, and Mrs. William D. Jamieson, pianist, in Sonata, Opus 13, Improvisation and Allegro. The second part of the program was the reading of Enoch Arden by Miss Tryon, with Mrs. Jamieson at the piano. It was a most interesting program and one much enjoyed.

Last week the Lexington Music Club met with Miss Rose Tucker on Massachusetts avenue. The program opened with two eight-hand piano selections, Mozart's "Turkish March" and Raff's "Impromptu Valse," with Mrs. Clarence Sprague and Miss Tucker at first piano and Mrs. Trott and Mrs. E. S. Kelley at second. This was followed by a group of Margaret Ruthven Lang's "Nonsense Songs," which were very pleasingly sung by Miss Gertrude Smith. Mrs. Trott and Mrs. Kelley then gave Peer Gynt Suite, "Le Matin," "La Morte d'Ase," "La Danse d'Anitra," by Grieg; also "Finale," by Bohm, in piano duet. The program was brought to a close by Mrs. Alfred Pierce, soprano, and Miss Lillian Smith, contralto, in a group of duets, "Absence," Lassen, and "Blue Bells," Mendelssohn. K. B.

A "Helping Hand" Society

Enlarged membership is sought for the Beneficent Society of the New England Conservatory of Music in a campaign which has been quietly started by the officers. A circular letter just mailed to a large number of persons known to be interested in music states that the "work of the society is to loan money without interest to needy music students, who, when they are in position to do so, begin to repay such loans. In the twenty-nine years of our existence, although a very small society, we have loaned over \$33,000 to 262 students, a large percentage of whom have repaid the loans in full, and most of the others are making partial payments." Among the privileges of membership in the society is that of admission, on application, to many concerts and recitals given at or under the auspices of the New England Conservatory. The officers of the Beneficent Society for 1915 are: President, Mrs. Charles H. Bond; vice presidents, Mrs. Richard H. Dana and Mrs. Eben D. Jordan.

The New England Conservatory orchestra, George W. Chadwick, conductor, gives the twelfth concert of the present season in Jordan Hall this evening. Two advanced students assist: Edith M. Woodman of Everett, in the aria "Before My Eyes Beheld Him," from "Der Freischutz," and Stanley J. Schaub of Logan, Utah, in the first movement of the Chopin pianoforte Concerto in E Minor. The purely orchestral numbers are Schumann's Symphony in E

flat Major, and a suite of dances from "La Damnation de Faust."

h h h

Music for the Community

A concert by the Chadwick Club, Worcester, was given at the Rockdale Congregational Church, Northbridge, Friday night, February 5, 1915, at 8:15. Local director, William A. Adams.

Miss Cora F. Woodbury, Soprano
Stephen E. Rich, Tenor
Waldo E. Whiting, Basso Cantante
Miss Alice C. Heaphy, Pianist and Accompanist

A MALE QUARTET

Stephen E. Rich
Charles E. Adams
Waldo E. Whiting
William A. Adams

THE ROCKDALE CONGREGATIONAL CHURCH QUARTET

Mrs. R. Hoggarth, Soprano
Mrs. C. E. Adams, Alto
Charles E. Adams, Tenor
William A. Adams, Bass

This is one of a series of concerts for "Music for the Community" that the writer is directing. Each concert represents types of music, the present one being folk music and songs of the sea. There was a good-sized audience, and the program went off with a degree of artistry that reflected credit upon the program givers and gave pleasure to the listeners. The program was:

Sea Pieces, Opus 55.....MacDowell
To the Sea
Nautilus
In Mid Ocean
From a Wandering Iceberg
Miss Heaphy

Alpine Horn.....Geibel
Church Quartet

Foggy Dew.....Irish Type—Fox
Beautiful Dreamer.....American Type—Foster
Leezie Lindsay.....Old Scotch—Lawson
When Love Is Kind.....Old English
Mr. Rich

Meditation.....Borch
Evening Love Song.....Sheldon
The Flower May Hide Its Lovely Face.....G. L. Osgood
Long, Long Ago.....Bayly-Butler
Miss Woodbury

Darkies Lullaby.....Lester S. Butler
The Male Quartet
Calm As the Night.....Goetze
Miss Woodbury and Mr. Whiting

Impromptu, Opus 90, No. 2.....Schubert
Miss Heaphy
Perfect Day.....Bond
Absent.....Metcalf
Mother Machree.....Olcott-Ball

William A. Adams
Go Where the Mists Are Sleeping.....Daniel
Miss Woodbury and Mr. Rich

Wolf of the Bowman.....Nelson
I Fear No Foe.....Pinsuti
I Love a Lassie.....Scotch Type—Lauder
Mr. Whiting

The Harmonious Blacksmith (Fifth Suite).....Handel
La Gigue (Jig).....MacDowell
Danse Negre, Opus 58, No. 5.....Cyril Scott
Miss Heaphy

O Restless Sea.....White
The Chadwick Club

L. S. B.

h h h

HARRY K. GERMAKIAN, ARMENIAN TENOR, TO GIVE RECITAL

Harry K. Germakian, the well known Armenian lyric tenor, gives a recital at Bush Temple, Saturday evening, February 20, 1915.

Mr. Germakian will sing in six different languages and has a magnificent voice. He is a pupil of Ettore Titta Ruffo of Chicago Musical College.

He is assisted by Karl Schulte, violinist. Effie Mathues will be accompanist.

ARMENOUHE HOVHANISIAN.

OMAHA NOTES

Five years ago the Mendelssohn Choir of Omaha entered into a contract with the Chicago Symphony Orchestra (then the Theodore Thomas Orchestra) for a series of annual concerts to be held in the spring of each year in the Auditorium. The contract will expire with the concerts which are to be given on Monday and Tuesday evenings, and Tuesday matinee, April 27 and 28 of this year.

The Mendelssohn Choir and its work has been so frequently and enthusiastically exploited in this column that further comment is unnecessary at this time, but it is to be hoped that after all the work that has been put into this annual scheme of concerts, the music-loving people—regardless of whether they are in any way identified with the Mendelssohn Choir or not—will unite in one comprehensive and universal support of the present series in the hope that the occasion will be so successful financially that a renewal of the contract may be secured, and the Chicago Symphony Orchestra be induced to enter into another five-year series.

On Tuesday evening, February 9, Henry Cox's Violin Choir of twenty members was presented, playing the "Hungarian Dance" in G minor by Brahms.

h h h

A benefit musicale was given at the home of Miss Jessie Millard for the Social Settlement, on Wednesday afternoon, February 3, at 4 o'clock. The program was participated in by Mrs. L. F. Crofoot, pianist; Mrs. A. I. Root, contralto; Miss Harriet Metz, soprano; Miss Somers, violinist; accompanists, Mrs. Walter Silver and Miss Ellen Anthes.

h h h

The Plymouth Congregational Church, on Fifteenth and Emmet streets, which was destroyed by the cyclone, has been rebuilt and its completion was celebrated by dedication services beginning Sunday, January 31, and lasting a week. A pipe organ has been added to the church, which was dedicated by a musical program on Tuesday evening, February 2. A new organ in a community is and should be an occasion of great rejoicing and the event was fittingly inaugurated by one of Omaha's ablest musicians, Mr. Ben Stanley at the organ. Mr. Stanley was assisted by Miss Madge West, violinist; Miss Eloise West, organist, and Mr. Charles C. Brown, baritone.

The joint operatic recital given by Louise LeHouse, and Mr. Walter Wheatley, leading tenor of the Century Opera Company at the Y. W. C. A. auditorium, on Thursday evening, February 4, created considerable interest. Miss LeBaron is not unknown to Omaha music lovers, for she has appeared here several times with the Aborn Opera Company. Cancellation of their contracts to sing in London at the Covent Garden was forced by the war and we consequently had the good fortune of hearing these artists in an operatic recital in which scenes were given from "Tannhauser" and "Aida."

h h h

The Omaha Conservatory of Music and Art presented Edith L. Wagner in a piano recital at the Conservatory Auditorium, Metropolitan building, 2301 Harney street, on Thursday afternoon, February 4, at 4 o'clock.

h h h

Universal interest is manifest in the concert to be given Friday evening, February 19, at the Boyd Theater, when Miss Frances Nash, pianist, will make her first appearance since her return from European study, as soloist with the Minneapolis Symphony Orchestra. Although Miss Nash is proud to claim Omaha as her home she has spent but little time here during recent years. She is deeply in earnest and has spent years in serious and intelligent study.

h h h

White-Longman—Marie White-Longman recently appeared with pronounced success in a recital, including "Old Tales and Legends," before the Gary Musical Club.

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KANSAS CITY

The Symphony Orchestra gave a concert on Saturday, January 30, at the Assembly Hall of Central High School. Though the day was cold and disagreeable, a large audience greeted Mr. Busch and his orchestra. The concert began with the "Hamlet Overture," by Niels W. Gade—that charming and weird composition. Following this, Henri Shostac, concertmaster and soloist for the occasion, played the Saint-Saens "Concerto in B Minor," Op. 61, No. 3. Mr. Shostac played in a masterful way the allegro non troppo, the even and melodious andantino, and the brilliant finale. The whole-hearted applause of the listeners was proof of their appreciation. "Dreams," a study to "Tristan and Isolde" (the orchestration by Johann Svendsen), a beautiful and poetical work, was the second number played by the orchestra, and this was followed by the Mendelssohn "Symphony No. 4," in A major, the four movements ending with the gay salterello presto. The performance was very brilliant. This program was given for the teachers of Kansas City, and was given again on the following Tuesday for the public.

We have now a Popular Concert Association, and the first concert of this organization was given in Convention Hall, on Sunday afternoon, January 24, by an orchestra of fifty men and women, under the direction of Julius Osier. The soloist for the affair was Otley Cranston, baritone. The program was well chosen for a Sunday "pop," the numbers for the orchestra being the good old favorites, with which the general public should be familiar—"Athalie" (Mendelssohn), the "William Tell" overture (Rossini), "Les Patineurs" (Waldteufel). Introduction to the third act of "Lohengrin" (Wagner), Barcarolle from "Tales of Hoffman" (Offenbach), "Poet and Peasant" (Suppe)—for all of which it seems needless to name the composers—and a grand American "Fantasia," arranged by Tobani. As an encore, the orchestra played a dainty and appealing "Serenade," by Mr. Osier. Mr. Cranston sang, in his very pleasing way, the "Prologue" from "Pagliacci" (Leoncavallo) and two other songs, and the audience had to be content, although desirous of hearing more. Mr. Osier is an interesting conductor, and the orchestra played with good style and splendid spirit. It is the plan of the association to give a concert every other Sunday afternoon. We hope that nothing will interfere with the success of this undertaking.

The first concert of the orchestra of the Central Night High School was given Friday evening, February 5, at the Central Assembly Hall. G. W. O'Donnell is director of this orchestra, and is making rapid strides for the first season, having already sixty members in his classes. The program consisted of three numbers, played by the orchestra, "Magic Fire Overture," by H. O. Wheeler; "Mingling Harmonies," by H. O. Wheeler, and "Heroes of War," by Charles Johnson, and in addition to these a number of solos by members of the orchestra.

Edwin Arthur Kraft, city organist of

Atlanta, Ga., will play here in March, under the auspices of the Association of Organists. This association meets each month at some church, and programs are given by the members. The artist's concert given here some weeks ago, when the club was first organized, was that of Clarence Eddy. There will probably be a third public concert later in the season.

The fifth attraction of the Fritschy series will be Tina Lerner, Russian pianist, and Ralph Osborne, basso cantante.

We are looking forward with pleasure to the Busoni concert in March, under the management of Miss Myrtle Irene Mitchell. Miss Mitchell has also announced that the Minneapolis Symphony Orchestra will be here on Sunday afternoon, February 21, which brings joy to our hearts.

Our own Schubert Club will sing for us again at the Schubert Theater, February 18, and Maggie Teyte will be the soloist. The Schubert Club recently sang at Manhattan, Kas., of which affair we hear splendid reports.

The Forbes String Quartet, now in its second season, will give a concert at Morton's Hall, in February, with the assistance of Miss Lucille Vogel, pianist.

The Kansas City String Quartet, in its first season, will play at the Grand Avenue Temple next week. The members of this quartet are Henri Shostac, first violin; Mrs. Henri Shostac, second violin; Hans Petersen, viola, and Alfred Buch, cello. Mr. Boguslawski, pianist, will play with the quartet the Schumann piano quintet.

Miss Winifred Repp will give a recital in the Studio Building on Saturday afternoon. She will sing Mimi's aria from "La Boheme" and some French songs, and a group of new English songs. She will be accompanied by her teacher, Mrs. Jennie Schultz. Assisting on the program will be Miss Geraldine Shepard, who will play the Mendelssohn "Concerto in D Minor," with orchestral parts on second piano by Miss Lichtenwalter.

The music teachers of Kansas City have recently organized the Kansas City Music Teachers' Association, with the very worthy object of working for the musical advance of Kansas City. The president is Alfred G. Hubach.

MARY H. FLAGG.
311 Studio Building.

Potter—En route to Minneapolis, where she sang last Sunday, Miss Mildred Potter was a Music News visitor last Thursday. Besides having one of the finest contralto voices yet evolved in this country, Miss Potter is a splendid type of American womanhood and her comment on many affairs musical was thoroughly worth while. She has been engaged for "Caractacus" at the coming North Shore Festival and her Chicago and North Shore friends will have another opportunity of hearing her fine singing at that time.

Brown—Miss Helen Axe Brown appeared as soloist with the Indianapolis Symphony Orchestra last Sunday afternoon.

DENVER

The last two of the Philharmonic Concerts have followed upon each other so closely that the response to the attractions has been marked. With John McCormack as the attraction, the Auditorium was packed. As long as he continues to sing for the "people," he will be a banner attraction.

The Beethoven aria, from the "Mount of Olives," will not be the style of work for him to follow, however, if he expects to hold his popularity. Irish songs are the strong point in his line of work, and ballad singing, but not oratorio.

His group of old Irish songs, arranged by Hamilton Harty and Herbert Hughes, were done in inimitable style, and were insistently encoored and responded to by probably six or eight other songs, including Cadman's beautifully melodious "I Hear a Thrush at Eve," Tours' "Mother of Mine," "Macushla," and others. In spite of repeated calls, McCormack wisely refused to sing a song with which his name has lately been closely associated.

Donald McBeath played the "Meister-singer Prize Song" on the new violin recently acquired by McCormack, evidencing a beautiful and clear tone.

Of the orchestra much may be said. In the "Entrance of the Gods," from the "Rhinegold," they played with more abandon and better tone than has been heard this season. Director Tureman, also, completely gave himself over to the work. Probably never has this work been as well played in Denver. The program was closed by the Rimsky-Korsakow "Caprice on Spanish Themes," well done but too long after so long a vocal program.

The next attraction was Elena Gerhardt. A wonderfully clever lieder singer, who should give her work to chamber concerts instead of orchestral selections. Her wonderful breath control, pure diction and true cantabile singing is worth going miles to hear, and it is to be hoped that Robert Slack may secure her for another appearance.

Her program opened with two Schubert numbers, "Die Allmacht" and "Der Erlkonig." The latter is not for Elena Gerhardt. Handel's "O Sleep, Why Dost Thou Leave Me," the "Pastorale," by Carey, and two Rummel songs were deliciously sung, and no singer of this class of work has ever been more rapturously recalled than was Gerhardt. Again the program proved too long, owing to the repeated recalls of the singer, and when the last number was being played by the orchestra, Borodin's dances from "Prince Igor," many of the audience were leaving. The accompaniment to "Die Allmacht" was splendidly done; the "Erlkonig" not so well. In Humperdinck's "Hansel and Gretel" prelude the forces under Mr. Tureman again shone. The Philharmonics are now certainly showing fine ensemble work, and the next concert, with Alma Gluck, will doubtless eclipse the last two.

Our veteran conductor, Henry Houseley, has been selected as one of the five judges at the San Francisco Eisteddfod, to be held during the summer months. His mature experience will prove invaluable to this committee.

OMAHA

On February 19 the Minneapolis Symphony Orchestra will appear at the Boyd Theater. Much local interest seems manifest, owing not only to the excellence of the orchestra, which is no stranger in Omaha, but also because it will mark the debut of Miss Frances Nash of our city as a piano soloist. Miss Nash, who has been for a number of years in Germany, studying piano, was to have made her debut in Berlin with the Symphony Orchestra, but was driven back by the war.

At the Y. W. C. A., on February 4, Miss Edith Martin presented Miss Louise Le Baron, contralto, and Walter Wheatley, tenor, in a most delightful joint recital. Miss Le Baron was heard to advantage in her operatic numbers, in which she reflects years of successful operatic experience. Her program was well chosen, giving opportunity for the display of versatility of interpretation and a voice of wide range and rich quality. Miss Le Baron has been heard several times in Omaha with visiting opera companies, and was received with great favor as a concert artist. The duets were especially delightful, as Mr. Wheatley's voice, which is beautiful in quality, blended well with Miss Le Baron's. In addition to their operatic numbers, each artist sang a group of lighter songs, which won many recalls.

Pupils of Helen Mackin gave a recital of piano numbers in the studio of Frank Mach, in the Arlington Block, January 28. They were assisted by Mildred Stepp, soprano, a pupil of the Dickerman School.

The ever-popular Carrie Jacobs-Bond gave a recital January 11, and on this, as all previous occasions, she more than pleased her audience. It is delightful to see how she has crept into the affections of the Omaha people, and how they crowded the North Side Christian Church to hear and applaud her. The church is especially indebted to her, as she has now helped them to clear the organ debt.

On January 22 Laura Wessel, mezzo-contralto, and Tress Keys, child dialect entertainer, gave a recital at Myrtle Hall.

GOODWAL DICKERMAN.

MILWAUKEE

The Little Theater of Milwaukee was organized June, 1912, and incorporated under its present title May, 1913, with the following objects in view:

1. To establish in Milwaukee an endowed theater, with a children's theater in auxiliary.

2. To stimulate a popular interest in the more cultured, vital and permanent forms of dramatic art. After three years of faithful, unremitting labor, the Little Theater has at last secured its own home, and now aims to produce under its auspices many special programs expressing the correlation of the arts. A recital of last week was given by Mr. James Gregg, baritone, assisted by Minna Strasen, violinist. While both are amateurs, there were moments of considerable virtuosity on the part of each. Mr. Gregg's voice is of a mellow, baritone quality and one could easily trace in his interpretation the influence of his dramatic experience as a member of the Little Theater. Miss Strasen is a talented pupil of Miss Pearl Brice and has made splendid strides in her work the past year.

The Little Theater is under the able direction of Mrs. Edith Adams Stewart, and she has secured many able lecturers, as well as Mr. and Mrs. Ongawa, in their Japanese music play; Dorothy Meadows of Chicago, in readings, and Mrs. Eugene Friend, in a musical reading of Humperdinck's "The Goose Girl."

A special evening concert by the Auditorium Symphony Orchestra in the near future will feature Miss Ella Smith, pianist, and Mrs. Marie Yahr, contralto, as soloists. These concerts are attended by several thousand people Sunday afternoon, and are among the most appreciated efforts of municipal undertakings.

Mr. Beecher Burton is soloist at Second Church of Christ, Scientist, and a most popular adjunct of that service. His voice is of a particularly beautiful quality, together with good diction and sincere regard for the text in interpretation, which accounts for his popularity.

Huntley—Miss Hazel Huntley gave a song recital at Pittsfield, Mass., on February 16. She is returning to Chicago today.

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PITTSBURGH

The following remarkable program was given by Mr. Cecil Fanning at Braeface, Edgeworth, on January 29 with great success:

Der Neugierige (Muller)	Schubert
Aufträge	Schumann
Der Flieger (Meinhard)	Pataky
Teufelslied (Volker)	Haile
Russian Songs—	
Morning	Rachmaninoff
A Song to India	Rimsky-Korsakoff
O, Thou Billowy Harvest-Field! (Tolstoi)	Rachmaninoff
French Folk Songs—	
Pauvre Jacques (Mme. De Travanel)	Inconnu
Les Belles Manieres (XVIII Eme Siecle)	Inconnu
Le Cycle Du Vin (Chansons Dites a Danser)	Inconnu
Vision Fugitive (Herodiade)	Massenet
La Princess Lointaine (Cecil Fanning)	Guy Bevier Williams
Lights in the Fishing Boats in the Harbor	Gustave Ferrari
For a Dream's Sake (Christina Rossetti)	Fred H. Cowen
A Fairy Love Song (Ella Higginson)	Charles Willeby

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CHARLESTON, W. VA.

For the past few weeks all activities in musical circles seem to have been along formative lines, generally. Some of the teachers are announcing recitals, and the churches (those of them that are out from the throes of revival services) proclaiming musicales and special services of song, etc. The Charleston High School Chorus is at work on "The Gondoliers" for its annual opera offering, harder than ever and more enthusiastic. The Charleston Choral Club is also busy rehearsing for the Spring program, and the Elks' Minstrels is promised for next week.

One or two delightful entertainments have been our lot of late, too. Among them, at the Burlew January 22, "Impersonations of Childhood," by Mrs. Guy Stewart McCabe, with Mrs. William Henry Johnson at the piano.

Mrs. McCabe's representations, first of "Peggy," a good little girl, from the play "Peggy's Christmas Dream," and then as "Reggy," a bad little boy, from "Thursday," were beyond any describing, each so true to nature, yet so totally opposite in character. But the climax was reached in her portrayal of "Henry" in her little one-act play, "Henry's Study Hour." In this scene she was assisted by a group of local boys as Henry's playmates, and Mrs. Jeanette A. A. Lindsey, a Charleston reader, as "Mrs. John Henry Melville," Henry's mother. It is a charming little conceit, and was splendidly played.

Morosco's "Peg o' My Heart," at the Burlew two nights and Saturday matinee, and Al G. Fields' Minstrels the week before for a like engagement, have been about the only regular theater offerings this year. Manager Burlew says he finds it impossible to book good attractions, except occasionally this season, but still hopes to have something of interest before the end of this session of the legislature.

J. HENRY FRANCIS.

LOUIS KREIDLER

Louis Kreidler, the popular baritone of the Century Opera Company, has just returned from the east, where he gave two very successful concerts. Since the close of the opera season in January he has made his home in Chicago and is devoting his time to teaching and filling concert engagements. He will give a program at the Illinois Athletic Club on Sunday afternoon, March 7, and is booked for a number of local club affairs in the next few weeks. His growing class of voice pupils is most enthusiastic and claims that his method is nothing short of marvelous. A number of the local singers are taking advantage of his presence in the city and are coaching with him on both opera and oratorio, at his residence studio—4051 Calumet avenue.

Ellis—Mrs. Marie Hoover Ellis played piano numbers at the Banquet Room of the Auditorium Hotel on last Monday afternoon, on the occasion of a reception given to Mrs. D. Harry Hammer, the president of the thirteen state clubs comprising the Colony Association.

MAUDE FENLON BOLLMAN

Some further comment on the work of Mrs. Bollman is here given:

A delightful musical program was given by Mrs. Bollman, a coloratura soprano who has won a reputation as soloist with the Apollo Club of Chicago and the Minneapolis Symphony Orchestra. She is also prominently identified with the Mendelssohn Club of Rockford, Ill., an organization of well known musicians. Mrs. Bollman was accompanied by Mrs. R. A. Walker at the piano. Her program follows:

Come, Ever Smiling Liberty (from "Judas Macabre")	Handel
Caro Mio Ben (1743-1798)	Giordani
On Wings of Song I'll Bear Thee	Mendelssohn
Wir Wandelten	Brahms
Un Jour de Printemps	Bizet
The Willow	Goring Thomas
Legacies	Hill
A Spirit Flower	Campbell-Tipton
The Bell	Saint-Saens
A Lullaby	Hermann
In Lovely Summer	Del Acqua
A Song Fairy	Bemberg
A Group of Children's Songs—	
The Wood Pigeon	Lehmann
The Little Gray Dove	Saar
Rapture	Cowdell
Love's Philosophy	Liddle
Giangui d'Inferno	Mozart

Refreshments were served in the dining room and east parlor. Mrs. Henry Sampson presided at the coffee urn and Mrs. I. M. Treynor and Miss Florence Walls were in charge of the serving. They were assisted by Mesdames John Barels, G. S. Clark, Thomas Messenger, Claude Fisher, Harry Jacobsen, J. W. Greenman, W. H. Harvison, J. H. Duro and the Misses Grace Susong, Rose Peck, Maude Eldredge, Ila Mount, Persis Bowen and Miss Edith Lease of Omaha. Two young girls, the Misses Helen Hake and Miriam Graham, served the cakes in pretty baskets.—(Advertisement.)

BISPHAM TO SING FOR CONGRESS OF MUSICIANS

Charles Wakefield Cadman, chairman of the Congress for American Music programs in connection with the forthcoming biennial of the National Federation of Musical Clubs at Los Angeles next June, received word last week that the eminent baritone, David Bispham, had consented to sing an all-American program. Mr. Bispham, who has always championed the American composer, now comes generously to the front again in this particular instance. The recital will probably take place on the evening of June 30 and although the full program cannot be given out at this time, it is said the singer will include Rossetti G. Cole's "Robert of Sicily" with piano and organ accompaniment; Hadley's "Prologue;" Kramer's "Lover's Litany" and also songs of Spross, Homer, Huss, Carpenter, Mrs. Salter, MacDowell and others. The official program will be published later in this journal along with all the details of the biennial and congress. It is the intention to have exclusively well known artists, composers and directors present at all sessions of the Ninth Biennial. Mrs. J. E. Kinney, president of the organization, and her board are putting forth every effort to make the convention memorable.

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CINCINNATI, OHIO

The Cincinnati Symphony of the 12th and 13th of this month, with Dr. Ernest Kunwald conducting, offered us a very interesting program, with Fritz Kreisler, the noted violinist, as soloist. The concerts were well attended and Mr. Kreisler was even a greater favorite than on previous visits. His experiences with the army have gained for him a new legion of admirers.

Mr. Emil Weigand, violinist, assisted by Mr. Louis Spague, pianist, of Dayton, gave a beautiful recital at Cable Hall on the 4th. These well-known musicians need no comments passed upon their playing. They have appeared many times in Cincinnati and are great favorites.

The Orpheus Club, with Mr. Edwin Glowe as director, gave a concert on February 11. Mr. Horatio Connell, bass-baritone, soloist. The program was up to the usual standard of the club and was thoroughly enjoyed. Mr. Connell's beautiful voice was heard in many selections; possibly his best was "Hear Me, Ye Winds and Waves," from Handel's "Scipio." Mr. Connell has shown much growth since his last appearance in Cincinnati.

A splendid rendition of Liza Lehman's "In a Persian Garden" was given by a quartet of soloists at Cable Hall on February 10. The singers were Miss Florence A. Teal, soprano; Miss Carolyn M. Dunn, contralto; Mr. W. C. Smith, tenor, and Mr. E. A. Prentice, baritone. The singers had the pleasure of singing before a large house, who gave them a hearty applause throughout the song cycle. They were assisted by Miss Frances Drew Moohre, pianist, and Bernice Earl Eller, violinist, who proved at once that they were great favorites with the audience.

Alinda Voss Mosher has recently been the soloist at a musical at the Woman's Club, where she delighted a large audience with a group of German songs and modern English. A song that aroused especial interest in the audience was her singing of "The Call of Radha," by Harriet Ware. Mrs. Mosher also was the singer in the afternoon, when Mr. Watson Emerson of the Milwaukee Art School gave his noted lecture on "The Move." The music was in keeping with the lecture and was specially chosen to help illustrate the talk. Her singing of these songs has created the greatest enthusiasm in her art. L. D. M.

Radanovits—Friday, February 5. Mr. Julian Mogenson, tenor, a professional pupil of Sandor S. Radanovits, appeared on a program of the Sheboygan Music Club.

LOMBARD COLLEGE

Miss Ruth Heilman, a promising young pupil of Mme. Anna Groff-Bryant of the Vocal Art Institute of Lombard College, came to Chicago last week to sing for the Chicago Lombard Club banquet Wednesday evening, February 10. On Friday afternoon Miss Heilman sang for a number of invited guests at Mme. Groff-Bryant's studio at the Fine Arts Building. They were surprised and delighted at her unusual talents.

Grand Opera Artist Series

John McCormack will be the next artist to appear in recital under Mme. Groff-Bryant's management at Galesburg, Ill. The course has been fully established and the people of Galesburg and vicinity are responding with genuine enthusiasm. A special car has been chartered to bring the people of Monmouth and vicinity to the McCormack recital.

CINCINNATI, OHIO

The following program was given at the Cincinnati Conservatory of Music on February 4.

Symphony, "New World," E Minor.....Dvorak
 Adagio Allegro Molto
 Largo
 Scherzo—Molto Vivace
 Allegro con Fuoco
 Conservatory Orchestra
 Aria—Voi Lo Sapete (Cavalleria Rusticana).....Mascagni
 Miss Etta Mastin and Orchestra
 Russian Airs (for Violin and Orchestra).....Wieniawski
 Miss Mozelle Bennett
 Concerto, A Minor, Op. 5 (for Piano and Orchestra).....MacDowell
 Maestoso—Animato
 Andante Tranquillo
 Presto

Miss Myra Reed
 Les Preludes.....Liszt
 Conservatory Orchestra

GARY, IND

The following program was given by Miss Helen Hanfrich, a pupil of Fanny Amstutz-Roberts, on February 13.

Inventions 8-14.....Bach
 Fur Elise.....Beethoven
 Etudes in F, G and D.....Haller
 Snowflakes.....Koelling
 Songs—
 Little Grey Home in the West.....Lohr
 On the Shore.....Neidlinger
 Etude.....Jean Vogt
 Dancing Doll.....Poldini
 Canzona.....Schytte
 Songs—
 A Song of Spring.....Neidlinger
 Spinning Song.....H. Reimann
 Butterfly }
 Birdling } Grieg
 Norwegian Bridal March }
 "The Nightingale" from the "May in Tuscany"
 Suite.....Nevin

EVANSTON, ILL.

A song recital will be given by Edith Maldwyn Jones, mezzo-contralto, with accompaniments by Aline McQuillen, at Music Hall, on February 25, at 8:

Aria—Si, tra i ceppi (from the opera "Bernice," (1738).....Handel
 Schöne Wiege meiner Leiden.....Schumann
 Volksliedchen.....Schumann
 Die Lorelei.....Liszt
 Lenz.....Hildach
 Aria—Adieu, Forests (from "Jeanne d'Arc").....Tchaikowsky
 Welsh Folk Songs—
 Dafydd y Garreg Wen (David of the White Rock)
 Tra Bo Dau (Wherever Hearts Are True)
 Yn Nyffryn Clwyd (The Vale of Clwyd)
 Codiad yr hedydd (The Rising of the Lark)
 Apple Blossoms.....Lester
 Melisande in the Wood.....Goetz
 Candle Lightin' Time.....Coleridge-Taylor
 June.....William Spencer Johnson
 I Hear a Thrush at Eve.....Cadman
 Call Me No More.....Cadman

MAYWOOD, ILLINOIS

The Parents and Teachers Association of the Irving School at Maywood gave the following program to great appreciation and applause on last Wednesday evening:

Sonata Pathetique.....Beethoven
 Allegro Con Brio
 Adagio Cantabile
 Rondo
 Mr. J. E. Wilford
 Reading
 Mrs. Juliette Burmeister
 Zigeunerweisen.....Sarasate
 Mr. Frank Mandy
 Accompanied by Mrs. Mandy
 Vocal Selections
 Mrs. Myrtle Ritchie Witmer
 (a) Legende.....Wieniawski
 (b) Bohemian Dances.....Randelger
 Mr. Frank Mandy
 The King of the Winds.....David
 Mr. Huntington
 Reading
 Mrs. Juliette Burmeister
 Lutzwow's—Wild Jagd.....Weber-Kullak
 Mr. J. E. Wilford

PITTSBURGH, PA

The 1105th organ recital by Caspar P. Koch at Carnegie Music Hall was an all-American program as follows:

Allah.....A. Walter Kramer
 Call Me no More.....Charles Wakefield Cadman
 Soprano Soli with Piano
 Sketch in D Flat.....Harvey B. Gaul
 Prelude "Exultation".....Adolph M. Foerster
 A Fantasy.....Anthony Jawelak
 For Organ and Piano
 (First Performance)
 Serenade.....Stephen C. Foster
 Variations on an American Air.....Isaac V. Flagler
 Bend Low, O Dusky Night.....Ernest R. Kroeger
 I Love Thee.....Adolph M. Foerster
 Soprano Soli with Piano
 Marche Triomphale.....Giuseppe Ferrata

Paine—Miss Sarah Paine will present her pupils in studio recital at 411 Kimball Hall on the evening of February 23.

FRANCES INGRAM

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MILWAUKEE, WIS.

A special evening concert for the benefit of the orchestra library fund took place February 9, in the south half of the main hall of the Auditorium. Whether the music lovers of Milwaukee have been aroused over the fact that our local managers have been obliged to abandon all recitals of visiting artists for the balance of the year, through non-attendance, or due to a "heretofore latent" boost Milwaukee spirit. In any event, the orchestra is the gainer, as has been proved for some weeks past by the sold out houses for these Sunday afternoon concerts.

This special concert could not boast of that fact, although a most appreciative and representative people assembled to show their appreciation of the earnest effort being put forth and the progress being made in the development of a municipal symphony orchestra.

The program for this occasion could not have failed to interest the most critical musicians and laymen as well. The orchestra has made remarkable progress under Director Zeitz, having been organized less than two years.

The numbers consisted of:

Overture—Leonore, No. 3.....Beethoven
Symphony, B minor.....Schubert
Concerto for Pianoforte, G minor.....Saint-Saens
Overture Solenne—The Year 1812.....Tchaikowsky
Aria—Ihr Baalspriester (Der Prophet).....Meyerbeer
Symphonic Poem—Le Rouet d' Omphale.....Saint-Saens
Einzug der Gotter in Walhalla (Das Rheingold).....Wagner

Possibly the orchestra was at its best as a balanced organization in the "Symphonic Poem" of Saint-Saens, but the Schubert "Symphony" and Tchaikowsky met with equal enthusiasm from the audience. The two soloists on this occasion were also Milwaukee people, or mostly so, as Mrs. Yahr was a resident until the last few years, and her many friends still hold a claim. It was gratifying in the extreme to those same friends to see the very marked strides and musical advancement in every way attained by Mrs. Yahr in her years of study and professional work since leaving Milwaukee. To the many new friends she made on this occasion her work stands out in an authoritative manner. Her voice is a full, round contralto, of good range and telling quality. Her clear and distinct diction must especially be commended, as not a syllable was lost in the vast auditorium. Mrs. Yahr responded to two encores, singing charming songs of D'Albert and Bohm.

Miss Ella Smith is one of Milwaukee's favorite pianists and one of whom one always expects much and is not disappointed. Miss Smith is an enthusiast of the modern French school and found the Saint-Saens "Concerto" most grateful. I. B. W.

THE SEBALD ANNUAL RECITAL

Mr. Alexander Sebald will give his annual violin recital at Auditorium Recital Hall February 23. This is the second large recital since his return from Germany and Paris to make Chicago his home.

Mr. Sebald will play on this occasion "La Folia," Corelli-Thomson; "Prelude and Fugue in G Minor," Bach, and a group of Sarasate short pieces unknown here. Mr. Deis will be accompanist.

Columbia School—A pupils' recital will be given by the girls of the school Saturday, February 20.

SYRACUSE, N. Y.

Syracuse has now a symphony orchestra that is doing splendid work and its efforts merit the support of everyone interested in the musical culture of our young people. The mixed chorus and the orchestra are the two great musical instruments, the faithful playing of which will make any community truly "musical." The Syracuse Symphony Orchestra is offering the public a splendid music diet in its weekly concerts in Lincoln Hall. A program which was recently rendered is here appended:

Overture, The Force of Destiny.....Verdi
Aria for soprano, Here Must the Smugglers Dwell, from "Carmen".....Bizet
Miss Eloise Holden with Orchestra
Concerto in A Minor.....Grieg
Allegro moderato
Adagio
Allegro marcato
Miss Zillah C. Halstead with Orchestra
Ballet suite, La Source.....Delibes
Sarf Dance
Variation
Danse Circassienne
Group of songs—
In Fountain Court.....Russell
Sweet Winds That Blow.....Chadwick
Pastorale.....Veracini
Miss Holden
Mrs. Leslie Kincaid, Accompanist
Second Hungarian Rhapsody.....Liszt

The morning musicales presented Mme. Julia Culp in a song recital at the Opendaga last month. She sang songs by Brahms, Schubert, Rogers, Carpenter and Lieurance.

Many excellent concerts and recitals are being presented at the First Baptist Church this season. An evening of song by Leon Rice, with Jennie Caesae-Rice at the piano, was one of the recent attractions. Another excellent program was given by Professor Harold Butler, baritone, and Mrs. Butler, reader, with Miss Zillah Halstead at the piano.

Mrs. John R. Clancy opened her residence on January 20 for a farewell recital for Miss Beulah Dodge, who is leaving for New York.

Mr. James R. Gillette has dedicated one of his latest and best organ pieces, "Grand Choeur Dialogue," to Professor Eltinge. Mr. Gillette is now head of the organ department of the Wesleyan Female College at Macon, Ga.

One of the best things the Arts Club ever presented was the program given February 1 by the Maquarre Sextet, composed of first and second violin, viola, violoncello, double bass and flute. The first number, the Haydn symphony in B flat, was a little ragged, but in the next, the andante cantabile from quartet in A, Op. 5, Beethoven, the players seemed to "find themselves" and the tone was beautiful and the ensemble most delightful. A flute solo and violin solo were well done. A sextet by Theo. Gouvy completed the program.

Soloists for the May Festival have been announced. The list is an array of talent which seems to indicate that the management will succeed in its effort to make this the greatest festival of musical feasting that Syracuse has ever had.

The University Chorus has announced March 4 as the date for its spring concert, at which time "St. Paul" will be rendered. The chorus is perhaps better balanced than usual, and excellent results are anticipated.

The following program was excellently rendered by students of the Fine Arts College on February 3:

Organ, Choral and Fugue from Sonata, No. 5.....Guilmant
Miss Anna Laura Richards, Little Falls
Piano, Finale from Concerto in E.....Moszkowski
Miss Sara Elizabeth Grace, Monroetown, Pa.
Vocal—
Were I a Star.....Hawley
The Winds Are Calling.....Ronald
Ouvre tes yeux bleus.....Massenet
Miss Elizabeth Smith, Syracuse
Piano, Scherzo from Concerto in E flat.....Litolff
Miss Mindel Roselynn Harris, Olean
Vocal—
The Hermit Thrush.....Albert Mack
Ich lasse dich nicht.....Joseph Seiter
Lullaby.....Cyril Scott
Miss Louise Dorothea Boedtker, Syracuse
Organ, Marche Funebre et Chant Seraphique.....Guilmant
Mr. Earl Buell Collins, Sherburne
Violin, Adagio, Opus 34.....Ries
Mr. Theodore Rautenberg, Syracuse
Piano, Scherzo in C Sharp Minor.....Chopin
Miss Mabel Jeannette Dealing, Watertown
Vocal—
Elegie.....Massenet
The Lass of Norwich Town.....Bullard
Miss Margaret Ellen Nix, Cortland
Piano, Concerto in A Minor.....Grieg
First movement
Miss Marjorie Fox Reeve, Syracuse

The Philharmonic Society, Stransky, conductor, will give two programs at the Wieting, February 16. The soloists are Harold Bauer for the afternoon and Mme. Elena Gerhardt for the evening.

Dr. Adolf Frey had the misfortune to fall on the slippery walk and break a wrist. All piano playing is necessarily indefinitely suspended.

Miss Lois Brown of the city, formerly a student at the university and more recently a student abroad, has accepted an engagement with C. W. Best to appear in a series of about a hundred concerts as pianist in one of his companies. Miss Brown is a fine pianist and will prove a splendid acquisition to any company. ZENO NAGEL.

Shipman—Vera Brady Shipman will give her original musical reading, "The Lil' Brack Sheep," at the First Presbyterian Church in Fort Smith, Ark., on a sacred concert program Sunday, February 14. At a program at the Baptist church in that city February 2, Miss Laurel Stevens gave Mrs. Shipman's "Po' Li'l Lamb" with the composer at the piano. "Po' Li'l Lamb" is still in manuscript form.

Eppling—The choir at the Granville Avenue Methodist Episcopal Church is preparing the cantata "The Risen King," by Spicker, to be given during Lent. Miss Ruth Eppling is organist.



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MUSIC IN MINNEAPOLIS

The eighth Symphony concert Friday evening, January 29, was an overflowing horn of plenty. With the very talented young Russian pianist, Tina Lerner, as soloist, the following program was given:

Overture to "Coriolanus" Op. 62.....Beethoven
Symphony No. 1 in C minor, Op. 68.....Brahms
Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Piu andante—Allegro non troppo, ma con brio
Concerto for Pianoforte No. 1 in B flat minor, Op. 23 Tchaikowsky
Andante non troppo e maestoso—Allegro con spirito
Andantino semplice—Allegro vivace assai
Allegro con fuoco
Festival Prelude for Orchestra and Organ, Op. 61 Richard Strauss

The beauty of the "Coriolanus Overture," one of Beethoven's greatest works, was enhanced by the splendid interpretation and was a fitting forerunner for Brahms' mighty "Symphony," which embraces many emotions and the top lofty grandeur of the fourth movement was superb, and one marvels at Mr. Oberhoffer when we see him direct from memory such a work. It may not be out of place here to mention that every "Symphony," new and old, this season has been directed by Mr. Oberhoffer from memory. Considering the number and quality of the works this is a colossal amount of labor to be accomplished by one man.

Miss Lerner, a petite girlish figure, was another surprise. The Tchaikowsky "Concerto" is lofty in theme and full of pleasing qualities. Miss Lerner has a singularly odd and original finger technique which is very effective and flexible. Her shading was excellent and her reading of this concerto gave one the pleasure of an act from an opera.

The Strauss "Festival Prelude," full of magnificent grandeur, rolled mountains of harmony from the organ under Mr. Hamlin Hunt and accompaniment of full orchestra. Altogether, one of the best Symphony programs this season.

Sunday, January 31, Leonora Allen, soprano, was soloist with the orchestra. Her voice is dramatic and more than ordinarily powerful for her size and her coloratura work was very true. Her two numbers, "Softly Sighing," from "Der Freischuetz" (Weber), and "Mon Coeur" from Gounod's opera "Mireille," were followed with encores of "Maids of Cadiz," Delibes, and Cadman's "Land of the Sky Blue Water."

The first orchestra number of the program was "Triumphal March," by Otto Krausse, a member of the orchestra, and was the result of Mr. Oberhoffer some time ago offering a reward to the first man in the orchestra who would bring him a march suitable for a popular concert. The composition is thoroughly original and very good.

Two other excellent numbers were the intensely dramatic overture to "Phedre" (Massenet) with its wondrous love theme by strings and true Wagnerian effect of drums responding with the fate motif, and the "Adagio" from Beethoven's Ballet Suite "Prometheus," with a charming 'cello solo played by Cornelius van Vliet. The Liszt "Polonaise No 2" in E major, and Chopin's suite, "Impressions of Italy,"

parts of which were melodiously pleasing, made up the rest of the program.

Monday, February 1, Miss Florence MacBeth gave an operatic and concert program in recital at the Auditorium. Her program embraced groups of French, German and English songs and several arias and she was assisted by Leonardo de Lorenzo, flutist, and Carrie Zumbach Bliss, accompanist. Miss MacBeth is a delightfully sweet, natural young woman who does all her work in good style and artistic finish. The audience was large and appreciative and was favored with several encores.

The Thursday Musical, February 4, had several changes made in the program at the last minute owing to sickness of some of the participants. Mrs. Wilma Anderson Gilman, the well known pianist, gave several numbers and also accompanied her sister, Ruth Anderson, the violinist, and their work was very good. Mrs. C. H. Kinnard as the substitute for a sick member, gave a group of Scotch songs that made the hit of the afternoon.

February 7 the Sixteenth Popular Concert gave us Hamlin Hunt, organist, as soloist. The orchestral numbers were "Norwegian Bridal Procession" (Grieg); "Overture to William Tell" (Rossini); Overture-Fantasy, "Romeo and Juliet" (Tchaikowsky); "Roumanian Rhapsody" (Enesco); "Three Hungarian Dances" by Brahms, and a novelty in the shape of the "Symphony Concertante" for four violins and orchestra by Maurer. Richard Czerwony, George Klass, Adolphe Dumont and Franz Dicks were the soloists and it was one of the most enjoyable numbers heard during the winter.

Mr. Hunt played a "Fantasy Dialogue" for organ and orchestra by Boellman, a big showy composition well suited to the time and place.

Monday, February 8, a "Novelty Evening" was given by Cornelius van Vliet, 'cellist, and Harrison Wall Johnson, pianist, at which the following program was rendered.

Sonata—A minor, Op. 116 for 'cello and piano. Reger
Allegro Moderato
Presto
Largo
Allegretto con grazia
Voiles Debussy
Minstrels Debussy
Capriccio Op. 2, No. 4.....Dohnanyi
(For Piano)
The Confession (from Carnival Scenes).....Kampf
Legende, Op. 11, No. 1.....Jeral
Intermezzo, Op. 11, No. 2.....Jeral
(For 'Cello)
Sonata—D minor, Op. 22 for 'cello and piano. Thuille
Allegro energico, ma non troppo presto
Adagio
Allegro, ma non troppo

The Reger "Sonata" had some excellent features but the first movement was too long and too variegated in its working. The last three movements contained much that was pleasing, but as a whole it was tiresome. The Thuille "Sonata" was good with a beautiful flowing melody and rather unusual style. Mr. Van Vliet's solo numbers were of pleasing variety and played in his usual finished manner. He is doing a great deal this season in introducing many new works and it is a matter of wonderment how he does so much so well.

Mr. Johnson played the two Debussy numbers with his characteristic refinement and good judgment; the writer being partial to Debussy as a modern composer, found

great enjoyment in the splendid interpretation. The Dohnanyi piece had a bewitchingly energetic rhythm and the whole recital was one to be remembered with pleasure.
MRS. W. C. VAN KIRK.

ERIE, PENNSYLVANIA

For his February program of music of living American composers, Albert H. Dowling, Jr., organist of the First Unitarian Church, played a recital of the works of Victor Herbert. Mr. Dowling arranged all of the numbers for the organ, among which were included the "Prelude" to the third act of "Natoma" and the "Habanera" from the same opera. Mr. Dowling preceded his recital with a brief sketch of Victor Herbert and his music.

The Erie Choral Society made its debut in concert last Tuesday evening at which time they presented a "Made in America" program. This new organization, which has been in existence but a little over three months, made one of the biggest hits within the memory of Erie musicians. The public is unanimous in the verdict that the singing of the Erie Choral Society in this its first appearance was the finest chorus work ever heard in the city. Mr. Vincent is indeed to be congratulated on the brilliant success of last Tuesday evening, for he has been tireless in his efforts to organize a chorus that would be a pride to any city.

The numbers included Mr. Vincent's own "Wedding Bells" with soprano obligato sung by Mrs. Charles McKean, "Old Kentucky Home" and Cook's "Swing Along," Nevin's "Day in Venice," exquisitely sung by the ladies of the chorus, and Carl Busch's "American Flag." Clyde Miller, baritone; Franz Kohler, violinist; Charles Hooper, tenor, and Mrs. McKean, soprano, were the soloists of the evening and all were heard to splendid advantage. Mrs. Charles McKean sang a group of songs by Erie composers, "Bring Her Again to Me," by Harry Burleigh; "Evensong," by Albert Dowling, and "Love's Day," by Mr. Vincent. Mrs. McKean was in excellent voice and her singing of this group surpassed anything she has ever done in her very successful career as a singer. She seemed to give of her very best to bring out every mood of the songs by local composers. The evening was a festive one and enthusiasm was unbounded throughout the entire program. The Erie Choral Society and its "Made in America" program was an unqualified success!

h h h

Victor Vaughn Lytle gave the second one of his vespers organ recitals Sunday afternoon, February 7, and the program included some very interesting numbers, among them being the "Giant" fugue of Bach, and the "Andante" from Tchaikowsky's "String Quartet." As usual, Mr. Lytle's playing was marked by faultless technique and tasteful musicianship.
A. H. D., JR.

American Conservatory—The second lecture recital on "The Development of Chamber Music" will be given by Adolf Weidig at Kimball Hall, February 20, at 3:15.

Little Theater—Beginning February 16, a two weeks' revival of George Bernard Shaw's play, "The Philanderer," will be given at the Chicago Little Theater.

DETROIT, MICH

Among the many musical programs given in Detroit the past few weeks have been four decidedly interesting ones, perhaps because they were distinctly Detroit. The first given December 11 by the Orpheus Club, an organization of 26 men who are doing the finest kind of work under Charles Frederic Morse, whose musicianship is of the highest standard and whose personality plainly dominates the club. For big works their number is a little small, but a man's voice is not the only requisite for entrance. He must have an all round fitness for the close comradeship of the club, and as a result there is a delightful oneness in the way they do things. Five part songs by Elgar were particularly telling as was MacDowell's "From the Sea." They presented Miss Florence Hinkle. One pleasure giving feature of the evening was the playing of the club's accompanist, Miss Harriet Ingersoll. Her accompaniments both for the club and for Miss Hinkle were a joy.

On January 19 the Tuesday Musical gave the morning to Detroit composers. Perhaps the most pretentious number was a "Trio" for piano, violin and 'cello by Abram Ray Tyler, and given a vigorous reading by the composer at the piano with that fine veteran among violinists, William Yunch, and Louis Motto, 'cellist of the Detroit Symphony Orchestra. An "Elegie in A flat" played by the composer, Charles Frederick Morse, was distinctly individual, as was "An Oriental Song" by Miss Jessie P. Pease, splendidly interpreted by Marshall Pease, baritone. In many hands a musical reading leaves the audience at sea as to which they heard, the poem or the accompaniment. "La Princess Pointaine," set to music by Guy Bevier Williams, was so beautifully read by Miss Stoddard that we have only a recollection of a most fitting background discriminatingly played by the composer.

On January 21 the third concert by the Detroit Symphony Orchestra, Weston Gales, conductor, was given. When one realizes that this institution is in its early infancy and that the bulk of its players are business men first, the results are quite astounding. Either Weston Gales is a phenomenal man or there is a world of musical ability in Detroit. It may be a combination of both. If anything will test an orchestra it is an adagio movement. There if anywhere rough tone and poor playing will be in evidence, but the adagio and largo movements of Dvorak's "New World Symphony" suffered not at their hands. Instead, they were given in truly splendid style. Detroit is really going to back up this organization as it deserves, because they realize that there is the beginning of something big in it. For that matter they have the bigness now, for Weston Gales has the physique of a football coach and evidently has the same grip on his players, for they are certainly training well.

On January 26 Mrs. Eleanor Hazzard Peacock, soprano, was heard in song recital. A voice of lovely quality is hers. Of long residence in Detroit, she was received with warm enthusiasm and should be both for her work and because she has won much of honor in the world at large as a singer. Mrs. John Raymond Mann was her efficient accompanist.

There has been quite a wealth of outside

talent, including the Flonzaley Quartet, the Boston and Philadelphia and New York Symphony Orchestras, playing to capacity houses; also Mrs. H. H. A. Beach and Myrna Sharlow in a program of Mrs. Beach's works. Much of worth is promised music lovers for the coming weeks, including Lenten musicales given by Arthur Linquest, Florence Hinkle, Hugo Kortschak, Werrenrath, Fritz Kreisler, and a May Festival which will bring several noted artists.

M. L. M.

BOISE, IDAHO

On last Friday night the Boise Choral Society gave their initial concert of the season, under the baton of Ward French, the newly elected director of the music in the high school and with Sybil Sammis-MacDermid and her husband, James MacDermid, as the soloists.

This, however, was not the initial appearance of Mr. French as director in this city, but he again scored a hit, by ability to pull the society through the rough places, and by his all-round conducting. At all times he had fine control of his singers, and produced splendid effects in color, variety and attack.

A small string orchestra, under the direction of Eugene Farmer did much to assist the production. The program consisted of works by Elgar, Wilson, Strauss and Wallace, a program that was of excellent choice, inasmuch as the society was able to sing it.

Mme. MacDermid delighted the audience with her extra fine singing, and proved herself worthy of all that has been said of her, and more. Her dramatic songs were done in a style that was original, possessed tonal beauty and musicianship. Her singing of her husband's songs proved a real delight, for in this group Mr. and Mrs. MacDermid work together as one thought, and the result was indeed a pleasing one.

The Boise Choral Society expects to give the "Creation" in the spring under the direction of Mr. French.

Mrs. R. S. Adams and Miss Avis Brink proved satisfactory accompanists.

On next Wednesday evening Thalia Choir of the First Methodist Church with Dwight E. Cook, tenor, as director, will give the "Messiah" in part, using for soloists Avis Cole, soprano; Alice Mack, contralto; Ward French, basso, and Mr. Cook, director, will sing the tenor roles.

This should prove a very interesting attraction as it is given without charge or collection, and Mr. Cook is to be congratulated upon his efforts of bringing good music before the public in such a manner that all may take advantage of it.

O. C. J.

Craig—Mr. John Howard Craig's "Pilgrim's Message" is to be sung next Sunday night at the First M. E. Church at Austin, under direction of H. W. Owens, and at the First Congregational Church, Oak Park, under direction of Mr. Carl D. Kinsey.

Lahee—The Lahee Bureau in the Fine Arts Building announces for the coming season the following artists: Glenn Dillard Gunn, Madame Carolina White, Madame Alice Zepilli, Thaddeus De Wronski, Raoul B. Bonnana and Giuseppe Fabbrini.

OSAGE, IOWA

The musical event of the season so far was the first concert given by the Treble Clef Club of the seminary, under the direction of Frank Parker at the Congregational Church Thursday, January 28. The following program was excellently given, the club having as assisting soloists Frances Cordes, soprano, and Florence C. Fennessy, pianist.

The program is as follows:

In May Horatio Parker
Wanderer's Night Song.....Rubinstein
The Angelus Chaminade

Treble Clef Club
Two Duets for Soprano and Baritone—
Night Hymn at Sea.....Goring-Thomas
Passage Bird's Farewell.....Hildach
Miss Cordes and Mr. Parker

Six Choruses for Women's Voices.....Rachmaninoff
Night
The Lonely Pine
Sleeping Waves
The Captive
The Angel
Glorious Forever

Treble Clef Club
Solos for Piano—
Prelude in G Minor.....Rachmaninoff
Menuet Paderewski

Miss Fennessy
The Princess of Ys
A Cantata for Soprano Solo and Four-Part Women's Chorus
The music by Henry K. Hadley, Conductor San Francisco Symphony Orchestra. The poem by Ethel Watts Mumford
Miss Cordes and the Treble Clef Club
q q q

Warren Proctor, the young Chicago tenor, who is fast making a name for himself, gave a song recital at the Sprague Opera House January 21. His program included the "Elijah" aria, "If with All Your Hearts," a group of German songs, and the "Pagliacci" "Lament," and he disclosed a beautiful voice, fine enunciation, good style and much interpretative ability. Miss Florence C. Fennessy furnished excellent accompaniments.

q q q

Frank Parker, the director of the Music Department of the Seminary, presented several of his voice students in recital at the Baptist Church January 14, when a fine program was given by Miss Cordes, Miss Addington, Miss Rucker, Miss Koop, and Miss Gardner. q q q

The Seminary Treble Clef Club will give a second concert April 8, when Deems Taylor's "Highwayman" will be presented. In the arrangement for three part women's chorus, Frank Parker, the director, has engaged Marion Green, the Chicago baritone, for the solo part.

TIFFIN, OHIO

The University Oratorio Society, Tiffin, Ohio, under the direction of Prof. Frank W. Gillis, had its greatest triumph in the concert of "Samson and Delilah" in Rickly Chapel February 3. The soloists were Miss Esther Plumb, Mr. David Dunbar and Edward Clarke, all of Chicago. A small orchestra supplemented the very efficient work of Miss Helen M. Tarr at the organ and Helen Weber at the piano. The violin players were all students of Professor Steurmer of the Heidelberg Conservatory of Music.

The chorus has improved wonderfully in the last three years and one could not help appreciating the richness and mellowness of tone quality and the shading and general expressiveness of the rendition of the choruses.—From the Tiffin Daily Advertiser, February 5.



Music News

CHICAGO, AMERICA

FEBRUARY 26, 1915

Dedicated to Mme. Chaila

NORSE MAIDEN'S LAMENT.

Words by Susanna Massey

Music by C. D. Heckscher.

p *temprando* *harp.*

So far, far a - way from the Northland.

Weeping, and in sad - ness I wan-der!

For-est of dark pine stand-eth ev-er.

C D H 7-3

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Published Every Friday at 524 Kimball
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Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, FEBRUARY 26, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid..... \$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
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Music News

Vol. 7.

Chicago, February 26, 1915

No. 9



Editorial

PASSING COMMENT

In speaking of the multiplication of new musical clubs in Chicago some one said that it is a good thing inasmuch as new audiences are thus being made for the artists. This is very true—for, the artists come in a never ending stream and their public must be recruited in like manner or else they will sing and play to empty benches after awhile.

§ § §

A certain young artist of Chicago believes in sticking to one price for his work. The other day a club woman offered him an engagement at a less price, which he declined. "But," protested the lady, "we can get So-and-so for that price."

"Well," said Mr. Independent, "you can get good soft coal for five dollars a ton, but if it happens that you need and must have hard coal, you will have to pay about eight; so, if Mr. So-and-so at such a price will suit your purposes, well and good, go and engage him, but if it is I you want, you will have to pay the price I have set on my work." Wouldn't it be glorious if all singers could and would take this attitude!

§ § §

Another club woman in speaking to a young musician about playing before her club at a ridiculously low price, urged him thus: "Oh, you know we will keep it a perfect secret; we will never tell anybody how much we pay you." Was there ever a greater fallacy than this?

The price paid to every artist in any club becomes public knowledge in the club sooner or later of necessity. It is spread upon the records and cannot escape being known. And no club ever yet was known to engage any singer or player at a good price after once having had him for a trifle, and more than that the members of one club tell those of another just how cheap they

have engaged artists and when one appears in any club at a cut rate he may be morally certain that the same price will be quoted to him when he is asked to appear before a sister club.

§ § §

Did you ever happen to attend a concert in one of that small group of churches in Chicago where applause is not allowed and where appreciation of numbers is shown by

Every true teacher is a torch-bearer advancing into darkness. . . We cannot add to the general illumination of the world by extinguishing the torches of others.

—Charles Wesley Emerson

rustling programs? At first it gives an uncanny feeling of being in a crowd of deaf and dumb people but when one gets accustomed to it there develops a genuine and quite unique pleasure in the whole matter. At the Logan Square Evangelical Lutheran Church last week this was the order of events and enjoyment was very great indeed.

§ § §

Why do most piano and voice teachers in Chicago leave the stage manners of their

pupils entirely to haphazard? In ninety concerts out of each hundred the pupils do not know how to walk on and off the stage; how to get on and off the piano stool; how to acknowledge applause or to receive flowers—in short, how to do anything necessary on the stage. A little class training would be a wonderful help in this matter and evidently Miss Bertha M. Stevens has discovered this to be true, for at a recent concert given by her pupils each one of them was discovered to have extremely good manners and appearance on the stage.

§ § §

After a year of waiting Chicago will be keen for opera next November and it would seem the height of folly to defer the opening any longer than that. A great deal of civic pride was manufactured for the Chicago Grand Opera Company during its existence and this may safely be counted on for its support next year.

§ § §

Meantime, there is not the least reason to imagine that Chicago will this spring support a season by the Metropolitan Opera Company of New York, especially in view of the fact that everybody knows that Caruso will not come even if the season is attempted. The Metropolitan will be well advised not to attempt it this year.

§ § §

Following the lead of Schumann-Heink, Destinn and other foreign musicians, Andreas Dippel has just shown his good judgment by becoming a naturalized citizen of the United States.

§ § §

Mary Garden has contracted to sing in concert in the United States next season, which is a pity. She is so much better in opera and besides when an opera singer once begins in concert the chances are small for a reversion to the opera stage.

§ § §

A splendid choice of head for the vocal department at Chautauqua, New York, is William Wade Hinshaw, who not only has a magnificent voice but has also had peda-

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gogic experiences and successes far beyond the usual lot of singers.

Theodore Harrison, who will be a big card at the next Ann Arbor Festival, is meeting with great success wherever he appears. Recently he sang to very unusual appreciation for the University Glee Club in New York and the Orpheus Club in Philadelphia.

— # # # —

ILLINOIS MUSIC TEACHERS' ASSOCIATION

That something really practical has already been accomplished in Illinois along the line of standardization is shown from the two following extracts taken from the President's message, which is published in the latest "Bulletin," a complete copy of which may be had by addressing the President, E. R. Lederman, at Centralia, Ill.

"Our Association does not in the least intend to legislate for the music teacher, and no attempt was made to make examinations compulsory. The certificates of efficiency issued by our organization will be recognized by the public, and will therefore be of great value for a successful career, and great numbers of those who find that they could not pass an examination successfully at present, will, by renewed study, try to earn a certificate at earliest date. This will, in due time, bring about standardization.

"The Illinois University will, beginning September, 1915, give one to two entrance credits for music. Probably all the high schools will now place music study, in or out of school, on the same basis as other studies, and the large number of high school students, who were compelled to discontinue music, will then have sufficient time for practice."

— # # # —

WORTH WHILE ACHIEVEMENT

The road to success before the public in any line of music endeavor is a long one and now-a-days young artists very often begin to feel that it is not only long and hard but actually also, that it has no final goal worth the trouble and time required to travel it.

But, once in a while a success is attained which is so emphatic and which at the same time is so clearly the result of persistent and conscientious effort that hope is revived in the hearts of all who witness it.

Such an event was the song recital recently given by Miss Jennie F. W. Johnson at the Fine Arts Theater, when she presented a program of absolutely highest standard, with the most utter sincerity of manner and with a truly fine artistic impulse, to an audience which must have been an inspiration to her and which was a thorough endorsement of her worth, both as an artist and woman.

This audience completely filled the Fine Arts Theater and was made up of the best

musicians of Chicago, as well as the most distinguished patrons of the art.

There were present church dignitaries, educators, members of society and of the dilettanti in all the arts in Chicago, as well as many distinguished visitors from other towns of the state.

And, best of all, this audience was one which had willingly and gladly paid money for the privilege of being present, so that, besides being an artistic success, the concert was distinctly one from the financial standpoint also.

All this goes to prove, as said at first, that the days of appreciation for the truest and best in art and life are not yet over and that the young artist still has models by which he may measure himself and he may be very sure, if he but work as faithfully and well as have those who provide these models he too will attain successes if he but press forward without faltering and persevere always in his determination to be and to do his best.

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A SYMPOSIUM OF NOISE (A contributed editorial.)

I have it, from one whose information is generally authentic, that for the last concert of the season Mr. Stock has prepared a program drawn wholly from the school of noise, to which our talented director, for several years past, has been inclining, indeed, has gone over.

"The program," says my informant, "will include such works as the Schoenberg 'Suite,' the Converse 'Scream,' the Strawinsky (well-named) 'Fireworks' and the most impossible thing Mr. Stock can find of Richard Strauss"—all of them works in which (were we writing of the same school of painting we would say) the "color" is laid on in blobs and blotches; so here the noise is hurled at you in crashes of brass, in brays of the big tuba, in screams from the trumpets, raspings of the double bass, and when, exhausted by the exertions of their fury, they subside and, perhaps, cry softly, each to himself, their very wailing is in discord.

The Converse effusion played Saturday night was a phantasmagoria; it should be named not a symphonic poem but a drivel of discords.

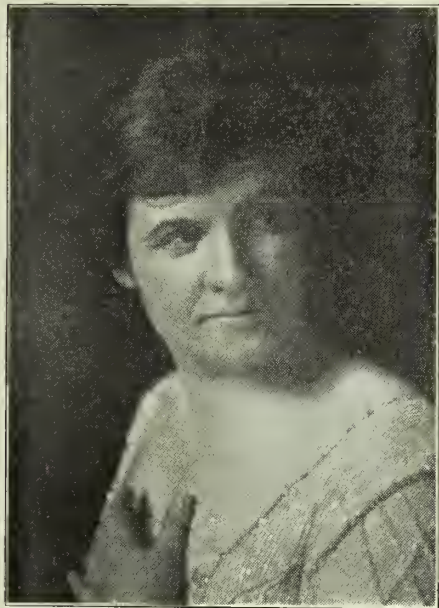
"Shades of St. Sebastian" (Bach)! Are we proposing to pension the fine musicians of our orchestra, that they may the better play, and keep on playing, stuff like this, while our great library of the classics lies almost neglected?

W. E. S.

Music in Chicago

THE CHICAGO BAND

Almost everybody loves a good band and even in such small space as that of Orchestra Hall, Mr. William Weil can bring splendid results from the Chicago Band, an organization of which the city may well be proud and which will do us splendid justice



MISS SABA DOAK

in a series of concerts extending to and including the Panama-Pacific Exposition, which is shortly to be undertaken.

Other big thoughts are in mind, among them the providing of a movable band stand which may be set up in vacant lots so that the music of the band may be taken to all sorts of neighborhoods in Chicago during the next summer.

All this is very fine and it all, no doubt, was given a special financial impetus during the past week when the three concerts at Orchestra Hall were listened to by large audiences which also appreciated the music to the full and applauded most of the work vigorously.

If the programs were intended to please the public—i. e., the usual, unthinking public only, they were rather too stiff. If they were intended to show the best possibilities of the band they were all right save in the instances of a few worthless encore numbers offered.

Assuming then that Mr. Weil wanted to show real music lovers the best he could do, we must criticize him a little for these selfsame encore numbers. One especially—a sort of slide trombone effect—was particularly obnoxious, and all the more so because it was used just after the Liszt "Les Preludes" and just before the Tschaikowsky "Adieu Forets" from "Joan of Arc."

In the public parks, or at some of the civic centers such trash as this particular number might be in place—it certainly was not so at Orchestra Hall.

On the other hand, the really good numbers, "Overture to Rienzi" (Wagner), "Scene Espagnole" (Elgar) and the Liszt "Preludes" made an uncommonly good showing, the last named, however, being the least effective of the three in a band setting, needing the richer and more varied color of the orchestra for complete realization of possibilities.

The "Moon Moths" by Kussner were played delightfully and, following them, there was given a series of encore numbers which showed the band at its very best. "Perfect Day" (Bond) played as a trombone solo was delightful, a piccolo solo was thoroughly piquant and a "Trovatore" scene was splendidly done by cornet and bass horn.

Several medleys were played and certainly no one could look for more real sat-



SIGNOR ALBERTO SALVI

isfaction than was vouchsafed many in the audience by "Maryland, My Maryland," "Suwanee River," "Auld Lang Syne," "Dixie," "Star Spangled Banner," "Yankee Doodle," "Vacant Chair" and many other old time airs so well known as to have won the title of classics.

In these things Mr. Weil is without parallel and also in the conducting of "America" and other airs in which the patriotic spirit finds play and which, last week, was especially in evidence.

Two soloists were provided. Sig. Alberto Salvi, player of the harp, with few equals, engaged for the C. W. Best Artist Series for next season, was heard in his own "Concerto" to very great advantage.

A "Concerto" may be as fantastic as the writer likes if it fulfill certain other definite rules of form, but, as this composition did not fulfill them, it seems that it would have been more natural to have called it a "Fantasie," which description it fits exactly.

But, whether "Concerto" or "Fantasie," the composition is one of much difficulty

and much technical display and it was played by Mr. Salvi with splendid facility and also with a very nice regard for tonal gradations.

His reception was a brilliant one and for encore selection he played another work with great variety of touch and musical content, in which his good concert style as well as his fine technical and temperamental equipments made him distinctly fine.

Miss Saba Doak sang as her number the aria from the great Tschaikowsky opera and showed herself the possessor of a beautiful voice and a fine concert style.

Her tones are very rich, free and full and the quality is one of great sweetness.

Such is the perfection of her breath control that she is able to phrase most musically and her artistic feeling and knowledge are sufficient always to insure clear technical delivery, as well as temperamental coloring.

Not often has the Tschaikowsky song been done with more intelligence. The demand for encore was very hearty and the responses proved to be another musical delight.

Mr. Gordon Campbell was her accompanist and that is quite the same thing as saying that this particular work could not have been better done. C. E. W.

— # # # —

THE UNIVERSITY OF CHICAGO

The series of concerts presented by the University Orchestral Association at the University of Chicago remain a large factor in the life of a great number of the faculty, students and friends of that institution, this fact being proven with much emphasis on Tuesday afternoon, February 16, when an audience which completely filled Leon Mandel Assembly Hall presented itself to hear the song recital given by Emilio De Gogorza, baritone, with Miss Helen Winslow, accompanist.

The reviewer was one of many who were compelled to take a seat on the stage or else not hear the recital at all. While Mr. De Gogorza is an artist of the highest type, he is no more successful than any other singer would be in trying to bring genuine enjoyment to an audience which faced his back. Apparently for those in the main part of the hall there was great enjoyment, for the singer was received with enthusiasm and his offerings applauded to the full throughout the program which was as follows:

Serenade	W. A. Mozart
Air de Thoas "Iphigenie en Tauride"	C. Gluck
En Calesa	F. M. Alvarez
Canto del Presidiario	F. M. Alvarez
Jai pleure en reve	G. Hue
Ménuet d'exaudet	Arr. by Weckerlin
Bergere legere	from XVIII Century
Venex agreable printemps	Bergerettes
Beau soir	C. Debussy
Voici que le printemps	C. Debussy
Serenade de Mephistopheles	H. Berlioz
Sally in Our Alley	17th Century
To Anthea	J. L. Hatton
When I Bring to You Coloured Toys	J. A. Carpenter
The Pipes of Pan	Elgar
Invictus	Bruno Huhn

— # # # —

Mendelssohn Conservatory—On February 23 Miss Clara Anderson gave a piano recital at the Conservatory rooms, McClurg Building, and this is to be followed by Margaret Anderson, March 2; Othelia Stenner, 9; Hazel Reid, 16, and Anna Swanson, 23.

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ENSEMBLE CLASS AT COSMOPOLITAN SCHOOL GIVES RECITAL

The Cosmopolitan School of Music and Dramatic Art presented members of the class in ensemble playing in a recital at Auditorium Recital Hall on Friday evening, February 19, to a very appreciative and interested audience, in fact, the listeners present manifested great interest and apparently enjoyed the work of those who presented the program more than is generally noticeable at a concert of this nature.

Henry P. Eames is director of this class and it has been well known that splendid work was being accomplished under his guidance and many friends of the school and this branch of study have looked forward with eagerness to another public recital by this class. This affair of Friday night fulfilled those desires and the audience showed its approval throughout the evening in most glowing terms. Following an announcement which disclosed the fact that Mr. Day Williams, 'cellist, had been called on short notice to take the place of a student member of the class in the performance of two numbers on the program. Mr. Eames offered an invitation to the public to visit this class at its meeting each Wednesday afternoon from two to four o'clock and learn more about their work.

The "Trio" in C major by Mozart opened the program with Mildred Meents, pianist; Wilna Baines, violinist, and Alexander Spiegel, 'cellist, as its interpreters. It was played in a most commendable manner. A "Spanish Caprice" for two pianos by Rimsky-Korsakoff was given an equally finished reading by E. Bernice Ruggles and Florence Kough.

Miss Elsie Eidam and Mr. Day Williams offered a finely balanced, most sympathetic and highly artistic rendition of two movements from Grieg's "Sonata" in A minor for piano and 'cello. The audience applauded them vigorously. There was strength, finish and assurance in the rendition of Schubert's "Trio," C minor, for piano, violin and 'cello, which was played by Anne Griffin, Wilna Baines and Mr. Williams. Bertha Ball, pianist, and Marian Barry played the "Sonata" in A major by Caesar Franck, in a style which marked them as musicians of exceptionally high type and well versed in this class of study. Their performance was one of the brighter portions of the evening. The closing number on the program was the "Trio" for piano, violin and 'cello, by Rubin Goldmark, and was played by Dorothy Pelck, Wilna Baines and Alexander Spiegel. H. M. B.

SEBALD-LEVY

Alexander Sebald, violinist, and Henriot Levy, pianist, will give their third "Sonata Evening" in the Little Theater, Fine Arts Building, on Monday, March 1, at 8:15 p. m. Following is the program:

Sonata, Op. 29, E minor (prize sonata).....F. Busoni
Allegro deciso
Pinhuto
Andante sostenuto
Allegro molto e deciso
(First time.)
Sonata, Op. 78, G major.....Brahms
Vivace ma non troppo
Adagio
Allegro molto moderato
Sonata, Op. 47, A major (Kreutzer).....Beethoven
Adagio sostenuto
Presto
Andante con variazioni
Finale, presto



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MR. NEUMANN'S ANNOUNCEMENTS

Mr. F. Wight Neumann announces the following recitals under his direction:

Albert Spalding, violin recital, Illinois Theater, next Sunday afternoon, February 28.

Josef Hofman, piano recital, Orchestra Hall, Sunday afternoon, March 7. His only appearance.

Mme. Julia Culp, mezzo soprano; song recital, Illinois Theater, Sunday afternoon, March 14.

Kneisel Quartet, third of a series of three chamber music concerts, Illinois Theater Sunday afternoon, March 21, with Rudolph Ganz as assisting artist.

Mr. Spalding's program is as follows:

Sonata in G.....John Alden Carpenter
Larghetto
Allegro
Largo mistico
Presto giocoso
Andantino Quietoso.....Cesar Franck
Hungarian Dance, No. 7.....Brahms-Joachim
Mazurek.....Anton Dvorak
Concerto in B minor.....Saint-Saens
Allegro non troppo
Andantino quasi
Allegretto
Molto maestoso-Allegro non troppo
Romance.....Albert Spalding
Scherzo Giocoso.....Albert Spalding
Nocturne, E flat.....Chopin-Sarasate
La Campanella.....Paganini-Spalding
Andre Benoist, Accompanist

H. RUTH EPPLING

Following is a program given by H. Ruth Eppling at her home studio last Friday evening:

Prelude, D minor.....Bach
Preludes 1, 2, 3, 6, 7, 10, 15, 20 and 22.....Chopin
Rhapsody No. 6.....Liszt
Fugue from Russian Liturgy.....Gretchaninoff
Polonaise, in A flat major.....Chopin
Encores played were "Polonaise," in A major, by Chopin, and "Spinning Song," by Elmenreich.

MUSIC TO COME

Friday, February 26

Orchestra Hall, 2:15; Symphony Orchestra.

Auditorium, 8:15; Lewis Institute Pageant.

Saturday, February 27

Kimball Hall, 2:30; Chicago Piano College concert.

Kimball Hall, 3:30; American Conservatory concert.

Lyceum Arts Conservatory, 2:30; pupils' concert.

Orchestra Hall, 8:15; Symphony Orchestra.

Sunday, February 28

Orchestra Hall, 3:30; Minneapolis Orchestra.

Illinois Theater, 3:30; Albert Spalding, violin recital.

Blackstone Theater, 3; Columbia School concert.

Fine Arts Theater, 3:30; Flonzaley Quartet.

Fullerton Hall, 8; lecture recital, "La Boheme."

Monday, March 1

Fine Arts Theater, 3:30; popular classic concert.

Blackstone Theater, 2:30; George Hamlin, recital.

Little Theater, 8:15; Levy-Sebald program.

Tuesday, March 2

Orchestra Hall, 8:15; Bach Choral Society.

Myrtle Masonic Temple, 8:15; 'cello recital, Carl Brueckner.

Thursday, March 4

Orchestra Hall, 8:15; popular concert, orchestra.

Friday, March 5

Fullerton Hall, 8:15; Carol Robinson, piano recital.

Sunday, March 7

Fine Arts Theater, 3:30; Mae Doelling-Rene Lund, joint recital.

American Conservatory—Piano students of Victor Garwood and voice pupils of Karleton Hackett will give a recital Saturday afternoon, February 27, at Kimball Hall.

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MAC BURNEY PUPILS BUSY

Elsa Fern MacBurney, soprano, sang at an annual banquet of College Alumni at the Hotel Sherman on February 20.

Margaret Allison sang a group of songs for the Danish Societies on February 16, and was soloist at the South Chicago Presbyterian Church on the 21st.

Mabel Greene Myers was the soloist on February 12 for the Daughters of 1812 at the La Salle Hotel, and on the 18th sang for the North Shore Woman's Club.

The recent engagements of Grace Ann Yeager, soprano, include concerts at the West Side Lutheran Church on January 21; St. Basil's Church, January 24; Lawndale Ladies' Society, February 2; Christ English Lutheran Church, February 3, and St. Peter's Lutheran Church on February 15. Miss Yeager sang at the recent Fashion Show at the Armory, and has many concert engagements for the near future.

LEWIS INSTITUTE MUSICAL PAGEANT

The Lewis Institute students, under the direction of Mr. George Lee Tenney and Mrs. B. F. Langworthy, will give, at the Auditorium Theater on Friday evening, February 26, a musical pageant representative of the activities and purposes of their school. The musical life of the Lewis Institute has been under the direction of Mr. Tenney for many years, and we know of no other educational institution where so general an enthusiasm for music prevails. This pageant is the most ambitious undertaking the school has as yet attempted. Mr. Tenney's musical generalship alone makes such a project possible. All music lovers of Chicago are familiar with his masterly work.

GRACE E. KEESLER

Grace E. Keesler, who is rapidly becoming known as one of Chicago's artistic and capable accompanists, appeared February 11 as a soloist and the accompanist on the musical program at the Calumet Club in Milwaukee. Reports of the concerts are very commendatory. Sunday, February 14, Mrs. Keesler was the accompanist for Miss Ethelynde Smith at the Fine Arts Theater. Her program included numbers by Wolf, Schutt, Hadley, Sinding, Tschaiikowsky, Hahn, Godard, Messenger, Ganz, Foster, Willeby, Fogel, Ward-Stephens.

Mrs. Keesler has made a special study of song repertoire and accompanying and her work has always been of high order, adding much to the finish of the programs.

CHICAGO ARTISTS' QUARTET

The Chicago Artists' Quartet recently secured a thirteen weeks' chautauqua tour, to begin about June 15 under the National Lincoln Chautauqua Association. Carl E. Craven, tenor, manager; Miss Florence Hedstrom, soprano; Miss Nellie Sturtevant, contralto; Miss Margaret L. Wisch, accompanist and reader; Alonzo Mosbach, basso.

Irving Park—Edward Clarke, baritone; Mabel Woodworth, violinist, and Doris Carter, pianist, gave a program for the Irving Park Woman's Club, Tuesday evening, February 23, under the direction of Fannie E. Warren.

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HARRY K. GERMAKIAN

YOUNG ARMENIAN MAKES SUCCESSFUL DEBUT

Mr. Harry K. Germakian, a young Armenian tenor, who has been in this country several years and who is at present a pupil of Ettore Ruffo at the Chicago Musical College, gave a concert last Saturday evening at Bush Temple Hall. Mr. Germakian is absolutely sincere in his entire attitude toward music and he is a thoroughly conscientious student.

He has mastered the English language to such an extent that he sings it quite fluently and he is adept also in various other languages.

He gave some of his numbers in English and some in Italian, while a very special feature consisted of songs in Armenian in which, of course, he is authentic and these proved to be of very great interest.

A thoroughly fine audience of countrymen of the singer was present and to these the Armenian songs were, of course, especially grateful and they were received with heartiest applause.

Kalfaian, a well known and very popular Armenian writer, was drawn upon for several songs and an excerpt from a Turkish opera by Chouhajian was sung as also the Quird song, "Stane Antran Pasha," arranged by Mr. Germakian himself and an Armenian song by Vartabed.

All this work proved to be vastly different from the musical idioms we are most familiar with, and equally, it was all thoroughly interesting and some of it perfectly fascinating.

Much of it was done without accompani-

ment and throughout Mr. Germakian infused it with great temperament and much dramatic instinct.

A "Melodie" by Gostaldon and "I Hear You Calling Me" (Marshall) were sung in English, while arias from "I Pagliacci," "La Gioconda," "Carmen" and "Rigoletto" were sung, partly in English and partly in Italian.

In these works Mr. Germakian proved himself to be the possessor of a voice which has great power and resonance in the upper registers and which will, doubtless, if good training be continued, become a thoroughly useful one.

Besides choosing so good a program for himself and providing also so interesting an audience Mr. Germakian surrounded himself with thoroughly capable assistants, chief of whom was Karl Schulte, a young violinist who makes on the stage a splendid appearance, and who plays the violin with distinguished beauty and power.

He gave a wide variety of pieces, including Wieniawski, Boccherini, Kreisler, Volpe, Cui, Martini and Brahms, in all of which he disclosed continually a most facile technique and a thoroughly fine temperamental equipment. His accompaniments were played excellently by Miss Patricia Abernethy.

Miss Effie Matthews played a piano solo and all the accompaniments for Mr. Germakian and a solo was presented also by little Miss Armenouche Hovhanesian.

The management of the hall should have been thoroughly ashamed of the piano provided. It was very bad, indeed.

C. E. W.

A RECITAL AT THE CLIPPINGER STUDIOS

Mrs. Jessie N. Baldwin, soprano, and Mrs. George A. McGaw, contralto, with Mrs. Charles Orchard, accompanist, gave a highly enjoyable program at the studios of D. A. Clippinger in Kimball Hall on Saturday afternoon, February 20. These studios are among the most attractive and commodious found in the city and within them is being accomplished some of the best voice work in Chicago.

The audience which gathered on this occasion taxed the seating capacity of the studios and was enthusiastic in its approval of the singing offered during the afternoon, the accompaniments furnished and the interesting remarks proffered by Mr. Clippinger. He always has a few interesting and instructive words to say relative to the text, its author, the music or its composer of each song, thereby making each number a very enjoyable part of the whole. Likewise do his pupils show this understanding of the songs being offered, which is far from being the case in many recitals heard throughout the city.

Mrs. Baldwin possesses a voice which is smoothly produced and of beautiful soprano quality. There is confidence and an attractive style in her delivery and her enunciation is most commendable. We did not hear all her songs but "Villanelle" by Dell'Acqua, "Nymphs and Fauns," Bemberg, and an aria from Mozart's "Marriage of Figaro" gave ample proof of her splendid musicianship, well schooled voice and high interpretative gifts. Her voice easily adapts itself to the more coloratura type of song and her pianissimo tones were excellent at all times.

Mrs. McGaw pleased her hearers immensely by her elegant singing. She is possessed with a most pleasing personality and a gracious stage presence. Her voice is one of those rich, resonant contraltos to which it is always a genuine pleasure to listen, and she enters into the moods of her various songs with intelligence, assurance and sincerity, such as only the deep student of vocal art displays. A portion of her contributions to the program came in the form of such delightful and always welcome songs as "What the Chimney Sang," Griswold; "In My Garden," Liddle, and "A Little Grey Home in the West," Lohr. Mrs. McGaw has but recently entered into the activities of Chicago's musical field, and she should prove a most welcome addition.

Several charming and unhackneyed duets were sung in a praiseworthy manner by the soprano and contralto which added greatly to the enjoyment of the afternoon. Their singing was much enhanced by the excellent accompaniments played by Mrs. Orchard. Sympathy, expression, musical feeling and artistry adorned her portion of the program.

H. M. B.

Chicago Piano College—Marcella Walker, a pupil of Miss Louise George in the Chicago Piano College, will play a short program at the College Lecture Rooms in Kimball Hall next Saturday afternoon at 2:30. Her numbers will include "Sonatina" (Clementi), "Laddie" (Murray), "Lark's Song" (Tschaiakowsky), "Evening Bell" (Kullak), "Youth and Joy" (Schytte) and "The Riders," by Schultz.

87,000 Students of Art in Chicago

Charles W. Clark Furnishes Figures Showing City's Progress in the Art

"Chicago audiences may be compared with those of any other center, American or European, in the matter of intelligence and appreciation," said Charles W. Clark, the famous baritone, recently to a Chicago Post interviewer. "The artist who assumes that the city is too busy and bustling to educate itself artistically is badly mistaken."

"Something of the present importance of Chicago can be shown by figures," continued Mr. Clark. "It is estimated that there are 87,000 music students in the city, and, conceding an average of ten pupils to a teacher, there are 8,700 teachers in Chicago and its suburbs. Think of it—87,000 pupils—more than two full army corps! And Chicago is still in its swaddling clothes, not only as an industrial and commercial city, but as a musical center. It is reasonably estimated that of the grand total of 87,000 students, 15,000 are from out of town, and that number are here to study music seriously."

"During normal years between 25,000 and 30,000 Americans go to the European centers annually for instruction in vocal and instrumental music. While in Berlin I learned that in that city alone there were in the neighborhood of 10,000 from the United States. Paris, Munich, Dresden, Vienna and the other centers, of course, have their full share of American patronage."

EFFECT OF THE WAR

"The great war has kept the vast majority of these Americans at home this year, and I venture to say that their remaining at home will open their eyes to the fact that our instructors and methods of instruction are as good as those employed abroad, and in the future I look to see a smaller exodus of music pupils to the foreign centers. It is roughly estimated that in the past American music students have paid \$6,000,000 annually for ocean fare, \$6,000,000 for foreign music lessons, and fully \$3,000,000 for board during the twenty weeks of their foreign stay. Just how much they have spent a year in amusements and the like it is impossible to say, but it is reasonable to as-

sume that a great deal of money has been spent in this way.

"The commercial angle of the art in this city cannot be sniffed at. Of the 15,000 out-of-town pupils in Chicago it is safe to say that they spend an average of \$500, and it is not stretching matters when one fixes the vast total of \$8,100,000 as left here during forty weeks of every year. It is virtually an impossibility to have concerts without the 'gallery,' and it is the music student who goes into the gallery and balcony. And that pupil attends whenever he can; it is business as well as pleasure with him. His presence makes a big difference in the box office showings. The support given to grand opera by music students is very important. Of course, these patrons do not get their names in the list of 'among those present,' but they fill big spaces in the galleries and balconies, and they may be counted among the 'regulars.'"

TEACHERS GET \$3,480,000

"I believe that \$40 is the average amount spent in a school year by the 87,000 students for teaching alone. This amounts to a grand aggregate of \$3,480,000, and I figure that the leading schools get at least half of the total spent."

"Everything is in favor of Chicago as a great music center. The city's geographical location is a big asset in the furtherance of the art, and the spirit of the people is becoming better and better right along."

###

MILON R. HARRIS STUDIO

The soloists for the Presbyterian Church of Rogers Park are Miss Ruby Saaf, soprano; Miss Antoinette Cleveland, contralto; Mr. Emil Nissen, tenor. Mr. Nissen sings the tenor solo in the "Wreck of the Hesperus" Friday night this week at Calvary Presbyterian Church for the West Side Choral Society, with seventy-five voices. Mr. Harris is director for both these organizations.

###

American Conservatory—Advanced pupils of Victor Garwood and Karleton Hackett will give a program at Kimball Hall on February 27 at 3:30.

Iva Bigelow Weaver

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AFTERNOON OF PIANO MUSIC

With Harold Bauer, Allen Spencer and Olga Samaroff to choose from and with only one reporter available in the downtown field, one of the three pianists had to be canceled from the list, and as he had been heard the most in recent months Bauer was chosen to be omitted. It was intended to divide Sunday afternoon equally between the other two, but so fascinating was the work heard from Mr. Spencer at the Fine Arts Theater that Mme. Samaroff at the Illinois was not reached until her program was long past its middle point.

Mr. Spencer had a wonderful audience and he played his program in a way to prove himself fully worthy of the compliment.

A Courante, "The Three Hands," by Rameau, made a charming opening number. Beethoven (Op. 90) deepened the classical feeling, the Mendelssohn "Scherzo," Op. 16, brought a wave of delight, while Brahms and Chopin, each in three numbers, provided great variety and unbounded musical pleasure.

Mr. Spencer has never played better. His technic was in glittering order and his interpretative thought was guided as always by fine musical feeling and a mature intellectuality.

Novel indeed was the "Impromptu" and "Polonaise Americaine," by John A. Carpenter, and "Four Fragments," by Arthur Olaf Andersen—all these being still in manuscript.

They were played excellently by Mr. Spencer and Mr. Carpenter was shown to have a wonderful and thoroughly bizarre gift for mood painting at the piano, while Mr. Andersen was again proven a master of compact form, indicative device and artistic polish.

The program ended with works by Norman O'Neill, Debussy and Liszt—not heard by this writer.

Mme. Samaroff has a lucid and broad style and is capable also of effects of great daintiness. Her technic is remarkable but her appearance at the piano is much marred by eccentricities and mannerisms.

Her program was novel and interesting. Early classics were followed by MacDowell and Schelling, and the final numbers included "En Bateau," by Camille Zeckwer, and "Ride of the Valkyries" (Wagner-Liszt) which latter was played with much virtuosity.

Mr. Spencer, in his recital, had the advantage of a piano (Mason & Hamlin) which was a model of all that a concert grand should be. On the other hand, Mme. Samaroff's Steinway was a particularly harsh and unpleasant example of that make.

C. E. W.

First Reformed Hungarian Church—The First Reformed Hungarian Church Choral Society of Austin, founded by Sandor S. Radanowits, will give their first concert March 15 under the direction of William Lester.

Oak Park—A program was given at the Second Congregational Church in Oak Park on Monday evening by Helen Tenney, pianist; Eula Perrego, whistler, and Florence Cole, reader.

MAC BURNEY SERIES OF RECITALS

At Hamilton Park on March 1, Grace Brune Marcussen, soprano, John Rankl, bass-baritone, and Grace Grove, accompanist, will give this program:

La Dove Prende, "Il Flauto Magico".....Mozart
Recitative and duet, "Creation".....Haydn
Our Duty Now Performed
Graceful Consort

Mrs. Marcussen and Mr. Rankl
Erlkoenig Loewe
Mr. Rankl

I Would That My Love }
The Passage Bird's Farewell } Mendelssohn
Evening Song }
The Maybells and the Flowers }

Im Schweigen der Nacht }
O Frueling } Stange
Ueber Stillen Wassern }

In der Mondnacht }
Huetet euch } Von Fielitz
Im Lenz }

Mrs. Marcussen and Mr. Rankl
Mrs. Marcussen and Mr. Rankl
Plus grand dans son obscurite, La Reine de Saba
.....Gounod

Mrs. Marcussen
Angelus Chaminade
Allah, be with us.....Finden
Du bist wie eine stille Sternennacht.....Eggers
Under the Greenwood Tree.....Lehmann
Maiden in Gray Barnicott
Mrs. Marcussen and Mr. Rankl

DOELLING-LUND RECITAL

Following is the program of the piano and song program to be given by Mac Doelling, pianist, and Rene Lund, baritone, at the Fine Arts Theater on Sunday, March 7, at 3:30:

Variations and Fugue on a Theme by Handel.....Brahms
The Three Hands.....Rameau-MacDowell
Bourree in D Major.....Scarlatti
Aftonstamning (Dan. Fallstrom).....Korling
Nar stjernehaeren blanker (C. D af Wirsén).....Korling
Dank (Karl Frh. v. Levetzow).....Schonberg
Pensee d'Automne (Armand Silvestre).....Massenet
Etudes Chopin
Op. 25, No. 1
Op. 10, No. 3
Op. 25, No. 9
Op. 10, No. 8

A Dirge of Love (Shakespeare's Twelfth Night)
.....Canterbury
Rain Song (W. I. Lincoln Adams).....Hyde
Serenade (W. I. Lincoln Adams).....Hyde
(Mr. Hyde will be at the piano for his compositions)
Compensation (J. J. Piatt).....Lester
The Song of Tristram (John Todhunter).....Borowski
Danse des Elfes.....Sapellnikoff
Barcarolle Rachmaninoff
Arabesques on Motifs of "By the Beautiful Blue
Danube," by Johann Strauss.....Schulz-Evler
Nature Awaits Thee (Martha G. Dickinson).....Warner
Rose Kissed Me Today (Austin Dobson).....Harling
Meditation (Oliver Wendell Holmes).....Harling
Give Me the Sea (M. W. Austen).....Woodman

###

GREAT ON DETAIL

It is always said of Albert Borroff that he is great on detail. There is no finer compliment to be paid an artist. The greatest works of art of any kind have the finest points worked out with the most exacting care. Especially in singing is attention to detail most necessary. It means correct time and notes, strict attention to marks of expression, as indicated by the composer, pure vowel sounds and clear consonants. Many times a song is ineffective because of wrong notes sung and time distorted. Again the singer fails on account of not observing strictly the marks of expression. Most frequently half the message of the composer is lost because of inability to hear indistinctly pronounced words. All these are matters of detail. A critic states that most of Mr. Borroff's success is due to the fact that he is "great on detail."

###

MINNEAPOLIS ORCHESTRA

The event of the music season in Chicago will be the appearance at Orchestra Hall on next Sunday afternoon of the Minneapolis Symphony Orchestra.

The program, as announced in Music News last week, is a superb one and the orchestra at this time is in perfect form and will render it in a like manner.

Emil Oberhoffer is the most magnetic conductor in the country today and it is always an artistic delight to see him and to observe the splendid interpretation he is able to secure from his men.

Katharine Goodson will be the assisting soloist.

###

CALVARY PRESBYTERIAN

The quartet of the Calvary Presbyterian Church will give the following numbers at their monthly sacred concert February 28 at 7:30.

Quartet, The Lord Is King.....D. Buck
Duet, Still, Still With Thee Faris
Mr. McGill and Mr. Carothers
Solo, From Thy Love as a Father.....Gounod
Miss Earnist
Quartet, God of Our Fathers.....Schnecker
Trio, How Beautiful Upon the Mountains.....Fearis



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COLUMBIA SCHOOL OF MUSIC

At the Blackstone Theater next Sunday afternoon at 3 o'clock the following program will be given by the Columbia School Chorus, assisted by Anna Chinlund, pianist, and Norman Saxby, violinist:

Under the Greenwood Tree Arne
Noel of the Bressan Waits Darcieux
Sleep of the Child Jesus Gevaert
God in Nature Schubert

Grand Concerto Vieuxtemps
Adagio
Rondo

Mr. Saxby
Nuptial Song Chausson
Chorus of Maidens (Prince Igor) Borodin
Prayer (Boris Godounow) Moussorgsky
Solo by Louise Carlton

Pan David Stanley Smith
Soprano Solo—Charlotte Bergh
Oboe—Mr. Alfred Barthel

If I Were a Bird Haensel
Serenade Sinding
Concert Etude Rubinstein

Miss Chinlund
Spring's Greeting Koch
Sigh No More Ladies Foote
I'm Wearing Awa' Foote
The Year's at the Spring Mrs. Beach

###

Mixer—Charles Mitchell Mixer, violinist, with Mrs. Charles Orchard, accompanist, will play before the Women's Colony Club in the ballroom of the Auditorium, Saturday, February 27, at 3 o'clock.

NORTH SIDE TURNER HALL

The special popular programs as received with great enthusiasm by the crowds that come to hear Martin Ballmann's orchestra and his varied list of soloists. The soloists Sunday, February 21, were Jean White, soprano; Grace Desmond, pianist; Ralph Ginsberg, violinist. Perhaps a casual observer would think that Mr. Ballmann had little to do but direct, but from the number of arrangements and orchestrations he has to his credit it is safe to say he has a vast amount of work to do. Mr. Ballmann gave a splendid reading of Doppler's "Overture," and following it they gave one of the ever popular Strauss Waltzes, with good style and fine body of tone. "The Rosary," Nevin, arranged for the orchestra by Mr. Ballmann, was received with great enthusiasm, and it is well to say that he has made a fine arrangement. The "Turkish March," Mozart, and Bodewalt's "Dream Picture of the South" were especially well done and effective. Miss Grace Desmond, pianist, gave as her solo numbers Gruenfeld's "Romanze" and the Chopin "Waltz, Op. 42." Miss Desmond gets a pleasing tone and made a deep impression. The Chopin number found her at her best and she received much applause for her efforts. Miss Jean White, soprano, pupil of Mr. Radanovits, disclosed a voice of surprising power and of good quality. Miss White sings with much ease, and she made her varied numbers very effective. She sang all her numbers well, but Schubert's "Serenade" found her at her best.

Ralph Ginsberg is a violinist who should be heard more in the Chicago field. He has had many successes abroad and appeared with the Los Angeles Symphony Orchestra, and during the summer season he made a very successful tour with the Hinshaw Concert Company. Mr. Ginsberg chose for his solo numbers Sinding's Suite for violin and piano, Tartini-Kreisler "Variations on Theme from Corelli." Mr. Ginsberg draws a tone of good quality and power and he has a very reliable technic at his command. The Sinding "Presto" and "Adagio" were well done. The Tartini-Kreisler number was played with much abandon and fine display of technic. Mr. Ginsberg seems to have plenty of resources to draw upon, for he gave a most astonishing and artistic rendition of the Kreisler "Liebesfreud." Miss Sophia Ginsberg was a capable second at the piano. She furnished accompaniments that were a pleasure to hear, adding much to the success of the program. H. W. P.

CHURCH CONCERT

A concert will be given on Thursday evening, March 4, at the North Shore Congregational Church by Palmer Christian, organist; James Goddard, baritone; Rex Underwood, violinist, and Mrs. Geo. L. Tenney, soprano. This concert is given under the auspices of the Pi Beta Phi Sorority (Chicago alumni), and is for the benefit of a school which they maintain in Tennessee.

RADANOVITS STUDIO RECITALS

The first of a series of studio recitals by the pupils of Sandor S. Radanovits will be given Thursday evening, March 4, at his studio, 59 East Van Buren street. Mr. Warren Proctor, tenor, will present the program; William Lester, accompanist.

ANNOUNCEMENT OF 1915 MUSIC FESTIVAL AT EVANSTON

Carl D. Kinsey, business manager of the Chicago North Shore Festival Association, has just made announcement of the complete plans for the 1915 Music Festival to be held in the Northwestern University Gymnasium Building at Evanston on May 24, 25, 27 and 29—four nights and a Saturday matinee, five concerts, the same as previous years. The solo artists engaged are: Frieda Hempel, soprano of the Metropolitan Opera; Florence Hinkle, soprano; Mildred Potter, contralto; Sophia Breslau, contralto, of the Metropolitan Opera; Margaret Keyes, contralto of the Chicago Opera; Evan Williams, tenor; Paul Althouse, tenor of the Metropolitan Opera; Clarence Whitehill, bass, of the Metropolitan Opera; Pasquale Amato, baritone, of the Metropolitan Opera; and Henri Scott, bass, of the Chicago Opera.

This year's festival has been arranged to cover the entire week the same as before, and will open Monday night with a performance of Mendelssohn's great oratorio, "Elijah," sung by a chorus of 1,000 singers. Soloists engaged for "Elijah" are Florence Hinkle, soprano; Margaret Keyes, contralto; Paul Althouse, tenor, and Clarence

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Whitehill, bass. A young ladies' chorus of 300 voices from the Evanston high schools will assist at this concert. Tuesday night will be "Artist Night," with Pasquale Amato, baritone of the Metropolitan Opera and the Chicago Symphony Orchestra, Frederick Stock, conductor, furnishing the entire program. Mr. Amato's success of last year the closing night makes him a big attraction at this festival. The next concert will be Thursday night with a performance of Edward Elgar's great choral work, "Dream of Gerontius." Edward Elgar has composed many choral works but the "Dream of Gerontius" is conceded by all musicians to be his best writing. The soloists engaged are: Mildred Potter, contralto; Evan Williams, tenor, and Henri Scott, bass. The festival chorus of 600 singers will be a big feature this night. At the Saturday matinee the children's chorus of 1,500 voices from the Evanston grade schools will be heard in children's and patriotic songs. Sophia Breslau, contralto of the Metropolitan Opera, will be the soloist of the afternoon. Eastern critics are all enthusiastic over her voice and singing. A special feature of the afternoon will be a repetition of the beautiful children's cantata by Percy Fletcher, "Walrus and the Carpenter," which was sung by the children a number of years ago with great success. The Saturday night should be memorable in many ways since it is termed "Operatic Night," and Frieda Hempel, the great colatura soprano of the Metropolitan Opera, will be the soloist of the evening. She will be heard in two arias and a group of songs. The festival chorus of 600 singers will sing operatic choruses and the Chicago Symphony Orchestra, Frederick Stock conduct-

ing, will play excerpts from different operas. In every sense of the word this evening will be a "gala opera night."

The entire Chicago Symphony Orchestra of ninety musicians has been engaged for the week and will take part in all performances and as in past years Peter C. Lutkin, musical director of the Festival Association, will conduct the choral works, and Frederick Stock the orchestral works. The program arranged for the coming festival surpasses festivals of past years in many ways.

STURKOW-RYDER STUDIO

Saturday, February 20, a delightful recital was given at the Sturkow-Ryder studio. Those appearing on the program were Mmes. Sturkow-Ryder, pianist; De Vore, violinist; Mr. Blatner, 'cellist; Misses Mildred Hanak, Mildred Mathews, pianists; Alexander Alison, violin; Darwin Curtis, piano.

The pupils gave a good account of themselves in the violin and piano numbers, and needless to say they have received their training from an excellent source. The opening number was the Schubert "Rondo in D Major," played by Ruth Hanak, pianist, and Alexander Alison, violinist. Miss Matthews gave the "March Grotesque," Sinding; Mr. Curtis, Schumann's "Traumerei." The trio, Mmes. Sturkow-Ryder, pianist, De Vore, violinist, Mr. Blatner, 'cellist, gave the "Romance," Sturkow-Ryder, and the "Novelete," Gade. The "Novelete" was well liked. Mrs. Ryder has written some very worthy things and the trio heard on this occasion made a splendid impression and should be heard again, for it is very attractive and original and was given a cordial reception. The Schumann "Sonata, Op. 105," was given a thoroughly artistic presentation by Mrs. Ryder and Mrs. De Vore. They had the work well in hand and they played it with ease and understanding.

DEVRIES' PUPILS IN OPERA

Herman Devries is rehearsing with his opera classes the following operas, which will be given in April in a down-town theater:

"Cavalleria Rusticana," by Mascagni.

Second Act of Ambroise Thomas' "Mignon."

Second Act of Gounod's "Romeo and Juliet."

Fourth and Fifth Acts of Gounod's "Faust."

The students who will appear in these productions are:

Hazel Eden Mudge, Mrs. Thomas Prindiville, Ethel Magie, Dorothy Cannon, Maud Churchill, Filomena Sarconi, Lillian Gottlieb, Margaret Gaffey, De Voe Keine, Messrs. Lemuel Kilby, Beecher Burton, Huntington B. Henry, Raymond Gifford, Cameron Stewart, Gabriel Martin and E. E. Stone.

The chorus will be made up of students of Mr. and Mrs. Devries and will number forty.

Earnist—Miss Laura Earnist will furnish the musical program at the luncheon of the Eighth Grade Teachers' Association of Chicago, to be given in the ball room of the Hotel La Salle, on Saturday, February 27. Miss Helen Gallup will be her accompanist.

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A N A D D R E S S

Delivered by W. B. Sloane, President of the Apollo Musical Club of Chicago, to the Ways and Means Committee of the Chicago Association of Commerce, Wednesday (Noon), February 17, 1915

Gentlemen:

Others who have addressed you with reference to music and its relation to business have told you that Chicago spent last year over thirty million dollars for music of one kind and another. But I have another sort of message to you today.

In appearing before you today for the Apollo Musical Club I do not, perhaps, need to say to you that the Apollo Club is semi-civic and that nowhere in America is there such a choral society which has been in existence continuously for so many years. The members give their time to the club without recompense and with unselfish devotion to the cause of choral singing. There are many men who have won distinction in commerce and in the professions who are proud of their membership in the Apollo club. Mr. Angus S. Hibbard, Mr. Philo A. Otis and Mr. Upton are among the former presidents of the club.

The achievements of the club are enduring and the annual giving of "Messiah" is becoming a national event. There are some deep things man cannot express in speech but can express in song.

Each one of you is probably familiar with the fact that the Apollo Club has devoted itself to the singing of oratorios and that class of music which is known as "praise songs." But how many of you have stopped to think that even three and four thousand years ago the singing of praise songs was the life of nations, the most important activity in which any of the nations were engaged. In the hurly-burly of business life today not all of us stop to think often about the value of singing, and particularly the singing of songs which never grow old, in the social and business life.

I am today going to tell you about a plan of world-wide significance which is now afoot in the United States and which had its origin in Chicago. But before I do, I want to ask you if it is not altogether true that commerce would lag if it were not for music; that industry would grow stale without it and that finance must have continually the refreshing which comes from the singing of that class of music which seems, nevertheless, to be of small importance in the operations of the almighty dollar. Is it not true, men, that if the human beings who make the commerce, the industry and the finance did not have frequent refreshing which comes from singing, business of all kinds would droop and languish? If you will agree that this is true, even in a measure, then what I have to say to you is very properly said to the representatives of the great business organizations of the great city of Chicago. Certain it is that the recurring times of song bring the sordid activities of men into refreshing touch with things divine which clear the atmosphere.

Even in figures of dollars and cents, a business which aggregated in Chicago alone last year thirty million dollars is important. In the United States the investment in the musical instrument industry exceeds one hundred million dollars, and the total expended for music is not far from half a billion dollars every year.

We of the Apollo Club have realized, as perhaps none others could realize, that this has been an age of materialism. Scant consideration is given to choral singing, not because you and all the world will fail to realize its importance and its value when they are brought home to you, but because you are so busy. You will be interested, however, to know the plan which I have mentioned is one which will give vast new momentum to general interest in music and thereby galvanize into new activity the many channels of the industry which depend upon music and its votaries. The plan, however, was not conceived as a business project, but, nevertheless, has a nation-wide bearing upon business and all kinds of business.

All of us have given thought to the problem of how the great European war could be brought to an end, and most of us have agreed that there is little use in talking peace to the nations which are engaged in the greatest war of history. Nevertheless, all of us are wrung with sorrow and keen with sympathy for the victims of the war. What seems more practical than urging peace, is the proposal to prepare now, not only in Chicago, but in every other city, town and hamlet in the land, properly to welcome the great peace when it shall come in Europe. Plainly that peace cannot be welcomed by bell-ringing

and cannon shots. Whatever the outcome of the war, even the opposing factions will not feel the loud rejoicing is appropriate in view of all the misery, devastation and bereavement which lies in the wake of the war. But all of us will hail the advent of peace with the hope that it may be the Great Peace. But men will not be able to speak their thanksgiving and there is no manner in which peace can be properly acclaimed except by turning to the songs of praise which had their beginning far back in the history of the Jews and most of which were written at times of temporary peace. Nothing short of devotional music, the singing of praise songs and psalmody, can be appropriate expression of the mingled emotions of all the world when the inevitable peace shall come.

It is not important that we hazard a guess when that peace shall dawn. "In time of war prepare for peace" may well be said. What would be more appropriate than the preparation now for a great American Choral Peace Jubilee of sacred songs? Already preparations are under way for such a peace jubilee in which no less than a million voices shall sing. The plan is not to have this jubilee in one city, as after the Civil War and after the War of 1812, for the coming of this peace will be an event without parallel in all history. Many of you will remember and others of you have read that after the Civil War a Peace Jubilee was sung in which twenty thousand voices joined. In 1814 after the treaty of Ghent with England, a peace jubilee was sung in Boston, which was the beginning of the Handel and Haydn Society, an organization similar to the Apollo Club, and one of which you have all heard.

There has been a smouldering effort throughout the country to give a great deal more importance to community music of its various kinds than has been possible heretofore in the United States. Many cities have taken up this effort, and in some a great deal of encouragement has been given to the choral societies and to the orchestra and opera, and we are well aware that in Chicago music has had as generous patronage as in any other city in the land. But those who are most familiar with the difficulties which beset the organizers of community music enterprises will tell you that a general change of thought can be brought about by the plan of holding everywhere a Choral Peace Jubilee at which the songs shall be appropriate, not to the celebration of war triumphant, but to the welcome of a Great Peace, one in which we shall all hope a new spirit of brotherhood will be shown and more of the true Christianity which is expressed in "Peace on earth, good will to men." It is a very practical fact that the peace jubilee project will serve well the plans to awaken America to more interest in good music. The results of previous jubilees serve to show that the effect will be permanent. Therefore it is evident that music throughout the nation, and the industries which depend upon music, will be galvanized into an activity never before seen in this country, by the carrying out of the peace jubilee plan.

The general committee which is now being formed will include men and women from all parts of the country and representing not only the National Federation of Music Clubs, but other great organizations, including organizations of churches of all creeds. Peace is not a sectarian matter, neither does it know any distinction of nativity. In this city, Mr. Angus S. Hibbard, former president of the Apollo Club, is actively interested, as am I. In Washington, among others, is the United States Commissioner of Education, Mr. Claxton, and also Mr. McFarland of the American Civic Association and Mrs. George B. Carpenter. Already there is representation on the committee which is being organized, from the Mothers' Congress and other organizations of women and from powerful organizations of business such as yours.

Not only the business dependent upon music will be affected, but all business. It is evident that the coming of a real peace in Europe will herald a change in thought, a change which will bring about less materialism and more idealism, and the inevitable effect of this will be to lend its good to all the people and tremendous prosperity to those industries which are peculiarly music industries. If we spend half a billion now for music, in spite of our standards, which we acknowledge to be material, then to

what figure will the business run under the stimulus of the altered trend of thought.

Whatever your opinion concerning the value to business (which is not the purpose of my appearance here today), I am sure that you will heartily agree in the proposal that peace should be welcomed as we plan, by a choral jubilee. You will, every man of you, feel a personal interest in aiding such a plan, for the appropriateness of it will appeal to you at once.

So great an interest in the peace jubilee plan has been taken by the Apollo Club, of which I have the honor to be president, that it has been decided by the club to make a pilgrimage to the Expositions on the Pacific Coast this summer, in response to the invitations received. This is something of an undertaking, for the membership of the Apollo Club is so large that no less than three trains of Pullmans will be needed for the journey. It is the belief of the club that this pilgrimage will materially aid the proposal of the Choral Peace Jubilee, particularly as the club proposes to publish a book to be called "The Choral Pilgrimage," which will be to every music lover throughout the land a text-book of inspiration for the launching of choral societies and union choirs and for the drilling of this vast army of peace in the singing of sacred song.

We of the Apollo Club feel no little pride in the fact that ours is the oldest organization of its kind which has been continuously in existence, and you of the Association have reason to be proud, I assure you, of the patient, persistent study and effort of the members of our club in the singing of that class of music which gets down into the fundamental roots of things and vitally expresses the sentiment of all the world when the inevitable peace in Europe comes—may that be soon.

The Apollo Club will leave in three special trains on July 10 next, and it is planned to publish and distribute no less than fifty thousand, and perhaps many hundreds of thousands, of the book, which will serve as a permanent souvenir and reminder to all the world that from Chicago has come the trumpet call, in these days of dreadful war, to drill and prepare for the welcoming, in the only way it can be welcomed, of peace. The Apollo Club of Chicago will, we hope, give to all the world in this way a new impulse in the recognition of music and things of its kind as having a value far greater than can be ascribed to the merchandise needed for mere existence. We hope that you and all of you will help us to make "The Choral Pilgrimage," as a book of purpose, serve the purpose well.

COLUMBIA SCHOOL OF MUSIC

On Saturday afternoon, February 20, a pupils' recital was given by the pupils of the Columbia School of Music, which was heard by a large and enthusiastic audience. The program was of varied character, presenting pupils from the piano, voice and violin departments, and presented in the same admirable style for which recitals at this institution are noted.

Various stages of development were displayed during the program but at all times there was shown on the part of each performer a sincerity of purpose, assurance and willingness to do and still better, to advance farther in the study which has been undertaken that a word of commendation is due to each girl which appeared. The ability of each to grasp the work at hand, well, and present it to an audience in the same manner is a tribute to the instructors responsible for the attainments of those who played or sang on this occasion.

Rutheda Pretzel, Margaret McCormick, Louise Spalding, Pauline Thompson, Katie Evans, Paula Salamon, Kathryn Kahn, Janet Walker, Katherine Burnham, Marjorie Clarke, Alice Mae Dick, and Katherine Pearson played piano solos; Florence Leavitt, Jeannette MacDowell and Gladys Norton were the singers who appeared, and Irene Baetke played two violin solos.

JENNY DUFAU MANAGEMENT

Jenny Dufau will be under the management of Maurice Fulcher, McCormick Building, for the season 1915-16.

CHILDREN PLAY BACH

A very unusual event took place at the Illinois College of Music on last Friday evening when the Junior Bach Club, membership in which is an honor conferred only on pupils who have diligence, perseverance, ambition and talent, gave a program, in which five young girls played the earlier works of Bach with splendid skill and understanding and a well chosen miscellaneous program was given to fill out a delightful hour.

The Illinois College of Music is situated in its own house and possesses many advantages unknown to most schools of the city. The neighborhood is fine, the building itself is admirably adapted to the purposes for which it is used and the pupils are a fine lot of intelligent boys and girls—difficult to equal in most localities.

Mr. C. W. Edwards has taught so long on the West Side that he is known everywhere in that part of the city and he has surrounded himself with a fine band of teachers, prominent among them being Miss Edwards, a concert pianist of high rank who also has developed into one of the best and most conscientious of teachers.

On Friday evening Beulah Bassett, Grace Behan, Helen Rusch, Bonnie Donaldson and Beatrice Dorian were introduced as being eligible for the Bach Club, through the fact of their study and attainments, and each one proved her claim by giving from two to four "Inventions," "Loure" and "Solfeggiata" of Bach. The playing was, in every case, of remarkable clarity and a mature intelligence besides disclosing good technic and fine musical feeling.

Mr. Edwards precluded this work with a talk on Bach which was well thought out and which doubtless left a permanent impression on the minds of all who heard it.

The same young ladies had each a second appearance, when light, salon music was played and the program thus provided was pleasing in itself and was as well an exposition of good piano playing of which any school might have been proud.

Two readings were given as an interlude, both well done, and violin solos were excellently negotiated by Franklin Paul and Gladys Welge, two talented young pupils of Albert Leo Preiser.

To close the evening, Mr. Edwards introduced Miss Maud Tollefson, a new teacher in the violin department of the college, who gave a sample of her abilities and style in short works of Tor Aulin and Massenet. She displayed very broad tone and a very

distinct musicianship. Her taste in interpretation is admirable and her musical feeling pronounced.

Excellent accompaniments were furnished by Miss Marie Edwards, who a short time ago completed a tour as accompanist and pianist with Francis Macmillen. C. E. W.

SINAI TEMPLE

The soloist with the orchestra Sunday evening, February 21, was Miss Nellie Wulfe, violinist. The concerts at Sinai are still drawing splendid audiences, and the interest in orchestra concerts is growing in a manner that should be very gratifying to both the orchestra and management.

The overture to "Rosamunde," Schubert, and excerpts from "The Prophecy," Meyerbeer, were given splendid renditions and greeted with genuine approval by the audience. The Saint-Saens "Bacchanale" was received with great applause. "Scenes Alsaciennes," Massenet, were very well liked and rendered, the solo parts were played in a capable manner by Messrs. Schreurs and Felber. The Strauss "Waltzes" were delightful with their color and rhythms.

Miss Nellie Wulfe, pupil of Alexander Zukowsky, was a pleasant surprise. She is young in years, but it is very evident that she has studied well, and if she continues along as sane lines as her present playing indicates, she should be very successful. Miss Wulfe gave the Bruch "Concerto" in G minor, Op. 26, with a fine tone, good display of technic and ease of execution that was very surprising. Her second group comprised numbers by Schubert, Kreisler, d'Ambrosio. She gave a fine rendition of "The Bee," and the "Canzonetta" was exceptionally well done. The Kreisler number was played with an abandon that won her numberless recalls. Mr. Zukowsky has every reason to feel proud of her success.

H. W. P.

PUPIL OF THE HINSHAW CONSERVATORY APPEARS WITH BALL-MANN'S ORCHESTRA

Mr. Glen Stark, pupil of Marvin Hinshaw, appeared as principal soloist with Ballman's Orchestra and achieved an unusual success. Mr. Stark possesses a beautiful baritone voice which he uses with no little degree of art. He will go on a tour with the Hinshaw Light Opera Singers in Chautauqua during the coming summer, appearing in the "Mikado" and "Bohemian Girl."

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THE APOLLO CLUB

Monday evening, at Orchestra Hall, was gala in every respect.

There was a splendid audience, distinguished and enthusiastic. The program was distinctly novel and the musical forces employed were varied and of absolutely the highest possible quality.

Never has the Apollo Club sung with more convincing power and never have they been more warmly greeted.

The closing work was the setting of the "Forty-Seventh Psalm," by Florent Schmitt, this being the first performance of the work in the west.

With all due respect for the splendid preparation given this piece by Mr. Harrison Wild and the Club, and admitting that the public was interested in it as a novelty, it is yet the opinion of this writer that the work is utterly unworthy of the effort required to give it.

Some one said that it has a "flavor of Hebrew music." Possibly it may have, but its general effect is that of a scream from beginning to end on the part of the sopranos with an overlay of orchestral color



FRANCES INGRAM

thick, blatant and absolutely out of accord with the proper feeling for Biblical text.

There may be "wonderful" harmonizations in it and "wonderful" color, but the fact remains that it is thoroughly unbeautiful and that the strain imposed upon the soprano section is distressing to listen to and must be thoroughly difficult for them to sustain.

That the work was done splendidly cannot be questioned, but that it is worth doing at all is a very open question.

Cowen's "The Veil," done at this concert for the first time in America, is quite a different story.

True, it also is very complicated and very difficult, but its complication and difficulty are those of a wonderfully clear mathematical problem, which, as it is unraveled,



LEONORA ALLEN

discloses itself to be of utter sanity and as translated by the Apollo Club to contain an abundance of beauty also.

To begin with the text, by Robert Buchanan, is simply wonderful in its poetic suggestion and its sane adherence to the development of a beautiful idea.

The work as a whole is like a very intricate mosaic; full of beautiful patterns, most carefully shaded and colored and suffused always with lights and shade deftly employed.

In this mosaic the chorus has a wonderful part and in these numbers the Apollo Club rose again and again to climaxes of superlative power and wonder, while in many of the tinier bits ascribed to them there was a finish beyond compare.

The orchestra also rose to one beautiful expression after another and the music of this score flamed and paled alternately and at all times held to a charm of interpretation which was amazingly effective.

Mr. Edgar Nelson, at the organ again and again came into this wonderful play of tone and mood and always, absolutely correct in inflection and thought, while Mr. Wild, at the baton, held steadily to a reading which was all-embracing and all pervasive and which had back of it the most careful study and the most artistic impulse.

The soloists could not have been better chosen. All were from Chicago with one exception, the bass, and it is easy to think of a half dozen local artists who would have supplied his place with equal power and artistry.

Miss Leonora Allen, the young soprano who did such good work at an Apollo performance last year and who has distinguished herself repeatedly since that time, again made an excellent impression.

In the "Psalm" she treated the one solo division with great skill and accomplished with it all that any one could possibly hope from its impossible scoring.

In "The Veil" she had a much better opportunity and each solo bit assigned to her was delivered with rare intelligence and beauty.



EDGAR NELSON

Warren E. Proctor, a young Chicago singer whose rise has been a rapid one, appeared as tenor soloist and scored a complete success. Everyone was asking where this young man had kept himself hidden

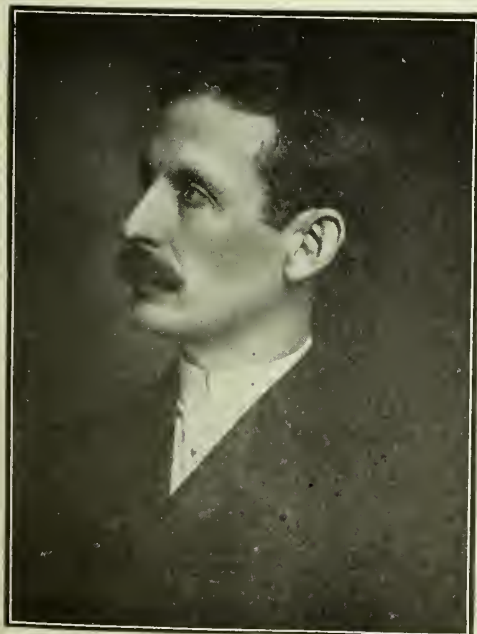


WARREN E. PROCTOR

and everyone was predicting for him great successes in the future.

His rendition of his one long solo was a model of elegance and in the elaborate duet with Miss Allen there was shown a display of vocal art and of artistic finish on the part of both singers which carried the number to a resounding success.

Frances Ingram, contralto, who first became known to Chicagoans through her



HARRISON WILD

good work as a member of the Chicago Grand Opera Company and who has made many distinguished successes since then, appeared as solo alto, singing the one big song with a wonderful dramatic power. This song describes the lament of a mother for the two children who have been taken from her and is built up amazingly like the famous "Cry of Rachel," by Salter, another song, by the way, which Miss Ingram has made peculiarly her own and which she sings with wonderful effect.

On Monday the similar song in "The Veil" created a genuine sensation and at once placed the singer as among the best contraltos of the country. Particularly notable was the enunciation of the text.

Hazel Huntley, contralto, and Grant Kimbell, tenor, were utilized in some extremely difficult and correspondingly effective ensemble numbers and proved themselves wholly fine for the work.

Andrea Sarto sang the recitative-text assigned to bass voice with style and considerable beauty. To him fell the distinction of singing the one dull number of "The Veil," a descriptive piece of interminable length and maddeningly monotonous musical build.

C. E. W.

OUR COVER PAGE

The Music News today carries a very distinctive cover page and all its readers will be glad of the little taste thus provided of one of the charming songs by Celeste D. Heckscher, an American composer, who has risen to much distinction.

The Heckscher songs were sung by the late Lillian Nordica and are now in the repertoire of many of our most famous singers.

Mrs. Heckscher has distinguished herself by the composition of her remarkable suite, "The Dances of the Pyrenees," scored for full orchestra; by her suite for piano and violin, entitled, "To the Forest;" by her opera, "The Flight of Time," which promises to make a new standard for the progressive woman in music, and to force the world to recognize the fact that there is no sex in art or music.

Corrigan—Ella O'Neal Corrigan, soprano, will be soloist with the Ballmann Orchestra at Turner Hall on March 7 and on March 14 will appear again at the same place (in costume) in an act from "Martha."

Miami—At Miami, Fla., Mr. Irving Gingrich has just been appointed director of music in the First M. E. Church. On Easter he will present Caryl Florio's "The Easter King" with full orchestral accompaniment.

Cramer—Alice Ione Cramer, soprano, will be the soloist at the Lenten vesper service at Emmanuel Church, La Grange, on Sunday, February 28, at which time will be given Gounod's "Gallia."

COLUMBIA SCHOOL RECITAL

Edna Swanson Ver Haar, contralto artist-pupil of George Nelson Holt, and Mr. Arthur Oglesbee, pianist artist-pupil of Clara Osborne Reed, were presented in recital at the Columbia School Saturday evening, February 20. Mrs. Ver Haar has a contralto voice of excellent range and quality and she sings with good understanding. Her opening group comprised songs by Secchi, Leroux, Goring-Thomas, Scott and Hilton Turvey. "Lungi dal Caro bene" was given a splendid rendition. The Leroux number was sung with a fine color and flexibility of tone. "The Lullaby" was a good example of lyric singing, and the rendition of the "Prelude" left nothing to be desired. Mrs. Ver Haar in her second group gave songs by Johnson, Parkyns and Carpenter. "Songs for June," by Johnson, was a good example of breath control and legato singing. "To a Portrait" was very artistically done. Four songs by Carpenter completed the group. "May the Maiden," "The Sleep That Flits in Baby's Eyes" and "Light" were very effectively presented. Mrs. Ver Haar made all her numbers very interesting, and she should be heard more often in the concert field.

Arthur Oglesbee, pianist, strengthened the many good impressions he had made on previous occasions. He presented a Debussy "Prelude," Liszt "Soneto, del Petrarca," Chopin "Scherzo," Strauss-Schutt "Roses of the South." Mr. Oglesbee is a very serious-minded young man, with much musical talent and he should gain a fine place for himself if he continues along the same good line of study. His rendition was a splendid example of refined playing, and the tonal quality was all that it should be. The very popular "Roses of the South" was heard with much pleasure and he was accorded much sincere applause, as was Mrs. Ver Haar for her splendid singing. The school and teachers may feel justly proud of the work of the evening.

H. W. P.

Denton—Elsa Staud Denton will be soloist with the Ballmann Orchestra at Turner Hall on February 28 and again on March 14, when she will appear in "Martha" in costume.

Little Theater—The very successful "The Philanderer" has been revived and is being played this week at the Chicago Little Theater.

Gallup—Helen Gallup played accompaniments for Laura Earnist at the banquet of eighth grade teachers given at the Hotel La Salle last Friday.

Civic Music—Edna Gunnar Peterson will play at Hamilton Park and Eleanor Schieb at Holstein Park on Sunday at 3:30.

Allen—Miss Leonora Allen will sing at Sinai Temple on next Sunday evening.

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The Elderly Person

It was at the Midway Gardens on one of the pleasant evenings last summer, and the occasion of the Lawyer's first visit to Frank Lloyd Wright's enduring monument of concrete and brick and steel. He had indulged in his usual propensity of holding in check too enthusiastic or too rash remarks of his comrade. Even in his recreations he retained his legal way of thinking and enjoyed as much tripping up the older boys of his present day with his keen "What do you mean by that?" as he had taken delight in putting his foot where a boy would be upset, when he wore jackets. He had decided that it was impossible to do two things well at the same time in spite of a mighty discussion about the subject, and so had withdrawn from the area of tables and dishes and waiters, to that quieter sphere nearer the orchestral shell and the party were awaiting the dignified arrival of Mr. Bendix along the esplanade and past the upright stands of boxed lights and wide flower bower.

As she passed by, the richness of her costume was conclusive, yet it was in the best of taste and her carriage and manner carried with them the indications that she had known such things always and was familiar with the accepted forms of culture and good form. And yet, as she reached the place where the Lawyer sat, she responded to the comment of the rather pompous man beside her: "Yep." And then it was noted that her hand was busy with a tooth-pick then in her mouth!

The Lawyer smiled sadly. "It is like a slap in the face," said he.

"But," said The Elderly Person, "it is a part of the change that is going on, and it is only old fellows, such as I, who shake their heads ominously and say that the times are out of joint, and find that many of these standards are attacked, and who have already seen any number of their most cherished memories of the things that were, crushed under the rampant rubber-tired wheels of the car of progress. Everything, from birthdays to funerals, is changed and not always for the better, my brother. Why should you be so distressed at the affected mannishness of that woman. Is her saying 'Yep' any worse than some of the other things she has learned to do? And don't men twirl tooth-picks even though they know it is bad form? Is her saying 'Yep' any more offensive than to see those younger women sitting there at the tables, and handling a stein of beer without turning a hair? When I was your age, this garden would be tabooed by 'our best people.' Ladies, I presume, were over-refined then. Certainly they were more restrained, and, if I may say so, had a sense of modesty that we thought attractive. The same good trait of sweetness and winsomeness are still in all women's souls, who have any sort of bringing up, but what we called modesty is gone."

"Very finely put," said the Lawyer, "especially that part about the rubber-tired car of progress. That exalts you to the head of

the class. Of course times change and we have to learn to change with them. This is one of the times when I begin to see the veteran's light beckoning me from the distance. For I don't like it, and I shan't pretend to. It is coarse. It is not refined."

"Aha," said the Elderly Person, "you are becoming venerable. Don't you know that there are now no refined people, except those people who advertise 'Rooms for Rent,' and the people who advertise for furnished rooms?"

"Just the same," pursued the Lawyer, "the abuse of the word does not spoil its meaning or make it less valuable. There is no other trait that will take the place of refinement in women. We concede their other good points, but they do not measure up to our standards if they do not seek to free themselves from anything which coarsens them. I notice it in my family and you will see it in your second generation. The principle is as vital as right and wrong action. In all the progress upward the one controlling purpose of womankind has been to make themselves attractive, to be of finer grain, of more exacting sense of fitness, to sift and search for the essences of things and choose what will wear best. Men really want them that way. I believe with all my heart that the majority of men want a wife of that sort. It's all right for her to be a 'good fellow,' but he gets pretty tired of good fellowship and not much else, in a wife. And I maintain that modest women cannot force themselves to say, 'Yep,' and 'You bet,' and do and say some of the things we see and hear here."

"But," put in the Credit Man, "think how much more self-reliant they are. Girls can take care of themselves nowadays, just because of this freedom and the putting one side of that most excellent modesty of the days when all well-mannered young women dared scarcely speak above a whisper or to raise their eyes when addressed. Don't you think we have finer grades of womenkind because of this change? There are not so many clinging women nowadays. They don't all regard marriage as the end and aim of existence, and so they get some of the fun in things as they go along and are quite content, as well as aboundingly self-respecting."

"Sure," added the Organist, "but it is apt to tell in the long run and they are easily induced to use their freedom to delight in unconventionality. Young women in particular like extremes. If it is combs, each girl tries to get a bigger one, and to wear it in a more pronounced way. In her effort to be different, she becomes exaggerated. These narrow skirts—they are all right and quite lissome for slender women. But the plumper the woman, the tighter the skirt. And so they make themselves ridiculous and, without intending to do so, they are

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really immodest. Is that what you call lack of refinement?"

"We were talking of that the other day," said the Parson, "and my mother, to my surprise, defended the present acceptance of extreme fashions. Said it had always been so, and women couldn't help following the general trend of dictated costume, and that while there were conservatives who modified the style and made it becoming, there were plenty of the other kind who did only what they saw other women do, or what they were told to do. Then she referred to the day of the 'Jerseys.' Some of you degenerate fellows go to vaudeville, and have seen Mrs. Langtry in her maturity. But when she was very young, her beauty was so pronounced that she was included in the Prince of Wales' set in London, became the rage, and was called the 'Jersey Lilly,' Lilly being her name and the Isle of Jersey her birthplace. She affected an outer garment which was christened the 'jersey.' It was very much like the sweaters the Credit Man uses when he plays football—pulls over the head and fits snugly to the frame. It was of course of fine material like woven silk threads. Mother said that there was never a fashion which became so universal. Like wildfire it spread from palace to laundry. Plump ladies used to give the impression that they had been melted and poured into the garment—so tight and all compelling was the effect. And they always looked hot, and breathless, and uncomfortable—but confidently complacent that they were in the style."

"My grandmother wouldn't wear one," said the Organist. "She said grandmother's had rights and observed them. I don't know what she would say nowadays when there don't seem to be any grandmothers of her sort. Those of this generation are all tangoing and playing bridge for blood. The family darning which has always been a grandmotherly perquisite is done by machinery, at the laundry, and the fine art of knitting is gone. Sometimes I wonder if it is all right. I don't like to see an old lady too lively."

"Oh! boys, boys, but you are getting in deep," said the Elderly Person. "You are talking around and around in a circle, like all lost men. You may believe that you are striking a new vein of thought, but you are just where we've always been when we discuss the eternal feminine. And grandmothers are just as hard to understand as are girl babies, or sweethearts, as the Credit Man will find the day he takes the final but inevitable plunge. The continual mystery is part of the fascination and it will make him flutter around the lamp until he gets his well-seasoned bachelor wings badly singed. Then he will burn them off all together and submit to the harness. Speaking of grandmothers, in parenthesis, you need only to think back to the one who was grandmother to half of Europe—Queen Victoria, and her costumes. The pictures we have been shown of her in her royal regalia, have certainly given liberal display. For a woman who laid such stress upon conventional conduct she was about as inconsistent as they are to be found. To her last drawing-room day she affected the costume that was becoming to her in her girlhood. And she exacted the same obedience from all who sought her royal presence. To be presented at court, every woman, no matter what her

age or physical appearance, must wear the prescribed very décolleté gown. It was said that she seldom heeded the name called out, or the personality offered. Her eyes sought only the details of the costume, and only those persons who offended were remembered. But she is only one of the many. Women have always done what they wanted to in costume, conversation and several other things, and been able readily to reconcile themselves to their attitude. Be sure there is some good reason for it always, even though it be not easily defined, and don't be too particular about discovering it. 'Because' is just as good as any other one. And now comes Mr. Bendix, in his grave and serious manner, quite different from the impetuous young fellow I heard play 'Walter's Prize Song' in the old Exposition building thirty years ago. And I see that quite appropriately he will open proceedings with the March from the 'Queen of Sheba.' According to Mr. Gounod's interpretation of the Biblical story, she had some designs upon the wisest man who ever lived. And by all the pomp and circumstance of this march, where she made quite a pageant of her entry, she knew the value of a good impression. My memory of the libretto is a little hazy and I don't know how Solomon came out. But, experienced as he was, she probably gave him something to think about."

"Behold! The oracle hath spoken!" drawled the Lawyer, laconically.

THE ELDERLY PERSON.

"TANNHAUSER" AT FULLERTON HALL

The usual splendid audience was in attendance at Fullerton Hall on last Sunday evening, and Miss Weber certainly gave something well worth coming for. Her general remarks about Wagner were illuminative and the specific talk on "Tannhauser" was fascinating.

Miss Lucille Stevenson sang "Elizabeth's Prayer" with the most superb art. It is difficult to imagine any one doing this particular number better and the power to give such a presentation of such a song certainly ranks this singer at the very top of the profession.

Mr. Marion Green, also very much of a favorite at Fullerton Hall, was extremely well liked in "The Evening Star."

The usual quartet of players gave some unusually good instrumental numbers, the "March," the "Pilgrim's Chorus," etc., being notable, while an entirely gala feeling was given to the whole evening through the fact that Mr. Guy La Belle, pianist, had been especially engaged, and, together with Miss Weber, gave a duet reading of the famous "Overture," which further enriched by the splendid playing of Fritz Itte, violin; Carl Klammeister, 'cello, and Carl Hillman, viola, became a thing of striking beauty and power.

Mr. La Belle is a fine young musician, with splendid pianistic abilities, and in combination with Miss Weber, played the "Overture" with great effect.

C. E. W.

Mixer—Charles Mixer, violinist; Irene Cook, soprano; Laurine Beaumont, reader, and Aletto Tenold, pianist, gave a program at the Eleanor Social Center Sunday afternoon, February 21.

CHICAGO MALE QUARTET SINGS AT OAK PARK M. E. CHURCH

The congregation which assembled in Oak Park M. E. Church on Sunday afternoon, February 21, for the regular vesper service were given a rare musical treat through the singing furnished by the Chicago Male Quartet, which is made up with T. A. Fannell, tenor; John G. Hedgecoxe, tenor; Frank H. Collins, baritone, and W. O. Smith, basso, which had been engaged to join forces with the regular church quartet, composed of Adelaide Brown Tenney, soprano; Esther Muenstermann, contralto; George Lee Tenney, tenor, and Frank H. Collins, baritone, in the giving of a special praise service.

This male quartet is widely known throughout the country as one of the most efficient organizations of this type now before the public. They are winning continued success on their many tours this season and the above named church may well feel fortunate in having them in a service such as was given on last Sunday.

In a long and varied list of numbers the quartet displayed that beautifully blending of tonal quality and perfection of ensemble for which their work is noted. Hoyt's "Chant" of the Lord's Prayer was rendered with fine finish and appropriateness, and the "Evening Song," Naater, was a charming contribution to the order of service. "Beautiful Land," by Havens, brought forth some of their most beautiful singing of the afternoon. "The Lord Is My Shepherd," by Koschat, proved to be a very grateful number for the display of their attainments, as was Buck's "Lead Kindly Light," this proving to be one of their most inspiring offerings. Brahms' beautiful "Lullaby" was as delicate and caressing as could possibly be imagined, and brought forth in an excellent light that exquisite soft tone quality which comes only from four male voices. The "Four Leaf Clover," by Brownell, displayed the excellent baritone voice of Mr. Collins to good advantage in a short obligato part. The clear ringing tenor voice of Mr. Fannell, which rounds out the top of their accordant singing, was heard with telling effect in "Beautiful Isle," by Fearis, which is always welcome on any program. "Golden Bells," by Marbelle-Smith, and "Still, Still with Thee," Garrish, completed the offerings from the quartet.

Two members of the organization, however, sang solos which were a welcome addition to the list of good things. Mr. Hedgecoxe sang with good voice and a convincing amount of assurance, "I Will Lay Me Down in Peace," by Buck, and Mr. Smith, with his sturdy, resonant and deep bass voice, sang "Rocked in the Cradle of the Deep," work in good style. The church quartet sang "The Lost Sheep" by Foster as offertory music, and again four splendid voices were heard. The solo equipment of each is well known and their efficiency as a church quartet is likewise well known.

Miss Ruth Simmons was at the organ and played the most satisfactory accompaniments for the soloists and offertory anthem and played with inspiring effect an "Intermezzo" by Bird for the prelude, and closed the service with a masterful reading of the "Marche en Fete" by Clausman.

H. M. B.



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ETHEL LEGINSKA, SOLOIST WITH THE NEW YORK SYMPHONY ORCHESTRA

Every variety of pianist is with us today. The streets swarm with pianists, the woods are full of them (woods in the extreme literal sense); and while the mechanical piano-player is heard the length and breadth of the land, the human article mechanical as the Angelon or Seraphon or heaven-kissing as the lark in ether, is recitalling in theater, hall or opera house. A recapitulation would make one's head swim, so the list will not be published here.

This condition of affairs conceded and the glut of pianists noted, it is still exceedingly reassuring to realize that there are a few pianists so magnetic that they draw their own audiences no matter what counter-attraction may be holding forth.

Now, Sunday afternoon, February 14, was neither a day of sunshine nor blue skies in the Union's metropolis, and John McCormack, amiable Irish tenor, was drawing a large Irish contingent to Carnegie Hall; yet Aeolian Hall seemed to be the mecca for a considerably increasing body of pilgrims.

A prima donna may vocalize or do her stunts at a concert grand. The prima donna is the thing. Therefore let me state that Ethel Leginska was the conquering lady responsible for the surging throng that stormed Aeolian's Forty-third street fortress.

If vox populi is vox dei there was ample justification on Sunday; for Ethel Leginska played as if possessed by the devil himself; and with a hair-raising verve and power; an almost infernal accuracy of tone-correctness, rhythm and balance, with not a rubato unacceptable to the gods of musical subtlety; (and be sure that to know when to make a rubato is a form of subtlety that helps to deify an artist in the hearer's mind.)

She has them all: Diamond-like brilliancy and spontaneity; the art concealing art—ingratiating, suavity, force and fire, and the self-knowledge of a close applicant to the constant and careful study of her art; who realizes that not to practice constant vigilance is to court the lingering death of the malingering.

The New York Symphony Orchestra with suave, benign Walter Damrosch wielding the baton, and Alexander Saslavsky marshaling the choirs generally, and the strings in particular, felt the inspiration of her tremendous fervor, and together with

her, they attacked the by no means indifferent difficulties of Father Franz Liszt's blood-tingling "Hungarian Fantasia" and delivered their harmonic allocation with such sublimely concerted action and perfection of musical finish and execution, that the audience expended itself in thundering salvos, and the bijou-like Leginska in her black panne velvet boyish soutane, with boyish vest and collar, and boyishly-coiffured rebellious locks, simply had to come more times than this scribe can count, and bob her young head.

The program brought together a variety of compositions of the extreme Terpsichorean kinds. Bizet's "Carmen" Dances—veritable tarantula twirls and whirls—cheek by jowl with Slavonic Dances by Dvorak, and the more sedate Dances of Norwegian Grieg; Berlioz's riotous "Roman Carnival," and Chabrier's tempestuous, maddening "Rhapsody Espana."

I left before the Beethoven "Polonaise" and so missed the Percy Grainger numbers with that blond, young Australian at the piano. But to sum up in a word: Conductor, orchestra and Leginska did themselves proud.

Christine Miller in Dual Recital with George Hamlin

There seems to be no end to the pleasant surprises Christine Miller prepares for her friends and her audiences.

She diffused an exquisite aura of spring—a charm of personality the other day, when she illumined the platform of Aeolian Hall by her presence in the recital of the afternoon of February 16, vying with the brightness outside in her raiment which could not help reminding us of the regal draperies of an Oriental princess; so subtly rich was the pink of her gown in its sheathings of silver embroideries upon silver net; her charming head tipped by a dainty black hat, with black paradise plumes coquettishly nodding in the very front.

Miss Miller appeared to be in excellent mood and that's half the battle won; she tripped in so archly when the door of the wall at the back of the stage opened to let her face her public. Her personality lent itself admirably to the hour, the place and the people; and she charmed one and all by her grace, as well as the evident delight she took in sharing with her audience her art. In depicting the quasi-tragedy of the gadding ladybug whose woes were pitiful as those of Gulliver in Brobdingnag; the sweetly-flowing "Liebeslied" of Schumann, which she sang with much sentiment, and

CARL FLESCH

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the deeply emotional "Dank des Paria," by Hugo Wolf.

Miss Miller was at her very finest vocally and in the nuance of interpretation in Richard Strauss' "Mit deinen blauen Augen," and Mahler's care-free, nonchalant "Hans und Grethe" went with saucy vim and dash, bringing a small storm of hand-claps and an encore.

The contralto was delightful in her English songs, a varied group of five; one a "Nocturne," by A. Walter Kramer, dedicated to Miss Miller, who felt her composer's inspiration.

Miss Miller was heard with the tenor at the beginning of the program in two duets by Schubert; also in duets by Robert Kahn, Saint-Saens and Brahms. Miss Miller's voice is rounder and fuller, and it should not be an impossibility for her creditably to sing certain vocal compositions of more ambitious content, some of these early days.

Mr. Hamlin was heard in several groups, notably an all-Strauss group with which he appeared to find himself somewhat at odds. His voice sounded angular and "Wuellnerian" (probably he has coached with the devoted Wuellnerian accompanist von Bos, who presided at the piano a la soloist). The lack of subtlety in Bos' playing seemed reflected in Mr. Hamlin's work.

To some of us it seems a mistake to rely upon the nose as an instrument of resonance. Perhaps if Mr. Hamlin overlooked the nose (no joke intended—of course I never was more serious in my life) his struggles with his upper tones would not be so painful; his vocal apparatus might cease creating the impression of an instrument of percussion, and he would be enabled to use his voice,—not intrusively in a series of badly matched tones,—but as a medium of interpretation and expression.

However, what's the difference? The audience liked him and applauded him, and the nose is much interrogated by certain schools of singing. If you are equipped with the needful, you pay your money and take your choice.

Much to the indignation of some of Hamlin's admirers, I still maintain that Bonci is good enough for me.

The entire program of this recital appeared in the last issue of Music News.

Monster Benefit at the Hippodrome

This great auditorium on the evening of February 14 was crowded from pit to dome to hear the concert for the fund of the Police Band, so eminently well-conducted by Chester Smith, and which knows more about sound, classic music than the citizens of this borough probably suspect.

At all events the band seemed to know well the numbers on its program, and Mr. Smith, its conductor, swung his baton as one familiar with the great or small wares of the composers of past and present.

Many famous names were on that program, and much applause was bestowed. Among the artists well known in the musical world taking part were: Orville Harold, tenor; George Dostal, the tenor of the high lyric voice who made a hit with the people; Alfred Kaufman, primo basso of the Century Opera Company, who sang superbly; Lucile Orrell, the young and charming 'cellist, and Marie Narelle, who

(Continued on page 22)

JENNY DUFAU

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People & Events

MUSIC IN MINNEAPOLIS

The musicians' dinner, February 11, at Elks Club was the annual "getting together" of musicians and music lovers for a merry time. Mr. Willard H. Patton is the prime mover in this, now, annual event and the great success is due to his enthusiasm and tireless energy in preparing and carrying out the program. When the two hundred and fifty guests were seated all joined in the singing of "My Country, 'Tis of Thee," led by a double quartet and Miss Edwina Wainman at the piano, and it was a rousing opening, after which a splendid dinner was served and there was a general adjournment to the auditorium of the club where the entertainment took place. A burlesque on "The Rubaiyat" entitled "In a Cushion Garden" was very clever and exceedingly well done. Another interesting feature was the singing of the prize song based on the words of Bayard Taylor's poem "From the Desert I Come to Thee." It was sung in fine spirit by Francis Rosenthal and the name of the composer, secret up to this time, was announced in the person of Mrs. George Ransom.

Audience and actors entered into the general good fellowship and it was the kind of an event we have all too few of. Minneapolis musicians are indeed fortunate in having this annual event to look forward to.

Ninth symphony concert, Friday evening,

February 12. Cornelius Van Vliet, 'cellist, soloist. Program following:

Overture to "Euryanthe".....Weber
Symphony No. 2, "New England," in B flat minor,
Op. 33.....Edgar Stillman Kelley
Lento maestoso
Allegro appassionato
Larghetto misterioso
Andantino pastorale
Lento ma non troppo
Moderato molto
Allegro con fuoco
Concerto for Violoncello, in D minor.....Lalo
Prelude; lento-allegro maestoso
Intermezzo, andante con moto—Allegro presto
Rondo andante
Allegro vivace

The Overture to "Euryanthe," a delightful composition and from Weber's most ambitious work, has a sharp active rhythm with abrupt changes from strength and power to



MILDRED POTTER

last minute. Many thanks are due the management for arranging to have Mr. Van Vliet play at this time and he was in excellent form, never appearing to better advantage, fully meriting the ovation tendered him, to which he responded graciously with a most exquisite "Wiegenlied," composed by Richard Czerwonky, concertmaster of the orchestra, and any amount of credit is due both composer and performer for such a perfect pleasure as this piece offered. The accompaniment of the orchestra was far above any criticism and the audience was rewarded with this work for its patience through the symphony.

Sunday, February 14, one of the greatest treats of the season. "Samson and Delilah" by Philharmonic Club and Symphony Orchestra, under Mr. Oberhoffer's direction, with Miss Mildred Potter singing "Delilah," Dr. Edmond Kraus, "Samson," Marion Green, the "High Priest," and Francis Rosenthal, "Abimelech" and the "Old Hebrew." This masterpiece of Saint-Saens, exotic and full of a wondrous power to enthrall, was never more beautifully interpreted. The audience was spell bound from beginning to end and at every possible pause an ovation was tendered the performers and director. It was the most entirely genuine enthusiasm anyone could wish for. The chorus was in excellent form and gave its varied parts with wonderful expression, conveying to the listener the deep religious mood as well as the spirit of flowers and sparkling streams. The final climax of disaster reached in the tremendous "Ho!" when the temple collapses was a veritable shriek of terror uttered as a single gigantic voice.

Miss Potter, well known as a St. Paul girl, was the center of attraction of her many friends and although they have always been proud of her, she seemed to rise like one inspired in this performance and her glorious contralto voice, which today has no superior on the concert stage, answered every requirement of this exacting dramatic role. No scenery or costume was needed and even in the climax of the acts which usually fall far short of the play form there was superb action. Miss Potter's singing fulfilled every desire for the part and every tone of her golden voice was pure delight.

Dr. Kraus, a recent addition to Minneapolis musical circles, from Europe, was engaged to sing the role of Samson on short notice and sang it in French, although the other solo parts and choruses were sung in English. Strange as it may seem, this really enhanced the performance. Dr. Kraus is of French and Russian extraction and thoroughly dramatic. He made the character stand aloof and apart and sang it in a virile artistic manner that carried it straight to the heart. His voice and acting are excellent in every mood and he swept his auditors to a frenzy of applause.

Marion Green's resonant musical baritone fulfilled the exacting demands of the role of Dagon, the High Priest.

Francis Rosenthal, the well known St. Paul basso, made a big impression with a most artistic rendering of the two roles, Abimelech and the Old Hebrew, and the beautiful quality of his voice showed especially well in the blending with Dr. Kraus and Miss Potter at the end of the first act. It was a tremendous offering in every way and the echo of its glory should remain with us to compensate us for the time the orchestra is away on its tour.

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delicacy and ending in a brilliant fortissimo. The New England Symphony appears on first hearing to be tremendously technical and very mediocre. A jumbled mess of things heard before and reassembled to their disadvantage in a long tiresome unfolding. The orchestration is too complex, most of the time to follow with interest. The third movement with the introduction of an old New England hymn being the one understandable theme and it was rather too "lamentoso." One solid hour of lament is hard on even sturdy American systems when they are out for enjoyment and the applause from the audience on this occasion was half hearted and came at the end of the symphony and savored more of admiration for the endurance of the musicians than of pleasure in the work.

A very delightful contrast was the grand Lalo Concerto which we were disappointed in not hearing some weeks ago when Mr. Van Vliet received injuries to his hand which prevented him from playing at the

Sunday evening, February 14, the Arpi Male Chorus gave their second concert at the Auditorium. This is an excellent organization composed of unusual voices. Oscar Anderson, having as pure a tenor as we have ever heard, gives prominence to his section. Albert Lindquest added to the already high opinion we entertain for him. This chorus has a very efficient director in the person of Hjalmar Nilsson, under whose supervision it has risen to the front rank of Scandinavian choruses. His daughter, Christine Nilsson Clindblom, now of Chicago, acted as accompanist and also appeared to decided advantage as a soloist.

Wednesday afternoon, February 17, Mrs. J. S. Mitchell and her daughter, Miss Dorothy Mitchell, gave a delightful reception at their home on Irving avenue for Victor Heinze of Chicago, recently arrived from Berlin, where Miss Mitchell was a student of the piano with him. Miss Hedwig Glomb of Pittsburgh, another pupil and a very delightful young girl, showed unusual intelligence and artistry in her playing of "Toccatina and Fugue D Minor" (Bach-Tausig), "F Minor Ballade" (Chopin), "Lindenbaum" (Schubert-Liszt), "Humoresque" (Hugo Kaun), and "Segestade" (Smetana). Mr. Heinze is to be congratulated upon the work of this very promising young student.

The Thursday Musical Club gave a program of American composers, February 18, the most entertaining feature of which was a group of Creole Songs by Clara Peterson and W. T. Francis, sung by Mrs. Ralph B. Ellis. A group of three songs by Beach, Foote and Chadwick, sung by a quartet composed of Miss Chadbourne, Mrs. Ellis, Mrs. M. V. Farmer and Miss Florence Earle, was also very good and very interesting.

MRS. W. C. VAN KIRK.

BETWEEN OCTOBER 5 AND FEBRUARY 10

Jenny Dufau began her concert tour on October 5. She sang forty-two concerts between October 5 and February 10 in Illinois, Indiana, Ohio, Missouri, North Carolina, South Carolina, Alabama, Kansas, Tennessee, Kentucky, Mississippi, Texas, Iowa, Wisconsin, New York.

Out of forty-two appearances she received eighteen return engagements. As many clubs and local managers cannot present the same artist two consecutive seasons, Miss Dufau's record can be said to be an excellent one, especially as it is her first season in concert, and we are only in February.

Her engagements of importance for the immediate future include Columbus, Ohio, in joint recital with Katherine Goodson.

Northwestern Glee Club—The Northwestern University Glee Club, under direction of Alfred G. Wathall, with Messrs. Eastwood, Riley, Moser and Barker as soloists, gave a successful concert at Warren Avenue Congregational Church last Thursday evening.

American Conservatory—Walton Pyre, the head of the dramatic department of the American Conservatory, will present his pupils in the well-known play, "The Servant in the House," Friday evening, February 26, at Kimball Hall.

LA SALLE COUNTY MUSIC TEACHERS' ASSOCIATION

A banquet was given at the First M. E. Church in Ottawa, Ill., on February 15, which was attended by a great many members and was a pronounced success. The following very novel program was carried through with great success:

MENU

"The beginning is half of the whole, and we all praise a good beginning."—Plato.
Medley, a capella Chop-in
Concerto (pour coup de langue) Foote
(a) Warm et tendre.
(b) Grave
(c) Delicato

Irish Pastorale, a la Root
ppp—"With Verdue Clad" High-den
"Tis but a Little Faded Flour" (Op. 299) C. Churn-ly

With Obligato

Novelettes, in double sharps, a la Sauer
Tema dolce Scarlat-ti
"Salut d'Amour" Th. Cool-ack
Suite de Pieces Mendel's-Son
Coda Vivace, a la Ruben's Stein

PROGRAM

Toastmaster, Raymond Burkholder
March Militaire Schubert
Valse de la Reine Coleridge-Taylor

La Scala Quintet

Miss Carrie Lewis, first violin
Miss Evelyn Barry, second violin
Miss Katherine Lincoln, viola
Herbert Weis, cello

Miss Mildred Keeler, pianist

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"Gin a body greet a body."—Scotch ballad.

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"My bonnie is over the ocean,

My bonnie is over the sea."

—Old Classic

A Star Rogers

"My Heart Is a Lute" Woodman

A Birthday Woodman

Miss Lena Landes

Accompanist—Miss Dorothy Mulford

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"Those evening bells,

How many a tale their music tells."

—Swedish Song.

The Mission of Music

Mrs. J. A. Curry

"As long as the heart has passions,

As long as the heart has woes."

—Longfellow.

"Gae to Sleep" Wm. Arne Fisher

"Ho, Ye Warriors on the War Path" Cadman

"The Thunderbirds Come from the Cedars" Cadman

Mrs. W. G. Foster

Accompanist—Mr. Bohnet

The Movement in Behalf of American Music and

Musicians—The Standardization of Music Teaching

Dr. John J. Hattstaedt

(President of the American Conservatory of Music,

Chicago)

"Oh, to think of it! Oh, to dream of it."—The

Kerry Dance.

Mazurka Olsen

Bohemienne Coleridge-Taylor

La Scala Quintet

The Ottawa "Free Trader" had a two

column review of the event from which the

following is taken:

The speaker of the evening was Dr. John J. Hattstaedt, president of the American Conservatory of Music, of Chicago. He traced the development of musical taste in Chicago, which also includes the middle west, for the past forty years, calling attention to the very different receptions accorded artists today from those received by Rubinstein, Wieniawski and Von Bülow some years ago. He gave great credit for unselfish work along these lines to such men as S. G. Pratt, Emil Liebling and W. H. Sherwood, and others of their time. Of American composers he held the opinion that they are as yet in their infancy, especially in the operatic field, although a number of exceedingly creditable programs are now being given consisting of the works of American composers. But the American teachers, he said, were surely second to none to be found in Europe or elsewhere. And he spoke of the great

influx of foreign musicians which must result from the war and the consequent stagnation of things musical in Europe. On the "Standardization of Music Teaching," the well known teacher believed that was a thing to be brought about by the natural course of events and education, and could not be successfully accomplished by the laws on the subject which are being proposed and even enacted in some states.

— # # # —

SIDNEY SILBER AT WAHOO

The Wahoo (Neb.) Press speaks as follows of the piano playing of Sidney Silber of the University School of Music at Lincoln:

The first artist series pianoforte recital given by Sidney Silber at the Wahoo Opera House last Tuesday evening, was a rare treat to the music-loving people of Wahoo. Despite the inclement weather, quite a fair-sized crowd attended, and all were well rewarded, Mr. Silber receiving numerous encores. The pianoforte recital was given under the direction of Mr. Matthew Lundquist of Luther College School of Music, whose tireless efforts for the uplift of young musical students in this community is well known to the people of Wahoo. (Advertisement.)

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NEW YORK LETTER

(Continued from page 19)

roused the auditors to enthusiasm with her singing of "O'Donnell Aboo" and "Die Allmacht," of Schubert; this latter having the accompaniment of an organ played by Mme. Abbie S. Fridenberg.

Mrs. Heckscher's "Norse Maiden's Lament" was her encore. S. F. G.

h h h

Miss Pelton-Jones at the Harpsichord

Marie Antoinette adorned in queenly splendor with green brocaded satin gown, and jewels rare, and strings of pearls; white coiffure of puffs and curls, with a truly period hat and a basket of splendid roses, greeted a crowded audience in a hall of the Waldorf-Astoria on the afternoon of February 19, and fairly took her audience by storm, so vraisemblable was the person, and the scene—a stage converted into a boudoir, with rows of candlesticks with their burning tapers, tall palms and potted plants, and tapestries that might have hung in Trianon.

Enter one Paul Dufault—the chevalier Gluck for the nonce—who offers the gorgeous queen his latest opera score, and sings for her the aria from "Alceste," "Allez éloignez vous de moi."

Before this song the royal personage at her very full-toned harpsichord has played some numbers to perfection.

This scene was part of the second part of the program of this unique entertainment. The first part disclosed an Elizabethan environment with Miss Pelton-Jones as Queen Elizabeth, all bedight in white satin robe and gold embroideries with cap of pearls and long net veil attached. Here again Mr. Dufault completed the scene as an English court singer.

Miss Pelton-Jones played her quaint and appealing instrument tunefully and with affection. She was in spirited form and demonstrated unerringly the various moods of her varied selections.

Mr. Dufault sang pleasingly and a charming young girl, Miss Holden, danced most

charmingly in the scene of Marie Antoinette and Chevalier Gluck. The program follows:

Sellinger's Round.....	William Byrde (1538)
(Oldest village dance) harmonized and arranged for Queen Elizabeth)	
The King's Hunting Jigg.....	Dr. John Bull (1563)
Greensleeves.....	Old English Folk Song
	Miss Pelton-Jones
Come unto these Yellow Sands.....	Henry Purcell (1658)
Oh Willow, Willow.....	
.....Melody from Thomas Dallis's Lute Book (1583)	
Sigh No More, Ladies.....	Sixteenth Century Melody
	Mr. Dufault
Have You Seen but a Whyte Lillie Grow.....	
	Anonymous (1614)
Air and Variations in E (Harmonious Blacksmith)	
	Haendel (1685)
Theme from "Rinaldo".....	Haendel (1685)
Pastoral.....	Archangel Corelli (1653)
Gavotte in A (from "Iphigenie in Aulis").....	
	Gluck (1714)
Gigue.....	Jean Baptiste Loeillet (1670)
	Miss Pelton Jones
Recitatif et Aria from "Alceste".....	Gluck (1714)
	Mr. Dufault
Pavane.....	Lully (1633)
Rigauden.....	Rameau (1683)
	Miss Holden

h h h

Mr. Burnham to Play in New York

On the afternoon of March 9, in the Princess Theater, Mr. Thuel Burnham will be heard in a benefit concert for a great and deserving cause. The assisting artists have not yet been announced; but Mr. Burnham has consented to play.

The magnetic young pianist has been touring various states in the Union, with re-engagements keeping him busy until the late spring. Mr. Burnham's recent Boston recital was a sensational success, and his future appearances are looked forward to eagerly, as he has many friends and admirers in America's city of brains as well as beans.

h h h

Concert of People's Symphony Orchestra

Carnegie Hall is the mecca of the proletariat, and Franz Arens, a cherished idol, because he puts programs of sterling worth before the classes not overburdened with coin of the realm, and makes the price of

admission fit the not too expanded purse.

And soloists of the first rank are glad to give gratuitously of their art, to encourage the laboring classes in the acquisition of a taste for good music, and the opportunity of enjoying it.

The evening of February 20 proved especially interesting in the orchestral numbers and the soloists.

Miss Laeta Hartley played the divinely free, forceful, yet coy and baffling "Concerto in B Flat Major," by Tschaiakowsky, the orchestra affording the enviroing tapestry of glorious sound.

Who shall say whether any pianist has succeeded entirely in conquering this titanic concerto, demanding the power and abandon of a giant in music, comprehension and culture, with the divine afflatus of a boundless love—the flaming of an ever-new fire; the large outlook and prescience of a god?

Miss Laeta Hartley brought the love and a desire to interpret the Tschaiakowsky message to her eager audience, and the impression of her own work and that of the orchestra brought tremendous applause from the audience.

Mr. William Wade Hinshaw, baritone of the Metropolitan Opera House, made a great hit with his delivery of Hans Sachs' noble monolog from Wagner's "Meistersinger." Notwithstanding a heavy cold, Mr. Hinshaw delivered the long, difficult and taxing soliloquy with commendable courage, intrepidity and intelligent conception. "Wahn, Wahn, Ueberall Wahn" Mr. Hinshaw made the cobbler's intense thought crystal clear. He, too, was recalled several times.

The remaining numbers included Wagner's "Traeume," Carl Goldmark's "Sakuntala," an "In Memoriam" number, and Wagner's "Ride of the Valkyries."

h h h

It is a pity that in these days of scarcity of really great artists Mr. Alfred Kaufman, a basso of parts and personality, should not be singing at the Metropolitan Opera House.

h h h

Miss Alice Verlet, charming French soprano, will give a recital in Carnegie Hall on March 4.

h h h

On the evening of March 6 Miss Ethel Leginska will be the soloist of the fifth chamber concert of the People's Orchestra. The program will also include the fine Dvorak "Quintet," Op. 81, played by the Olive Mead Quartet, with Mrs. John R. MacArthur at the piano. Mr. Frank X. Arens will deliver his fifth lecture on "Musical Form." This promises to be a notable musical function.

h h h

Mr. William Wade Hinshaw will give a recital in Carnegie Hall on the afternoon of March 4.

h h h

Orchard School—A faculty concert will be given at the Orchard School at 1533 Hyde Park boulevard, on Tuesday evening, March 2, by Olene Wallis, Zula Zeigler, Jessie Nichols-Baldwin, Jessie De Vore, Walter Brauer and Mrs. Orchard.

h h h

Hatswell-Bowman—Gladys Holmes, a pupil of Mrs. Hatswell-Bowman, sang at a "Kansas" banquet given at the Auditorium on Monday.

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IRVING PARK ORCHESTRA

The series of orchestra concerts in Irving Park at the Myrtle Masonic Temple is making many hearts glad with the splendid programs presented there during the season. You can hear people asking, "Are you coming next year?" "Yes—are you?" And it certainly should make those who have made these concerts possible feel that life is worth living when people take as much interest as they have in Irving Park. Mr. George Dasch and his men have presented some excellent programs, and the Philharmonic Quartet came in for a share of the good things presented. The program Friday evening, February 19, might be called popular, but it contained nothing that hasn't been accepted and the various numbers were received with great enthusiasm. The opening number of the program was the "Peet and Peasant Overture" (Suppe), and "The Dancing Doll" (Poldini) played as an encore, were greatly enjoyed. The Strauss "Blue Danube Waltz" was given a splendid presentation. The soloist of the evening was Alexander Zukowsky, violinist. Mr. Zukowsky has long since taken his place among the solo violinists of Chicago, and if one may judge from the applause accorded him on this occasion it is safe to say it is a merited one. This rendition of the Sarasate "Zigeunerweisen" was played with a great display of artistry. Mr. Zukowsky in his second group gave numbers by Kreisler, Wieniawsky and Mendelssohn. He draws a tone of great beauty from his instrument, and he plays with such ease that it is a genuine pleasure to hear him in everything he chose to present. The Bach air and the "Menuet" (Handel) for the string orchestra were very attractively done. The arrangement of the "Menuet" for orchestra was especially good. The well known melodies from "Faust" were played with a fine style and vigor that was very effective. The "Melody in F" (Rubinstein) and the overture "Orpheus" (Offenbach) were the closing numbers of the pleasant evening of music. Mr. Dasch is a conductor with a great deal of ability and he has a splendid musicianship, attractive personality and a stage presence that is very attractive. He is a force to be considered in the field of conductors.

H. W. P.

TRINITY EPISCOPAL CHURCH

Organ recital numbers for next Sunday afternoon at 4 o'clock, Irving C. Hancock, organist and choirmaster, are as follows:

Festival March in D Major.....Henry Smart
 In Summer (Sketch).....Ch. A. Stebbins
 Toccata in F.....Ch. M. Widor
 From the Land of the Sky Blue Water.....Cadman-Eddy

Sunday afternoon, March 7, the combined choirs of Christ's Church, Woodlawn, Church of the Redeemer and Trinity Choir, all men and boys, will sing Stainer's "Crucifixion" at Trinity at 4 o'clock, Indiana avenue, South Side elevated or Cottage Grove cars to Twenty-sixth street and Michigan avenue.

NELLE DAMUTH MACDONALD

Mrs. MacDonald appeared as soloist at the Ravenswood M. E. Church on last Sunday, singing Campion's "Ninety and Nine," a work of great beauty which she has sung

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in fifteen different churches and has made very especially her own.

On February 25 she sang in duet with her husband, R. Clare MacDonald, the number being "Jesus, Savior, Pilot Me" (Pontius).

On March 4 Mrs. MacDonald will appear jointly with Miss Edna Whitmore, pianist and accompanist, at a musicale at the home of Mrs. George Fupalis and on the 23rd will give a recital at the Fowler M. E. Church.

Cosmopolitan School—A pupils' recital will be given by the Cosmopolitan School of Music at Recital Hall, Auditorium building, on Saturday, February 27, at 3 o'clock.

ANNA GROFF BRYANT

The pupils of Anna Groff Bryant at the Vocal Art Institute of Lombard College are already demonstrating the excellent work of Anna Groff Bryant wherever found. The week end was given over to F. D. R. A. B. M.—O. T.—Festivities. On Saturday afternoon a dramatic recital was given by the dramatic pupils of the Vocal Art Studios. The program was Ruth Brown, "Seguidilla" from "Carmen," Bizet; Margaret McCarl, "June Morning," Willeby; "Song of the Chimes," Worrell; Agnes Chabrisson, "Carmena," Wilson. Agnes Chabrisson is one of the most promising singers enrolled especially for the light opera stage. She sang the "Carmena" in action. Song cycle "Reuben and Rachel" was interpreted by Viola Geober, soprano; Mr. Hodson, baritone, and their unique interpretation was one of the successes of the afternoon. The last number of the program was a trio, "Wanted—A Husband," by Werner, which was given in costume and action. The trio of young ladies scored one of the great successes of the afternoon.

LYCEUM ARTS CONSERVATORY

A lecture recital will be given Saturday, February 27, at 2:30, at the Conservatory rooms. The program follows:

Descriptive Analysis
 Edgar A. Brazelton
 Allegro Appassionata Saint-Saens
 Liebestraume Liszt
 In Autumn Moszkowski
 Etude, C sharp minor.....Chopin
 Danse Negre Scott
 Patricia Abernethy
 A Child's World.....Jeanne M. Boyd
 Indoors
 The Light
 The Dark
 The Fairy Pool
 The Mystic Wood
 Maude Fenlon Bollman
 Wind from the South
 La Tarantella
 In Italy
Arthur F. Platz
 Jeanne M. Boyd, accompanist

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 2nd Alto—Hazel Hootley
 Director—Accompanist
 TINA MAE HAINES

Central College of Music—The following pupils of the Central College of Music of Austin gave a program on February 19: Paul Rutledge, Helen Rutledge, Frances Malgren, Wilma Busenbark, Gladys Trowbridge, Thomas Walton, Wilbur Imbs, Sally Walser, Charley Hands, Doris Sparks, Pauline Osterling, David Ratzen, Elaine Kellogg, Sarah Kitteredge, Blanche Simonsen, Gretchen Walser, Imo Johnson, Sidney Lang and Mildred Snyder.

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PUPILS ACCEPTED Charles Olte Iowa**Lucy Hartman**CONTRALTO Oratorio—Recital—Church
2422 S. LAWDALE AVENUE**CLARENCE EDDY IN JACKSONVILLE, FLA.**

George Hoyt Smith wrote as follows in the Florida Times-Union about the Eddy recital at Jacksonville, Fla.:

There is something different about an organ recital which places it in a class alone among musical events. For one thing, the majority of all organ recitals must be in churches—for, to the credit of mankind be it said, the majority of grand organs are placed to aid in the praise of God. Wherever a glorious temple is raised—and it may be built by Gentile or Jew—there is certain to be installed the oldest and most wonderful of all instruments, the pipe organ, and the architectural beauty and grandeur of the building is often the mark for the beauty and wonderful possibilities of the organ therein. Another thing is that the performer at an organ recital is not often visible to many of his hearers. Even where the organs are set up in the front of the temple, or auditorium, the organist usually faces the instrument and from the view thus obtained gives no idea of the thought that is controlling a great orchestra of flutes and horns and reeds and drums and cymbals, cunningly placed and fixed to be always ready and quickly responsive.

MASTER MUSICIAN

To enjoy an organ recital it is best to be as was the splendid assemblage in the Church of the Immaculate Conception yesterday, with that master musician, Clarence Eddy, on the organ bench. Facing the high altar, with its white drapery and candelabra and vases of flowers and greenery, with the afternoon sun bringing into vivid realism the sacred pictures in the huge Gothic windows, probably a thousand people sat silent, attentive and interested as the varied program was given and testified in the only possible way to their appreciation—a subdued word of admiration or satisfaction at the close of some brilliant number; a period of absolute silence following a more delicate tracery. Another point that I had forgotten, which differentiates, there is the absence of that abomination known as the encore—a relic of the days of the "claque" and all that is distasteful and inartistic.

Clarence Eddy was in Jacksonville just a year ago, February 8, 1914, and recalling his program on that occasion, I feel that he paid the music lovers a great compliment by giving them an entirely new program. Not to suggest that any number given last year would not have been heard with pleasure—but because it added to the gems that memory may retain. Comparing the two recitals, yesterday's was in some ways a little more elaborate, and of the numbers too much could not be said of the wonderfully beautiful sonata by Becker (third sonata in E major, Opus 43). Calling upon the fullest resources of the grand organ in the prelude (andante maestoso), developing an exquisite melody, elaborated and decorated in the second movement (Adoration, adagio sostenuto), and demonstrating a brilliance in pedaling that was simply amazing in the finale (toccata, allegro vivo), the whole presented a truly remarkable composition and one that could be undertaken by an artist. It was heard with the closest attention and gave the fullest satisfaction. Contrasting clearly with the avalanche of melody in the third part of the sonata the "Boat Song from the River Volga," as arranged by Mr. Eddy, was particularly enjoyable. In this the echo, suggesting the song taken up by the boatmen farther up the river, was almost dramatic in effect.

Immediately following the Boat Song was the Vorspiel from Wagner's "Lohengrin," arranged also by Mr. Eddy, and proving conclusively the orchestral possibilities of the instrument. From the duet of the flutes to the entrance of the French horns, and through the massing of wind and reed and brass and percussion, the listener closing the eyes could easily believe that some splendid group of musicians was engaged upon the score. Another exquisite selection was a dainty valse tempo entitled "Nuptial Song," written by William Faulkes, which seemed to have blended all the sweet mezzo tones in the organ for a love theme. Frysinger's "Nuptial Benediction," given as a part of the number, proved pleasing. Ralph Kinder's "At Evening" and "Jubilate Amen" were greatly admired. The opening number was a prelude by Faulkes calling for masterful technic and displaying many brilliant effects, and immediately afterwards the little "Song of Sorrow" and "Will o' the Wisp," by Gordon Balch Nevin, demonstrated the compelling powers of the minor and the fantastical. There were other numbers and all gave pleasure—it was all beautiful and wonderful—and over too soon. (Advertisement.)

RUSKIN, FLA.

February, known as "Music Month" in Ruskin, is bringing to the students, residents and visitors an abundance of harmony and melody by the very best masters—music for piano, vocal, solo, duet and quartet, solos for violin and 'cello, piano and string trios and string quartets.

During the present series of concerts taking place every Wednesday and Saturday evening from February 3 to 27, one day, Saturday 6, has been designated by Ray G. Edwards, director of the festival, as "American composers day." On this date an additional program was rendered by Ruskin School of Music students in the afternoon, in addition to the more pretentious concert of the evening.

From the earlier work by Gottschalk (the first American pianist to receive recognition abroad) to compositions written in Ruskin and finished only two days before the concert, there was a wide range of musical expression. MacDowell, Nevin and Gottschalk composing for the piano; Carrie Jacobs-Bond, Kate Vannah, Johnson, MacDowell, Edwards and Mrs. H. H. A. Beach for voice; Colman, Borowski, Edwards, Allen and Straka for violin.

The evening concert opened with a string quartet by Protheroe, closing with the Redman "Quartet Creole," a characteristic composition. These quartets rank with the best works of a similar nature by foreign composers. Their performance by the Ruskin string quartet gave but a taste of what is to follow at later concerts. For example, there is the piano and string trio by Mendelssohn, in D minor, performed by the same players last month in St. Petersburg. Another trio by Cadman, an American. Then string trios and quartets by Beethoven, Haydn, Tchaikowsky, Mozart, etc., and probably most ambitious of all a performance of Haydn's "Surprise Symphony" by piano and string orchestra. From the best works on all these programs it is probable that a special program will be selected and given in Tampa, thus carrying the "music-fest" beyond the confines of Ruskin, to those music lovers in Tampa, who cannot arrange to visit the music colony. To those who can make the trip it will be worth while, and there is no admission fee this year. The days are Wednesday and Saturday.

The evening program of American compositions was as follows:

Quartet	Protheroe
Ruskin String Quartet	
A Little Pink Rose	Bond
Mrs. Elizabeth Dickman	
A Perfect Day	Bond
Vocal Quartet	
Wandering Iceberg	MacDowell
Gondolieria	Nevin
Miss Georgadda Miller	
Tarantelle	Allen
Berceuse	Straka
Ray G. Edwards	
Memories	Bearsford
My Soul	Bond
Irish Love Song	Lang
Miss Evalyn Carr	
Adoration ('cello)	Borowski
Olnton D. Miller	
Night Wind	Edwards
Cradle Song	Vannah
Mrs. Aurora M. Edwards	
Intermezzo	Von Dameck
Ruskin String Quartet	
Deserted	MacDowell
Miss Georgadda Miller	
Brotherhood	Miller
Ruskin Choir	
Love Song	Edwards
Caprice Florida	Edwards
Ray G. Edwards	
Year's at the Spring	Beech
Mrs. Aurora M. Edwards	
My Jacqueminot	Johnson
Miss Georgadda Miller	
Quartet Creole	Redman
Ruskin String Quartet	
—Tampa Daily Times.	

LA SALLE, ILLINOIS

Donald Opdycke of this city went to Princeton Sunday morning and, in the Congregational Church there, rendered Van Zant's solo, "The Pilgrim's Message," at the morning service. This is the solo which was sung with quartet yesterday afternoon at the vesper service of the La Salle Congregational Church. LaPorte Van Zant, a Chicago man, whose compositions are signed "John Howard Craig," is a highly talented musician who gives instruction every Thursday in this city. The solo, "Exultation," sung by Stanley Boughner at the Congregational vesper service yesterday, is another of his beautiful compositions.—La Salle Daily Post. (Advertisement.)

MARIE YAHN IN MILWAUKEE

Some press comments:

Mrs. Yahn, who was heard for the first time in public, sang the "Baalspriester" aria from Meyerbeer's "Prophet." The work made many demands on the artist, especially in the matter of range, in which department the singer excels. Her voice is brilliant, and is used with apparent ease, while her enunciation is letter perfect. She was sympathetically accompanied by Winogene Hewitt, and was received with much appreciation by the audience, which demanded encores.—Milwaukee Free Press, February 10, 1915.

Mrs. Marie Schorse Yahn, of Chicago, contralto, again gave Milwaukee proof of admirable training as well as of natural gifts, and was compelled to respond to encores, receiving a number of magnificent floral tributes.

Mme. Yahn sang to the well played piano accompaniment of Miss Winogene Hewitt an aria from Meyerbeer's opera, "The Prophet," and two encore numbers in lighter mood. She is richly endowed with a musical voice of wide range which she uses dramatically and with graceful ease. She has poise and she sings with authority.—Milwaukee Sentinel, February 10, 1915.

Mrs. Marie Yahn, contralto, was received with delight and received repeated encores at the conclusion of her numbers. She is gifted with a voice of much charm and unusual clearness of expression. She sang the Meyerbeer "Baalspriester" with sweet distinctness, fervor and finished art. Her lower tones were particularly beautiful and resonant. She responded graciously to two encores.—Evening Wisconsin, February 10, 1915. (Advertisement.)

THE HIGH SCHOOL GLEE CLUB

J. S. Fearis & Bro. report that their new book of male voice music, known as "The High School Glee Club," is having a splendid sale. This book is arranged to meet the requirements of the young man's voice and can be used by voices of very moderate range without discomfort or injury to the vocal organs.

They have received hundreds of letters like the following:

It seems to me that in this book the author has done a great deal to fill a long felt want in the high school boys' glee club work. The range of the various selections is well within the reach of the average boy of high school age.

I am finding the work with the book very successful.
R. K. KESTER,
Director of Glee Clubs, Washington High School.

Milwaukee, Wis.

All the numbers in the book are fine. Some of the best numbers are: "God of Our Fathers," "Pilot, Land de Boat," "Sailing," "Land of Greatness, Home of Glory," "Gypsy John," "Gypsy Song," and "The Monarch of the Woods." According to our musical director any one of the above songs is well worth the price of the book.

F. K. BRANNON,
Superintendent of Ashland Public Schools.
Ashland, Ill.

MAUDE FENLON BOLLMAN PUPILS

Mrs. Maude Fenlon Bollman presented Miss Nellie Cockburn and Mr. Walter Lindsey in the following song program at Mendelssohn Hall, Rockford, Ill., on February 10:

Per la gloria d'adorarvi	Bononcini
Pur dicesti o bocca bella (1667-1740)	Lotti
My Mother Bids Me Bind My Hair	Haydn
.....	Miss Cockburn
Rondo Capriccioso	Mendelssohn
.....	Miss Lohmann
To My Love	Mathews
Macushla	MacMurrrough
Invictus	Huha
.....	Mr. Lindsey
The Jewel Song (from Faust)	Gounod
.....	Miss Cockburn
Sonata, first movement	Schytte
.....	Miss Johnson
In the Woods	MacDowell
Waldeinsamkeit	Reger
Will o' the Wisp	Spross
My Iddie	Thayer
Villancle	Del' Acqua
.....	Miss Cockburn

PHILADELPHIA MUSICAL ACADEMY

The following program was given February 17:

Trio—Op. 29, Piano, violin, 'cello.....A. M. Foerster
Messrs. Charles E. Knauss, Paul Meyer, Bertrand Austin

Vocal—

Women of Inzer.....Raymond Loughborough
Today and Tomorrow.....Homer Bartlett
The Moon Drops Low.....Cadman
Evelyn Estes Carbutt

Piano—

Waldeinsamkeit.....Liszt
Spanish Serenade.....Debussy
Pensee dans la Ravin.....Bawden
Mr. Clarence K. Bawden

Violin—

Othello-Fantasia.....Ernst
Mr. Paul Meyer

Trio, Serenade Pierrot et Pierrette.....C. W. Zeckwer
Declamando
Gracioso

Mr. Joseph Clarke, Miss Alma Grafe, Effie Leland Golz

'Cello—

Ballade.....Friml
Mr. Bertrand Austin

Vocal, Aria of Zerlina, from Don Juan.....Mozart
Marie Zeckwer Holt

Piano—

En Bateau.....C. W. Zeckwer
Reflets dans l'eau.....C. W. Zeckwer
Paraphrase on the Merry Pranks
of Till Eulenspiegel.....C. W. Zeckwer
Mr. Camille W. Zeckwer

Quintet—Siegfried Idylle.....Wagner

Mr. Paul Meyer, Miss Alma Grafe, Mrs. Effie Leland-Golz, Messrs. Bertrand Austin, Walter Golz

Kober—Miss Georgia Kober, American pianist and president of the Sherwood Music School, has returned from her concert trip in Ohio and left this week for Aberdeen, S. Dak., where she gave a recital Monday, February 22. She will also appear in joint recital with David Duncan Duggan, Scotch tenor, at the North Shore Woman's Club, February 27.

JENNIE F. W. JOHNSON

A few of the 1914 press comments:

Miss Johnson's voice is of that round, mellow richness that belongs to the contralto, tones exquisitely modulated and exceedingly pleasing to hear. In her closing numbers she attained a climax of dramatic power.—Clinton, Ia., Herald.

With the first notes Miss Johnson convinced her audience that here was a contralto with a wonderful voice, which easily filled the big room, and her enunciation was perfect.—Shelbyville, Ill., Union.

Miss Johnson's exquisite rendition of her contralto solos displayed a cheerful and inspiring personality. She possesses a wonderfully large, rich, sympathetic voice.—Pontiac, Ill., Daily Leader.

Miss Johnson's voice is a contralto, deep, resonant, soul-stirring in quality and wonderfully sympathetic. She has the rare power of making people feel—the gift of the sincere artist who has tasted deep of life's experiences.—Streator, Ill., Independent Times.

Miss Johnson presented a program of much interest and abounding with beauty through the medium of her beautiful contralto voice, interpretative gifts and charming stage presence, each number glowed with beauty in every detail.—Streator, Ill., Free Press. (Advertisement.)

HELENA BINGHAM

The following letters regarding the new story with music by Helena Bingham, "My Baby," show appreciation of its merit as a program number.

Memphis, Tenn., February 9.

My Dear Miss Bingham:
The copy of "My Baby" came just as I was leaving Chicago for a little visit south. I am so proud and grateful for your kind thought of me and want to tell you that I never read anywhere without a request for "My Baby." It is truly a gem. With best wishes always for you

IDA MAY EVANS.

Clinton, Iowa, February 5

My Dear Miss Bingham:
I have a copy of "My Baby" and find it delightful for my work, with which I am very busy. Sincerely yours,
JEAN BABBIT.

Bertha Beeman

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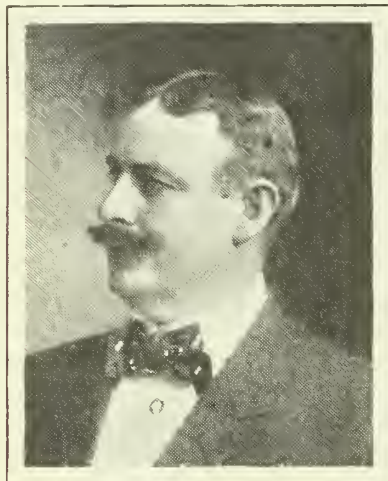
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CHICAGO, ILL.

MUSIC AT OAK PARK CONGREGATIONAL CHURCH

The music at Oak Park Congregational Church on Sunday evening, February 21, under the direction of Mr. Carl D. Kinsey was fully up to the standard set and heard on several other visits to this temple of good music and good cheer.

The much admired solo quartet in which the voices of Mary Ann Kaufman, Permelia



JOHN HOWARD CRAIG

Gale, Grant Kimbell and Frank Dunford are heard, as usual took the leading part in the musical portion of the service.

That inspiring and dramatic anthem, "King All Glorious," by Barnby, offered Messrs. Kimbell and Dunford opportunity to display their solo equipment in exceptionally fine style and the other members of the quartet with the chorus choir joined in the ensemble portion of the anthem and sang with great breadth and finish.

Following prayer, the quartet offered up an appropriate response with all that delicate and charming soft singing which comes only from artists after long association in ensemble work.

Miss Kaufman, Mrs. Gale and Mr. Kimbell sang in a very effective manner "Abide with Me," by Chadwick, and Mr. Andrea Sarto, the special soloist of the evening, sang "In Thee, O God, Do I Put My Trust," by Spicker, as the offertory music.

A great amount of interest centered around the performance of Craig's anthem, "The Pilgrim's Message," which enlists the services of solo and quartet voices. This work comes from the pen of Mr. La Porte Van Sant, who uses the name of John Howard Craig in all his musical writings. Mr. Van Sant, who spent over ten years in Europe, is purely an American composer and is now one of the well known teachers of voice located in Kimball Hall. He has many compositions to his credit, both sacred and secular, which are becoming great favorites with both singers and public. "The Pilgrim's Message" is being rendered by numberless church and concert quartets with great success and the style in which Miss Kaufman presented the solo part and with Mrs. Gale, Mr. Kimbell and Mr. Dunford sang the quartet portion of the anthem, was a source of much pleasure to the audience and great satisfaction to the composer who was present. The work merits many productions in new surroundings and many

repetitions in old in that it is always effective and appropriate for any service and can be had in keys suitable to the needs of any voice or quartet, also a fact worthy of mention is, "The Pilgrim's Message" can be used for solo purposes alone, the music being so arranged that the services of a quartet can easily be eliminated.

The singers who made this production possible as well as Mr. Kinsey, who played the taxing accompaniment in a masterful style, deserve much praise for their devotion to works from the American composers.

Mr. Kinsey furnished very satisfactory support to all the singing of the evening and played appropriate music in a very praiseworthy manner for opening and closing the service. H. M. B.

THE SOCIETY OF AMERICAN MUSICIANS

This society will present Miss Carol Robinson, pianist, and William Preston Phillips, baritone, at Fullerton Hall, Art Institute, on Friday evening, March 5, 8:15 o'clock, in the following program:

Intermezzo, Op. 118, No. 2.....	Brahms
Capriccio, Op. 76, No. 2.....	Brahms
Fantasie and Fugue, G Minor.....	Bach-Liszt
Fussreise	Hugo Wolf
Zueignung	Richard Strauss
Zigeunerlied	Anton Dvorak
Chanson Triste	Henri Duparc
Tambourin	Old French
Chanson Bachique ("Hamlet").....	Ambroise Thomas
Rhapsodie, Op. 11, No. 2.....	Dohnanyi
Nocturne, Op. 27, No. 1.....	Chopin
Valse Impromptu	Liszt
Widmung	Schumann-Liszt
Blue Are Her Eyes	Winter Watts
The Hidden Song	Charles Wakefield Cadman
Witch Woman	Deems Taylor
The Day Is No More	John Alden Carpenter
The Eagle	Carl Busch
Arabesque, Op. 31	Arne Oldberg
Valse, B flat Minor.....	Carl M. Beecher
Prelude, C-sharp Minor	Theodor Otterstroem
Concert Etude, Op. 36	Edward MacDowell

LEAVITT STREET CONGREGATIONAL CHURCH

On Sunday evening, February 28, the choir of the Leavitt Street Congregational Church, under the direction of Miss Alice R. Deal, organist and choir director, will give a Dudley Buck Festival Service, the service beginning at 7:30 o'clock.

The following numbers will be sung:

Quartet, O Come Let Us Worship.....	Mendelssohn
Short Te Deum in D.....	Dudley Buck
Rock of Ages	" "
Crossing the Bar	" "
Sing Alleluia Forth	" "

Immediately following the service Miss Deal will play as an organ recital the following program:

Star Spangled Banner.....	Dudley Buck
Home, Sweet Home	" "
Scherzo from Sonata in E flat.....	" "
Hail Columbia	" "

FIRST CONGREGATIONAL CHURCH, OAK PARK

Music for next Sunday evening:

Special soloist, Mrs. Herbert Watrous, contralto, of New York.	
Organ Prelude—	
March Triumphale	Dubois
Consolation	Mendelssohn
Mr. Kinsey	
Anthem (quartet)—Babylon	Watson
Anthem (junior chorus)—The Lord Is Exalted.....	West
Offertory Solo—The Cry of Rachel.....	Salter
Mrs. Watrous	
Sermon	
Response—Rock of Ages.....	Buck
Organ Postlude—Postlude in A.....	Dubois

ILLINOIS COLLEGE OF MUSIC

The recital to be given at the college this Friday evening will be in charge of Miss Ida M. Moore of the dramatic department. Those taking part are Eleanor Aggen, Lillian Pollack, Evelyn Pollack, Grace Morrice, Maybelle Peterson, Ti Cable. Musical numbers will be given by Hester Hoskins, Mary Jones, Maude Johnstone, Leah Rubin, Robert Couffer.

The following will be on the program at the recital the following Friday evening at the College Recital Hall: Dorothy Denman, Francis McMaster, Ethel Seavey, Anna Wedemeyer, Elizabeth Pearn, Hilda Miller, William Learn and others.

On Friday evening, March 12, a concert will be given at the Garfield Park Methodist Church by students from the college.

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(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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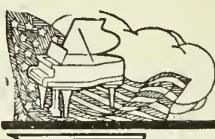
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Music in America

ANN ARBOR FESTIVAL

John McCormack, Mme. Margaret Ober, one of the stars of the Metropolitan Opera Company, and Harold Bauer will be among the artists of the Twenty-second Annual May Festival to be held in Hill Auditorium, Ann Arbor, Mich., May 19, 20, 21 and 22.

For months, in fact, even before the close of last year's festival, plans for this event have been in the brewing, and at last all of the artists have been engaged and everything except the details of the festival programs has been definitely settled. As usual, the festival will consist of six concerts, four evening programs beginning on Wednesday, with a symphony program Friday afternoon and an organ recital Saturday afternoon.

The choral works to be given by the Choral Union chorus under Professor Albert A. Stanley, will be Bossi's "Paradise Lost," Wolf-Ferrari's "New Life," and "The Children's Crusade" by Pierne. The "New Life," it will be remembered, attracted a great deal of attention when it was given one of its first American performances in Ann Arbor several years ago. Since then it has been performed many times in America by leading choral societies.

The "Children's Crusade," as its title would imply, demands a supplementary chorus of children and this year the children's chorus will be utilized in this way instead of at a separate concert. The children will also be heard in connection with the "New Life." The training of the children is being done by Professor R. H. Kempf, who will combine the boys' chorus of the Congregational and Episcopal churches, and Miss Florence Potter who is drilling the children from the public schools.

The Chicago Symphony Orchestra, under Frederick Stock, with its full quota of men, will take part in all of the concerts except the organ recital.

Not only is the list of choral works considered one of the most attractive ever offered, but the cast of artists engaged surpasses in every way any list ever before presented to festival patrons.

The musical critics of the metropolitan press, and those in other cities where Mr. McCormack has appeared this season, are of the unanimous opinion that John McCormack stands today at the zenith of his greatness.

He will be the great attraction heard at the artist concert Friday evening.

Mme. Ober, of the Metropolitan Opera Company, is one of the shining lights and is always in demand. After a brilliant European career, she made a sensational debut in New York, in November, 1913, and since then has been one of the leading drawing cards on the long list of renowned artists of the Metropolitan Opera Company.

For the first time in years, one of the world's foremost pianists, Harold Bauer, will appear at the festival. His career is too well known to need elaborate mention.

Other artists to be heard, some new to Ann Arbor, and others old favorites, are as follows:

Leonora Allen, soprano, who was heard

in Hill Auditorium on the occasion of the Belgian Relief Concert, and who is one of the most distinguished artists among the younger American sopranos. Miss Ada Grace Johnson, of Ann Arbor, will sing one of the roles in the "Children's Crusade," while Olive Kline will do soprano roles in both the "New Life" and the "Children's Crusade." Margaret Keyes, contralto, an old favorite, will again be heard, as will also Lambert Murphy. Theodore Harrison of the University School of Music, will do the heavy baritone role in the "New Life." The role is most exacting and much of the beauty of the work depends upon the proper rendition of this role. Mr. Harrison is considered ideal for this part.

Clarence Whitehill, one of the greatest Wagnerian singers, formerly of the Metropolitan Opera Company, will sing at the opening concert, and also at the last concert. The organ recital, Saturday afternoon, will be given by Mr. L. L. Renwick, while Mr. E. V. Moore will appear at the organ in connection with the choral work.

A preliminary announcement giving a complete list of artists, etc., with full information regarding the sale of reserved seat tickets, etc., is now in press, and copies will be mailed out shortly. Persons wishing copies sent to friends should notify the secretary, C. A. Sink, at the School of Music by postal. C. A. S.

ESCANABA, MICH.

Edward V. Ehrhardt, the Chicago pianist, delighted his hearers at the high school auditorium last evening, in a recital given under the auspices of the Escanaba Musical Club, by the feeling and expression that the young pianist injected into his renditions. Escanabans were offered a class of music that is seldom received in this section of the peninsula. The audience proved itself thoroughly appreciative of the expert efforts of the celebrated pianist.

Following the three-part program at the high school, a reception honorary to Mr. Ehrhardt was given at the home of Mrs. Cora Hicks Brace, at which time the guest of honor gave several more renditions before the musical club and a few invited guests.

The Escanaba Musical Club is to be highly commended for the effort that it has put forth to bring a pianist of the caliber of Mr. Ehrhardt to this city, thereby raising considerably the musical standard and standing of the city.

The program follows:

Sonata, Op. 27, No. 2, C sharp minor.....	Beethoven
Adagio sostenuto	
Allegretto	
Presto agitato	
Berceuse, Op. 57	
Polonaise	
Etude, Op. 10, No. 12 (Revolutionary)	}.....Chopin
Etude, Op. 25, No. 9 (Butterfly)	
Phantasie, Op. 49	
Nocturne (for left hand only).....	Scriabine
Children's Dance	Van Wertherhout
Rigoletto Fantasia	Liszt

Van Grove—On Sunday, February 13, Mr. Isaac Van Grove was the accompanist for Alexander Kaminsky at the Fine Arts Theater.

CINCINNATI, OHIO

For the first time in its history the Cincinnati Conservatory of Music departed from its own hall for a larger auditorium in which to give its orchestra concerts. Last night witnessed the removal to the auditorium of Hughes High School, and, though there was treble the capacity in this hall as compared with Conservatory Hall, there was not a seat vacant when Signor Tirindelli raised his baton for the beginning of the program. In addition to those who were fortunate enough to find room, many hundreds were turned away, and more than it would be wise to indicate violated the laws and stood.

With the beginning of the current season the management of this institution has given these orchestra concerts in as complete a manner as may be expected. It is the purpose to give the orchestral works selected with a complete personnel, the student portion of the band being augmented by the symphony orchestra men. In this way the students, practically all of whom are to be found in the string section, are given the opportunity of gaining a direct experience in the performance of the larger orchestral works. Thus last night the "New World" symphony of Dvorak and the "Preludes" of Liszt were a task of no mean undertaking, and the accomplishments of Signor Tirindelli, the gifted conductor of the organization, and his student body were deserving of the highest commendation. The symphony was really a very noteworthy performance, because, in the first instance, it was given a splendid reading by the conductor, and, in the second place, the orchestra played it very well. The tonal shadings which Tirindelli was able to extract from his non-professional string section was no little achievement. The "Preludes" of Liszt, in which the other choirs of the band are more important, was stirring and full of intensity, forming a brilliant climax to the evening's program.

Three soloists assisted. Miss Mozelle Bennett, a very capable young violinist, gave a most creditable performance of the "Russian Airs" of Wieniawski, the tricky technical features of the work being most creditably overcome. Miss Etta Mastin, who is gifted with a voice of good quality and dramatic color, sang the "Voi Lo Sapete" aria from "Cavalleria Rusticana" in a manner to evoke great applause. The most pronounced success of the evening was scored by Miss Myra Reed, a pianist of exceptional talent and virtuoso equipment. She played the "A Minor Concerto," by MacDowell, in a manner that would have done credit to an experienced artist. Her technic was not only sufficient, but was made secondary to the spontaneity of her performance and the artistic conception of the work. The great enthusiasm shown by the audience attested their hearty appreciation, and also gave voice to the fact that the concert was not only of great educational value to the young players, but also to a big majority among the hearers.—J. H. T., in Cincinnati Enquirer.

International School—The International School announces the meetings of the choral and ensemble classes for Tuesday evenings. The classes are in charge of C. Guy Hoover.

BRADFORD, PA.

The residence of Mrs. Isabel Stewart-North on Tibbitts avenue was the scene Saturday evening of a most delightful musicale, when a program was presented by the Musical America Club and the Music Study Club, the members of which are her pupils.

The program was up to the usual high standard of Mrs. North's recitals and the audience was delightfully entertained.

Mrs. North gave the second part of the program, which included a variety of beautiful numbers most attractive at her hands. She ended the program with her own piano novelty, "The Fable," for the left hand alone, preceding which the sketch of "The Fable" was read by Mrs. Lewis Newell. It was a fitting close to the recital. The program follows:

PART ONE	
Piano—Melody in F.....	Rubinstein
George Grady	
Piano—	
The Old Goblin	Schumann
Frightening	
The Rider's Song	
Romanze	
Miss Mary Williams	
Voice—How I Love Thee.....	Helena Bingham
Mrs. Arthur Hennage	
Piano—Valse de Concert.....	Wieniawski
Miss Elizabeth Howe	
Piano—Baba Yaga.....	Le Roy B. Campbell
Miss Eleanor Gray Smith	
Piano—The Storm.....	Weber
Miss Helene Thompson	
Voice—I Will Keep Watch O'er Thy Sleep.....	
Isabel Stewart North	
Expectancy	Stickles
Miss Phyllis Martine	
Piano—Polonaise in C minor.....	Chopin
Miss Eleanor Gray Smith	
Voice—Love Dreams.....	Robinson
Miss Lillian Cunningham	
PART TWO	
(By Mrs. North)	
I Greet Thee.....	Schubert-Liszt
Reading of the "Erl-King Poem"	
Mrs. Lewis Newell	
The Erl-King	Schubert-Liszt
Scherzo	
March Funebre	Chopin
Sketch of "The Fable"	
Mrs. Lewis Newell	
The Fable (for left hand alone).....	
Isabel Stewart North	

BLOOMINGTON, ILL.

The following is part of a review of "The Pipe of Desire," given at Bloomington, Ill., last Saturday. It is copied from the Daily Bulletin:

The two presentations of the "Pipe of Desire," given Friday evening and Saturday afternoon in the Chatterton Opera House, were greeted by packed houses, and more than realized the expectations of all concerned. The opera is written by Frederick Converse, the leading American tone writer of the present day, and was presented here in two acts, under the auspices of the Wesleyan College of Music. That the people of Bloomington gave such generous support to the work of an American writer, and especially to such a serious work of art, is a source of great satisfaction to all of those in charge. The Wesleyan College of Music is to be congratulated on the manner in which the opera was staged, and upon the untiring effort and courage and organizing ability which made the production of an opera of such depth and complexity, possible.

The story is that of "Man against the mysterious forces of nature," and this great personal theme is handled with a delicacy and refinement, which makes it one of genuine poetic beauty. The libretto was written by Mr. Geo. Barton, with music by Frederick Converse. It is melodious throughout, opening with the beautiful springlike strains and interlacing motives in Wagnerian style, with those of true impressionistic nature like wisps of clouds against the voices of the air and water.

The production was in charge of Mr. Henry Purmont Eames and to him much of the credit for the opera's brilliant success is due. Aside from being a musician of exceptional gifts, he has the executive ability and enthusiasm necessary for working out such a production. He works with untiring energy and with such entire sympathy and understanding of those under his direction, as to make him exceptionally fitted for the work of director.

THE CAST

Iolan, a peasant.....	Ervin J. Stenson
Naola, his betrothed.....	Louise R. Watson
The Old One, keeper of the pipe.....	
William Preston Phillips	
First Sylph	Mrs. Lyle Straight
First Undine	Zola Zook
First Salamander.....	Lyle Straight
First Gnome.....	George Marton

Valparaiso—In a recent review in these columns of the performance of "Iolanthe," given at Valparaiso University, credit for a share of the success of the evening should have been given to Mr. R. A. Tallcott, who had charge of the staging and acting of the performance.

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Boston, Mass.

Editor
LESTER S. BUTLER

MADAM FANNY BLOOMFIELD-ZEISLER AT STEINERT HALL

Thursday afternoon, February 18, after a long absence Madam Fannie Bloomfield Zeisler gave a piano recital in Steinert Hall, the program being:

Minuet, G major (No. 2, from 6 Minuets).....Beethoven
Sonata Appassionata.....Beethoven
Moment Musical, Op. 94, No. 3.....Schubert
Minuetto (No. 3 from Fantasie Sonata, Op. 78).....Schubert
Songs Without Words, Op. 62, No. 6 (by request),
Ballade, Op. 52
Etudes, Op. 10, No. 7, 12 }.....Chopin
Valse, Op. 64, No. 2 }
Scherzo, Op. 31 }

Its unconventional character made it especially interesting. The writer, unable to be present, reproduces a part of the review in the Boston Herald of Friday, February 19, by Philip Hale.

The characteristics of Mme. Zeisler's playing are unchanged. That she could still be tempestuous and tumultuous, even without consideration of the size of the hall, was shown by her reading of Beethoven's "Sonata," which for once was passionate and did not belie its name. But with what verve and gusto she played the allegro movements! Her mechanism is as polished and brilliant as ever, but the polish has warmth and the brilliance is not metallic. Her sense of rhythm is still marked. She is a mistress of tonal gradations, dynamic contrasts that are significant and romantic. There was at times as of old a curious and tantalizing succession of passages now played with a certain imposing inflexibility and now with ravishing temporal freedom. All in all a concert to be enjoyed and remembered without the labor of analysis, criticism and hyper-criticism on the part of the hearer.

A novelty concert for two violins Monday night, February 8, Emanuel Ondricek and Ella Kalover Ondricek with Rodolfo A. Fornari, baritone, and Corinne Harmon at the piano, gave a concert in Washburn Hall, Worcester, the feature of which was the works for two violins, played by Mr. and Mrs. Ondricek. The effort of Mr. Fornari was not gratifying to the writer. It displays a desirable degree of artistry when the singer or instrumentalist uses common sense, and considers the size of the hall in which a program is given when singing or playing forte. Certain carelessness of manner in going to and from the stage was to say the least, open to criticism, as it had a touch of amateurishness not expected of a thoroughly equipped artist.

A noticeable thing about the violin tone of both artists was its beautiful, warm breadth. Miss Harmon showed excellent qualities as accompanist and preserved the mood set by her soloists.

Another concert by Mr. and Mrs. Ondricek and Miss Harmon will be given early in April.

The Handel and Haydn Society Miscellaneous Concert

The third concert of the Handel and Haydn Society took place in Symphony Hall Sunday night, February 14, with Emil Mollenheuer, conductor, and H. G. Tucker, organist. The program with exception of purely orchestral and solo numbers, included "The Lost Chord" and "Christe Eleison" from the "Golden Legend" by Sul-

livan; the "Sleep of the Child Jesus," a female chorus by Gavaert; "Hymn to the Madonna" and "Thanksgiving Hymn," by Kremser; "Chorus of Homage," by Gericke; and an original work by Mrs. H. H. A. Beach, written for the Panama Exposition. The audience as usual at these concerts was enthusiastic, and the work of the program-givers of usual excellence.

The last concert of this season's series will be Easter Sunday night, April 4, when "Creation" will be produced by chorus and orchestra, Mrs. Grace Bonner Williams, soprano; William H. Pagdin, tenor; Frederick Martin, bass; Mr. Tucker, organist, and Mr. Mollenhauer, conductor.

Boston Symphony Plays in Worcester

The second concert of the Boston Symphony Orchestra, the fourth of the Ellis series, was given in Mechanics Hall, Worcester, Tuesday night, February 9, with Anton Witek, concert master, violin soloist, and owing to a slight touch of la grippe, from which Doctor Karl Muck was suffering, one of the first violinists, Ernst

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Schmidt, conducted. The feature of the concert was the masterly playing of Mr. Witek, which displayed repose, fire, cantilena; in fact, the gamut of violin artistry in Bruch "Concerto for Violin" No. 1, G minor, Op. 26.

The orchestra upheld its standard of excellence, which was especially noticeable in Sibelius "Finlandia," symphonic poem, Op. 26, No. 7. The Beethoven "No. 8, F minor Op. 93" and the operture "Euryanthe" by Weber were the other orchestral numbers.

Fannie Crosby, the Blind Poet, Is Dead

Friday, February 12, Fannie Crosby, the blind hymn writer, died in Bridgeport, Ct., at the age of ninety-five. During her long life, although she became blind in infancy from the effects of a hot poultice applied to her eyes when she had a fever, and which destroyed the optic nerve, she has been an active writer, and since she was forty she has contributed eight thousand hymns that have been and now are being sung in Protestant churches. These hymns have been translated into every language and perhaps hundreds of thousands who sang them did not know that their author was blind. But not alone as a writer of the words of Christian hymns has Miss Crosby been known to the world. Fifty years ago her popular melodies were whistled the country over: "Proud World, Good-by," "I'm Going Home," "Hazel Dell," "The Honeysuckle Glen," and "Never Forget the Dear Ones," may be recalled.

Ira D. Sankey tells of the origin of one of her most effective and popular hymns, "I Shall See Him Face to Face." Howard

Crosby, unrelated to the poet Miss Crosby, was conducting a prayer meeting which a gentleman had attended and became impressed by the presentation of the subject of "Grace" and asked her to write a hymn upon the topic. Retiring to an adjoining room for an hour or two she wrote the verses beginning, "Some day the silver cord will break," and later George C. Stebbins composed the tune. The hymn was a great favorite of Dwight L. Moody's and it has been sung all over the world. Miss Crosby gave the hymn its first public hearing when she recited it at a Northfield summer conference, where Rev. A. J. Gordon, of Boston conducted, and Mr. Sankey assisted. The verses reached London, England, because a reporter present at the meeting copied them and sent them to his paper.

Another hymn of world-wide knowledge is "Rescue the Perishing," the chorus of which is "Rescue the perishing, care for the dying, Jesus is merciful, Jesus will save."

With the Music Schools

The Faclten Bulletin for February is out with its usual resume of the activities of the previous month. Forty-four pupils took part in "playing tests," and about 125 appeared in "recital tests" during the month. Director Carl Faclten gave interpretation lessons January 6, 13, 20 and 27. Miss Anne Hathaway Gluck appeared in an "Exhibition Recital" Thursday night, January 7. A "method class" conducted by Reinhold Faclten discussed "The Problem of Counting" January 6; "The Problem of Rhythm" January 13; "Useless Counting Versus Pointed Counting With Teacher and Pupil" January 20; "Illustration of How the Teacher Can Help in Keeping Time" January 27. The Pedagogical lecture class, Mrs. Reinhold Faclten, leader, considered "Conduct of Examinations" January 6, 13 and 27. Beulah Breed, Agnes Gerry and Mrs. F. G. Salisbury read essays.

The Bulletin ends with the following personals:

Mrs. George C. Brainerd, nee Littlefield, now of Cleveland, Ohio, was a recent visitor at the school, accompanied by her little daughter.

Frank H. Luker, F. P. C. '04, of the faculty, who is accompanist of the Apollo Club, was also the soloist at the club concert January 12. Mr. Luker is an accomplished pianist, whose brilliant performance was enthusiastically received.

Mary Pumphrey Tower, F. P. S. '11, appeared with the Hoffman Quartet at the Teachers' Association concert in Lowell January 13. The great "Quintet" for pianoforte and strings, by Schumann, was the principal number of the program.

Mrs. Reinhold Faclten has recently sustained two bereavements in her family by the deaths of her brother, Jerome Ford Dewing in November, and her mother, Louisanna E. Dewing, in January.

A pianoforte recital complimentary to students of the New England Conservatory was given last evening, February 9, in Jordan Hall by Frank Watson of the faculty. The program included the Brahms "Intermezzo" in B flat minor; Paderewski's "Nocturne" in B flat major; the MacDowell "Sonata Eroica" and other works. At the Tuesday afternoon rehearsal of the Conservatory Orchestra Miss Laeta Hartley, 1900, played the Tchaikowsky "Concerto"

in B flat minor. Dr. Karl Muck of the Boston Symphony Orchestra some weeks ago featured Miss Hartley on one of his Cambridge programs.

The following advanced students of the New England Conservatory will give a concert in Jordan Hall next Friday evening, February 12: Cecil B. Richmond, Mildred Vinton, Dorothy Cook, Alice Allen, Alexander Blackman, Semeon Muscanti, W. Lawrence Cook, Marion Feeley and Howard Goding.

An operatic concert will be given in Jordan Hall February 26, Thursday evening, by Ramon Blanchart, baritone, and Graecia von Brocklin, soprano, assisted by C. Pol Plancon. Of these singers Mr. Blanchart needs no introduction to Boston audiences. A native of Barcelona, Spain, he has sung in many opera companies and has the reputation of possessing perhaps the largest repertoire of any living baritone. Miss von Brocklin has been Mr. Blanchart's pupil at the New England Conservatory. At his recital in Jordan Hall of May 12, 1914, she appeared with her master and his daughter, Miss Erminda Blanchart, in the trio "Figlia che reggi" from "La Gioconda." Mr. Plancon comes of a famous operatic family and has been singing professionally since finishing his studies at the Conservatory several years ago.

The New England Conservatory Men's Club at its February meeting, held in Recital Hall last evening, February 11, listened to a lecture by Walter Measday, of the United Shoe Machinery Company on "From Pelt to Welt." This talk covers the history of the shoe from its crudest beginnings among savage tribes. It was illustrated with colored stereopticon slides.

Among recent engagements of pupils of the New England Conservatory dramatic department Marion K. Witham is appearing at a local vaudeville house in a group of Breton folk songs; Francesca Roteli has become a member of a stock company at Lynn, and Florence Close Gale has been reading "Peter Pan" and "Peg o' My Heart" on a tour through New York state and New Jersey. The Friday afternoon dramatic recitals of this department, which are given during the second half year, will begin on February 19.

Merchant of Venice at the Boston Opera House

The production of Shakespeare's plays by the Henry Jewett Players at the Boston Opera House, afford an opportunity for one to hear diction raised to real art. At the performance of the "Merchant of Venice" Saturday night, February 13, the subtlety of expression was as varied as the colors of the prism. And the remarkable feature of these productions is that the entire company know their business, and proceed to do it all of the time. No over-brilliant star, but a splendid constellation, one appearing brighter now, another, then, as the play moves to its conclusion.

"The Merry Wives of Windsor" has been repeated this week.

It had not been seen in Boston since 1895, when the Henry Jewett Players brought it to performance some three weeks since. New interest was awakened in the piece by this revival, and the delightful qualities of the comedy began to renew their appeal.

The play is the only one from Shakespeare's hands written about contemporary Elizabethan folk and their manners and life, and possesses therefore, a unique interest. It ranges from the border-land of farce, in the incidents of the comic duel and Falstaff's forcible entry into the linen-hamper, to the most delightful of whimsical fantasy, as in the last scene when the fairies dance around the horned Falstaff.

As for the present production of the play, the unanimous praise of the Boston press is a guarantee of its excellence. Henry Crocker is the Falstaff, and his interpretation is admirable in every respect. The roles of the merry wives are played by Miss Compton and Miss Whitaker, who, to quote the Transcript, "are really and truly 'Merry Wives.' Their high spirits carry all before them, and they bring out effectively the humor of the dramatist's lines."

The other roles are in the capable hands of the other members of the company; notable fun-makers are Max Montesole as Doctor Caius, and Ernest Cove as the Welsh parson. Leonard Mudie's impersonation of Master Slender is inimitable, and won wide praise.

The production of "The Merry Wives" will be followed, in the week of February 22 by "The Taming of the Shrew."

L. S. B.

MIAMI, FLORIDA

The following program was played by Clarence Eddy at White Temple:

Concert Prelude on a German Chorale...Wm. Faulkes
"Song of Sorrow" (new)...Gordon Balch Nevin
"Will of the Wisp" (new)...Gordon Balch Nevin
Third Sonata in E Major, Op. 43 (new)...Rene L. Becker
I Prelude Andante maestoso
II Adoration, Adagio sostenuto
III Finale, Toccata, Allegro vivo
Russian Boatmen's Song on the River Volga...Anon.
Vorspiel to Lohengrin...Richard Wagner
(Arrangements by Clarence Eddy)
Variations de Concert, Opus 1...Joseph Bonnet
(Dedicated to Clarence Eddy)
"At Evening" (new)...Ralph Kinder
"Jubilate Amen" (new)...Ralph Kinder
Rondo, "Sœur Monique"...Francois Couperin
Toccata and Fugue in D Minor...Johann Sebastian Bach
Nuptial Song...William Faulkes
Nuptial Benediction...J. Frank Frysinger
(Dedicated to Clarence Eddy)
Toccata in F Major...Thomas J. Crawford

Hinners Organs—A neat little booklet issued by the Hinners Organ Company of Pekin, Ill., shows that this popular firm has lately built organs in the First Congregational Church, Rogers Park, Chicago; Trinity Methodist Episcopal Church, Des Moines; University Presbyterian Church, Champaign, Ill.; First Reformed Church, Roseland, Chicago; Ebenezer Evangelical Church, Tiffin, Ohio; Bowman Methodist Episcopal church, St. Louis, Mo.; Central Christian Church, Austin, Tex.; First Methodist Episcopal Church, Hutchinson, Kas.; Granville Avenue Christian Church, Grand Rapids, Mich.; First Presbyterian Church, Michigan City, Ind.; First Baptist Church, Barre, Vt.; First Methodist Episcopal Church, New Orleans, La., and at the Illinois State Building at the Panama-Pacific Exposition.

Gjertsen-Bessesen—Mme. Beatrice Gjertsen-Bessesen is appearing in song recital at Albert Lea, Minn., on March 1, and on March 11 is to sing with the Seattle Symphony Orchestra.

BOISE, IDAHO

"The Messiah" as given by the Thalia choir last evening, was a magnificent production, fully enjoyed by a house which crowded the seating capacity of the great auditorium of the First Methodist Church from floor to the topmost gallery. The soloists were in good voice, singing with inspirational quality, Dwight Edrus Cook' tenor was impressively fine and Ward French sang with deep feeling. Mrs. Avis Grice Cole, soprano, was never sweeter and Mrs. Alice Carley Mack's contralto was superb, especially in "He Was Despised and Rejected," a noble effort full of sorrow and passion. The chorus work was especially good and Mr. Farner at the organ and Miss Brinck at the piano were the artists they ever are.—The Capitol News.

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SAN FRANCISCO

Music at the exposition:

The best music and the greatest musicians from every country will center at the Panama-Pacific Exposition.

This is disclosed by the musical program of the exposition which was made public in its entirety yesterday. Among the features of world-wide interest is the appearance of the aged French composer, Camille Saint-Saens, and the engagement of the Boston Symphony Orchestra, whose conductor is the famous Dr. Karl Muck.

Wallace A. Sabin is the official organist of the exposition and will dedicate the great organ in Festival Hall on the opening day of the exposition, February 20. Edward H. Lemare, one of the greatest living organists, will play 100 recitals in Festival Hall, beginning June 1 and ending in September. The recitals will be given at noon.

DETAILS OF PROGRAM

The complete program as announced yesterday, and which it is expected will undergo only slight modifications, follows:

Exposition Orchestra, eighty performers, will play during the entire season of the exposition. The conductors of the Exposition Orchestra are August Bosc, who comes from Paris, and Max Bendix, late conductor of the Metropolitan Opera Company, New York.

Camille Saint-Saens will conduct a series of four concerts, playing his own compositions. The concerts will be given on June 12, 16, 20 and 26.

A French band of seventy performers, Gabriel Pares, conductor, will give a series of performances extending from March 6 to May 14.

Creator's Band of fifty performers will give performances from February 20 to April 16.

Thaviu's Band of fifty performers will give a two weeks engagement beginning February 20 and ending March 5, and another six weeks engagement from September 23 to December 4.

The Philippine Constabulary Band of ninety performers was detailed by the Philippine board for the entire term of the exposition.

Sousa and his band of sixty-five performers will give a nine weeks engagement, beginning Saturday, May 22, and ending July 24.

Conway's Band of fifty performers will appear eight weeks, from May 18 to July 12.

BOSTON BAND TO BE HEARD

The Boston Band, sixty-five performers, will play for nine weeks, from July 17 to September 17.

The band led by Pelz, Russian imperial court conductor, will give a number of concerts.

Three massed band concerts will be held, consisting of the official band, C. H. Cassasa, conductor; Sousa and his band and the French band, with Gabriel Pares as conductor.

The first massed band concert will be held May 22 and will be participated in by 165 performers. The subsequent concerts will be held on June 17 and July 24.

The Apollo Musical Club of Chicago, consisting of 250 voices, with Harrison Wild as conductor, will give performances on July 15, 16, 17 and 18.

Ogden Tabernacle Choir, 300 voices, Joseph Ballyntyne, conductor, will give a series of concerts in Festival Hall July 21 to 25.

The United Swedish Singers of the Pacific Coast will give a concert in the afternoon and evening of June 18.

The concert of the California School for the Blind will be given on June 30 at Festival Hall.

Pacific Choral Society of the College of the Pacific, 160 voices, will give "Creation" April 10.

Rossini's "Stabat Mater," Paul Steindorf, conductor, will be sung Easter Sunday, April 4.

Ben-Hur readings will begin March 14.

The Alameda County 1915 Chorus of 250 voices, Alexander Stewart, conductor, will give a concert in March.

BOSTON SYMPHONY TO PLAY

The Boston Symphony Orchestra, 100 performers, will give concerts May 15 to May 25.

The Exposition Chorus of 250 voices, Wallace A. Sabin, conductor; Robert Hubbard, concert master, will sing "Heavens Are Telling," from "Creation," and the official hymn by Mrs. Beach in the Court of the Four Seasons on opening day.

Twenty symphony concerts by Exposition Orchestra will be given in Festival Hall, and one matinee performance each month at the Stadium, accompanied by the Exposition Orchestra and Military Band.

The official band of forty performers, Charles H. Cassasa, conductor, will play during the entire term of the exposition.

Representative organists of California and the Pa-

cific Coast, the Middle West and the East have been engaged to play. Among them are the following:

Stewart, Dr. H. J.	Waldrop, Uda
Eaton, Louis	Diggle, Roland
Heinroth, Charles	Doane, John
Chace, Frank W.	Fairclough, George H.
Biggs, Richard K.	Chubb, Frederick
Stapps, Karl O.	Jepson, H. B.
Bishop, John J.	Baldwin, Samuel
Vibbard, Harry L.	Dickinson, Clarence
Macfarlane, Will C.	Hammond, Wm. C.
Andrews, J. Warren	Gomph, William J.
Goodrich, Wallace	Sleeper, H. D.
Fleissner, Otto	Moore, Benjamin
Hastings, Ray	Kingsley, Bruce Gordon
Eddy, Clarence	Davis, J. Percival
Allen, Warren D.	McClellan, John J.
Jordan, Albert D.	Durst, Sidney
Goodrich, Fred	Quarles, James T.
Kroeger, Emily	Hyde, Arthur
Comey, James D. D.	Adams, Frank
Noble, Tertius	Hunt, Hamlin H.
Phillipi, Daniel	Andrews, George W.
Galloway, Charles	—San Francisco Examiner.

SANTA BARBARA, CAL.

By far the most important musical event of the past fortnight was the coming of the National Grand Opera Company to the Potter Theater for a stay of two nights and one afternoon. A thorough campaign of advertising and much of good reputation preceded their arrival, and it is interesting to note that there was little occasion for disappointment in any part of the organization. Occasionally the chorus was not all that it might have been, and owing to a cold, Constantino was not in the best of voice; but on the whole, the three operas given were highly enjoyable. "Thais" was given on Monday night with Evalina Parnell in the title role. Miss Parnell charmed the audience not only with her beautiful singing but with her dramatic intensity. Tuesday evening "Il Trovatore" was presented, and Tuesday evening "Rigoletto," with Constantino as the duke, whose singing occasioned the greatest enthusiasm. Especially praiseworthy was the work of the orchestra of thirty-six pieces, under the able guidance of Cav. Fulgenzio Guerrieri. The coming of this organization for a brief period was a decided success and has proven beyond a doubt that the music lovers here are really eager to give their most enthusiastic support to any future repetition of this same experiment.

Mrs. Aal Loomis and Miss Mary Thayer furnished the program at the Music Study Club, at their meeting, February 4. Mrs. Loomis appeared in costume in the "Lover in Damascus" cycle, by Amy Woodforde Finden. Miss Thayer played "Uncle Remus," "To a Water Lily" and "To a Hummingbird," by MacDowell, and "Melodie a la Mazurka," by Leschetizky.

GUSTAF HOLMQUIST

Some recent press comment:

The bass, Gustaf Holmquist, new to most of his hearers, displayed a mellow, basso cantante voice of extreme pliability and extended compass. His "Why Do the Nations" was delivered with spirit and excited a keen desire to hear him again in Pittsburgh.—The Pittsburgh Dispatch.

Mr. Holmquist, in spite of the speed with which he was taken through "Why Do the Nations," gave its elaborate fioritura with clear diction, good intonation and excellent phrasing.—The Pittsburgh Gazette-Times. (Advertisement.)

Dufau—Miss Jenny Dufau, who has always been much interested in teaching, wishes it to be known at this time that she will undertake to coach a few serious pupils in singing at her studio in the Auditorium Hotel.

ORGANISTS DESERT THE CHURCH FOR MOVIES

Under the above caption J. McClure Belows writes as follows in the St. Paul Dispatch: In these days of the all-conquering "movies" music has been called upon to perform a new office, that of accompanying and interpreting pictures in a manner that shall lend color and enhance their general effect. Of course, symphony orchestras do not furnish this music, nor do Mischa Elmans or Paderewskis lend their magic aid; but good music is furnished in a larger and better degree than ever before, music written by acknowledged composers and played by serious artists.

It has been the introduction of the pipe organ into the majority of the moving picture houses that has accomplished this effect most potently. The great drawback of the production of good music in this field has been the expense of maintaining an adequate orchestra. Orchestras of mediocre caliber have been the rule until now, and the result has been to lower the standard of the thing presented on the screen. Yet the need of proper music to accompany the pictured story has always been felt and a poor orchestra has been considered better than no orchestra at all.

The unit orchestra as invented by Hope-Jones has been considered by many managers of picture houses a timely invention. This clever New Jersey inventor and organ builder devised a plan whereby the functions of a large organ might be turned into those of an orchestra, all under one man control. In the New York Century Theater and in the Cort Theater, Chicago, as in several other parts of the country, thousands have listened to the unit orchestra. The picture men claim that the chief value of this mechanical device has been to produce a more united effect between picture and music than could be obtained by the co-operation of an orchestra. Previous to the Hope-Jones invention, Barker, an Englishman, had worked out an arrangement that would control the voice of the organ by means of electricity; he also attempted two or three times a practical application of his invention both in England and in France. Several other organ builders attempted similar designs; but it remained for the American to perfect the idea.

Yet it is not only by the unit orchestra that the picture and vaudeville houses are being invaded. The organ alone is being introduced into the playhouses of the people, and men of high caliber are being engaged to play these organs. In the last year the more progressive managers have begun to realize the aid of music by engaging something better than the ordinary orchestra or mediocre organist. One large production of picture drama in New York recently was given with an orchestra composed of fifty men and a chorus of forty voices, while a complete musical score was written for every moment of the action.

Visitors to Oscar Hammerstein's new picture palace in Lexington avenue, New York, are beginning to feel that the injunction issued by the Metropolitan opera house of that city against further operatic enterprise by the former was an unintentional favor to the public, in that it turned the keen little manager into a larger and more potent field—that of the moving picture. At Hammerstein's house pictures are mounted

in thoroughly adequate and artistic way. A large orchestra led by a painstaking and competent conductor, a three manual Moller organ of forty stops, with A. Bimboni at the keyboard, and an ensemble of operatic vocalists render a musical accompaniment to the motion picture that is remarkable in its effect. The interpolation of scenes from opera with scenery and costumes between the pictures is not only a very delightful innovation, but it stamps the entertainment with a dignity and bigness that makes it unique in its class. The picture house also has made a new field for the organist as we have already said. Only on an organ is it possible to render the correct musical illustration of the sentiment on the screen.

Many pictures demand a closely adapted accompaniment and no orchestra can possibly change the style of playing to suit the action nor modulate into another selection. Only an organist and one of really first-class attainments can do this.

Several distinguished organists the country over have been lured from the churches into the picture field. Among the better known ones in the East are Richard Henry Warren, Dr. Percy Starnes, Arthur Depew, Herbert Sisson, Granville Smith, H. Leslie Goss and Thomas Musgrove. Here in our own midst Anita De Witt Cook, who has long held a high position in the Twin Cities as an organist and composer of good ability, and the late Edward Mulligan, formerly organist at St. Mark's in the Bowery, New York, and of several churches here, may be mentioned among those who left the choir loft for the lecture house. Miss Cook plays with enhancing effect at the silent drama performances at the Strand.

Richard Henry Warren is perhaps the most notable instance of a great organist in the moving picture field. He is organist at the Church of the Ascension in New York, one of the oldest Episcopal parishes in that city, and every week he commutes from Boston, where he is organist at the Scollay Square Olympia, a leading picture house. This theater is equipped with a four manual Moller of his own design, which is in many respects a wide departure from the conventional style of instrument. The organist is starred as the leading feature of this large amusement house, and the organ is loudly advertised.

Mr. Warren's chief number at each per-

formance is a sort of rhapsody of several themes, with here and there a suggestion of popular tunes, including the eternal rag-time, and all blended together so as to make a legitimate organ number planned to display the unusual resources of the instrument. His success in this particular respect may be estimated by the fact that he has been thus featured at this house for some dozen months without diminution of popularity. Incidentally it also pays Mr. Warren well. Mr. Warren usually plays in addition to his solo number for one picture feature of the bill, and his method with pictures is said to be worthy the study of any serious-minded organist. The invention of motives for the different characters of the pictures, the adaptation of a theme and its elaboration, the illustrative aid to a dialogue, characteristic bits invented for special requirements of the picture and many personal peculiarities of style are heard in the course of the picture. Organists of limited ability lacking in imagination and resource will find no place of enhancing usefulness in the movie field. The musical requirements are severe, but the rewards are considerable and the work most interesting to those who are really fitted for it. Hitherto the organ has been deemed the voice that exclusively belongs to churches; in this day and generation it has been accorded its rightful place alongside of the orchestra, and the silent drama has appropriated it for its very own.

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Amidon—Mr. L. F. Amidon, lately superintendent of schools, Iron Mountain, Mich., will take charge of the Brewer Teachers' Agency, Suite 1302 and 1303, the Auditorium, Chicago, after the middle of June, being associated with Mr. Orville Brewer, who founded this agency nearly thirty-four years ago. It is the oldest agency west of the Alleghenies and has been favorably known to a generation of educators.

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Sherwood School—Mme. Genevra Johnstone-Bishop, director of the vocal department of the Sherwood Music School and dean of Carroll College, Waukesha, Wis., will present her pupils from both colleges in recital Saturday afternoon, March 6, at 4 o'clock, in the Sherwood Music School Studios, 300 Fine Arts Building.

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LOS ANGELES

The appearance of Efram Zimbalist, Russian violinist, drew a good-sized audience in Manager Behymer's philharmonic course. Alma Gluck (Mrs. Zimbalist) will, on 2, appear in a fine recital of soprano songs and arias from operas.

h h h

The Music Teachers' February meeting, besides effective business outlines, listened to enjoyable music from Mrs. Hazel Ismond White, soprano; songs from the cycle "In a Brahmin Garden," by Frederick K. Logan, accompanied by Mrs. Charlotte Andrus Brown, who also played Liszt's "Etude in D Flat." Both were encoored and were greatly enjoyed in their music and art, both arrivals who will remain in Los Angeles. A special treat, as an aftermath of the National Grand Opera Company, was given to the members of the People's Orchestra course by Mr. Lebegott, he giving up his period for the ninth concert and having the appearance of star attractions of the opera, who rendered a very interesting program of opera and concert solo and instrumental numbers. The artists were Fillipo Bunyan, baritone; Miss Evelina Parnell, soprano; Signor Ingar, tenor; Signor Millo Picco, baritone; Mr. George von Hagel, 'cello; Miss Margaret Jarman, contralto; Miss Sarame Rainoldi, soprano; String Quartet, by Edmund Corradi, first violin; F. Mazza, second violin; L. Venturini, viola; George von Hagel, 'cello. The vocal artists also rendered the "Rigoletto" quartet. The crowded auditorium drew forth almost a double program in encores. A great treat.

The early return of Miss Ida Selby from the war zone in Berlin, Germany, where she has been in study with Mr. and Mrs. Lhevinne, made her first appearance as solo pianist in a very strong program, using Bach's "Suite No. 5," in E minor; Beethoven's "A Flat Major Sonata," Op. 26; Schumann's "Papillons," Op. 2, and three Chopin numbers. The talented young lady has already attained a decided mastery in technic, which was well marked, in both hands, in the Bach number. The left hand is under excellent control; temperamental qualities well placed in the Beethoven; technical and romantic qualities in the Chopin selections; variety of moods and fancies in the "Papillons." There is abun-

dance of the real genius in the young lady. She plays with assurance and courage and her ambition will urge her to a definite place in pianistic artistry. The program was highly enjoyable throughout. A good-sized audience responded encouragingly.

h h h

The Ellis Club gave another of their unequaled male chorus-concerts; 100 voices, in splendid mettle from a vocal standpoint, showing the care of their leader, Mr. Poulin, in rendition of the spirit of the text, as the composer has conceived it in rhythm, melody and harmony. The "Drontheim" (King Olaf's Christmas), by Daniel Protheroe; the "Crusaders," by MacDowell, and the Strauss "Blue Danube" were the most telling in mass chorus effects, but the smaller and lighter numbers were gems and none the less enjoyable. The soloists, three, Mme. Helen Thorner, a dramatic soprano, who made very effective the "Tannhauser" "Dich Theure Halle" and was called back, when she sang an English selection. She also rendered, later in the program, Hildach's "Spring," Lang's "Day Is Done" and "Inter Nos," by MacFadyen; all ably accompanied by Mr. Will Garro-way. She has greatly extended her popularity as a capable vocal artist.

The second soloist was Gregor A. Gaitz-Hocky, a violinist of first-class skill and interpretation. He played the Chopin-Sarasate "Nocturne in E Flat," Kreisler's "Caprice Viennois," "A Scotch Romance," by Vernon Spencer, who exquisitely supplied the accompaniments to all the violin numbers. The urgent encore call drew forth the Sarasate "Spanish Dance." In the Schultze "Forest Harps," for chorus and harp, Signor S. R. Valenza played an effective harp solo part, and Mr. G. Hayden Jones was pleasantly heard in a solo obligato. Miss Mary O'Donoughe, the club accompanist, supplied an indispensable adjunct to the vocalism. Every seat in the Trinity Auditorium was filled and no single admissions are ever sold. No other club, except it be the Lyric Club of 100 ladies' voices, shares the general popularity as the Ellis Club.

h h h

The filling of the date intended for Lhevinne was no mistake by Manager Behymer, in placing Miss Myrtle Elvyn, the charming virtuoso artist of the piano, before the philharmonic course supporters. She opened the first of the two recitals with the Beethoven "Kreutzer Sonata for Violin and Piano." The violin was in the hands of our most accomplished concert-meister, Mr. Sigmund Beel, of our Symphony Orchestra. The great work had a fine rendering, showing what artistic timber and musicianship can do at short notice. Brahms' "E Flat Major Rhapsodie" called out an encore of a Chopin "Nocturne." A group of five gems closed with the Schubert-Tausig "March Militaire," which was masterly in delivery and encoored with the Strauss-Schultze-Evler "Beautiful Danube." In her second recital her pieces were the Beethoven "Sonata Appassionata" and "Twelfth Hungarian Rhapsodie," by Liszt.

h h h

The fourth pair of symphony concerts was given last week, with the same high grade of artistry, ensemble, interpretation, artistic taste and refinement. The Brahms

"Symphony No. 1," in C minor, Op. 68, was enjoyed in every movement. Mr. Axel Simonsen, 'cellist, was the soloist, in which he charmed his auditors with his skill and beautiful tone, drawn from the most soulful instrument of the whole string group. The instrument was by Nicolo Gagliano, of two centuries ago, who lived in Naples, Italy. It is at least 168 years old; the property of G. Allan Hancock, treasurer of the Symphony. The tone is beautifully sweet and mellow, instead of powerful and virile. For solo work with less accompaniment nothing would surpass it in singing quality. The closing orchestra number was Chabrier's "Espana," a rhapsody of the most catchy kind, on Spanish themes and dances. The orchestra will give a course of popular programs beginning on March 6. The Municipal Band, in organization, will invite Herr Tandler to assume the directorship. This year will be one of much musical interest here, particularly in June and July, when the Federation of Woman's Musical Clubs and the German Sangerfest will hold their great conventions here. The "Fairyl-land" opera has arrived and work upon it will begin early.

S. W. MOUNTZ.

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GRACE E. KEESLER

A few of the press comments regarding the work of Grace E. Keesler:

To Grace Keesler, the accompanist, is also due a large amount of credit. Ever alert and following the soloist her work showed the finished touch of the ideal accompanist.—Peoria (Ill.) Journal.

The accompaniments of Grace Keesler were especially well done. Her playing of the Paraphrase on "Rigoletto" by Liszt was very brilliant. This is one of the most difficult of piano selections and can be played only by those having the very acme of technical perfection in the pianistic art.—Streator (Ill.) Monitor.

Grace Keesler played the accompaniment in a manner to elicit the just praise of the audience.—St. Louis (Mo.) Globe Democrat.

Beethoven's "Sonata in C Minor," more popularly known as the "Moonlight Sonata," was the principal solo which Grace Keesler presented on her program, and in this she showed a poetic style and singing tone in the adagio, a crisp touch in the allegretto and temperament and technical resource in the presto agitato. A group of shorter pieces, consisting of Poldini's "Etude de Concert," a "Melodie" of Gluck's, transcribed by Sgambati, and the "Fourth Rhapsody" of Brahms followed the "Sonata" and further impressed upon the audience the talents of the recitalist, which consist not only of a brilliant technic but also of musical qualities and temperament.—Chicago (Ill.) Examiner.

Grace Keesler, the accompanist with the Steindel Trio, proved an excellent artist.—Valparaiso (Ind.) Vidette.

Grace Keesler was grace itself at the piano. Charles Lurvey astonished many people last year with his accompaniments, but he has a strong competitor in Grace Keesler, as her lightness of touch, her suppression of self to theme, her absence of affectation and her exactness made a harmony that impresses with her personality. She gave a color to her playing not often observed. To her we are indebted to much of the charm of the evening.—Keokuk (Ia.) Constitution-Democrat.

Grace Keesler, the pianist, is deserving of much recognition. She has a strong and certain touch and her artistry as an accompanist contributed largely to the entire program. She was warmly greeted and her pleasing personality made her friends of everybody in the audience. Her rendition of the "Sextet" with the left hand captivated her hearers and her other numbers proved her capabilities.—Waterloo (Ia.) Times Tribune. (Advertisement).

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Irving Park—Miss Mabel Woodworth, violinist; Edward Clarke, baritone, and Doris Carter, pianist, gave a program Tuesday evening, March 23. men's night at Irving Park Sorosis Club.

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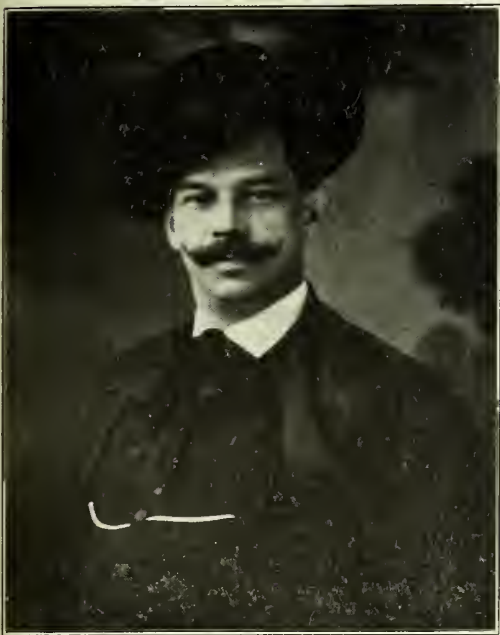
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ALEXANDER SEBALD

All this in honor of Alexander Sebald, who is known to all of musical Chicago as a violinist of the very highest technical attainments and whose musicianship is broad and powerful while his interpretative ability is such as to cover every phase of the violinist's art with perfect ease.

Many other concerts were on the board for Tuesday evening and this writer therefore was compelled to omit hearing the wonderful "La Follia" of Corelli-Thomson, which Mr. Sebald plays so marvelously as well as his Bach number and the Chopin "Ballade," Op. 52, which was played by Oscar Deis, who acted also as accompanist for Mr. Sebald and in the closing group proved himself a thoroughly worthy co-worker with him.

This group consisted of three Sarasate numbers; the "Zigeunerweisen," "Jota Navarra," Op. 22, and "Jota de San Fermin," Op. 36, these comprising an amazingly colorful group and one which, as well, included many phases of expressive and powerful playing.

Mr. Sebald has technic in such perfection that he compasses every phase of the violinist's art without effort. He is such a master of rhythm that he bends and holds this item to his own uses, always, however, giving an impression of absolute authority.

He has a tone of absolutely rich quality but which also he is able at will to mold from pianissimo to fortissimo, maintaining always, however, absolute purity.

His temperament is very great and his musical interpretation of the Sarasate numbers was marked by immense variety of thought and a constant play of artistic beauty.

Altogether this recital was one of the most delightful functions of the season and was so considered by the audience, which endorsed it with unusual enthusiasm.

C. E. W.

STELLA NEUHAUS

Stella Neuhaus, the eminent pianist who has met with such success in the East and in California, will make her Chicago debut in recital at the Fine Arts Theater on Monday afternoon, March 8.

The New York World states that "Stella Neuhaus seems rather to revitalize the composer than merely to interpret his meaning."

Another writer said "She is reminiscent of De Pachmann, and will not sacrifice beauty of tone for noise." (Advertisement).

ELLMER ZOLLER

Recent appearances of Mr. Zoller as pianist-accompanist have been as follows:

With Mme. Gabrilowitsch, Rochester, N. Y.
With Henry Parsons, Little Theater, New York City.

With U. S. Kerr, Elmira, N. Y.
With Amy Grant, opera recitals, New York City.
With Mme. De Courcey, moment musicales, New York City.

With Mme. Eurichetta Onelli, Hotel Plaza, New York City.
With Edgar Schofield, Hotel Biltmore, New York City.

With Moritz Kretzschmar, recital, New York City.
Piano recital, Newport, R. I.
With Alexander Bloch, School Masters' Association, New York City.

BACH CHORAL SOCIETY

An event of much importance will be the appearance of the Bach Choral Society at Orchestra Hall on Tuesday evening, March 2, under direction of John W. Norton.

Works of Bach and Mendelssohn will be sung, and the soloists will be Mable Corlew Smidt, Edith Ayers McCullough, Helen Bright Bengel, George Hamlin and Palmer Christian.

Oak Park—At the First Presbyterian Church of Oak Park on next Sunday at 4:15 p. m., Mrs. Mable Corlew Smidt, Miss Harriet McConnell and Mr. James Goddard will present a song program under direction of Mr. Edgar Nelson. Four cellists will assist.

Kaufman—Miss Mary Ann Kaufman will be soloist in "The Creation" at the Panama-Pacific Exposition on April 10. She gives song recitals at Richmond, Ind., March 3, and Newcastle, Ind., March 4.

Ballmann Concert—A program of international music will be given at North Side Turner Hall on Sunday afternoon, February 28, by Martin Ballmann's Orchestra. The soloists will be Ella Staud Denton, American contralto, and Gustav Adolph Hoffmann, cellist.

IN BRIEFER FORM

Burnetti—Glenn Stock, baritone, a pupil of Sebastian Burnetti, in Kimball Hall, made a successful appearance at Turner Hall a week ago.

Boyd—Miss Jeanne Boyd's "Wind From the South," "La Tarentella" and "In Italy" will be sung by Artur Platz, tenor, before the Glenn Dillard Gunn Interpretation Class next Saturday afternoon.

Dietch—Mr. Narley Noran has been chosen tenor soloist at Trinity Episcopal Church, Highland Park. Mr. Noran is from Cedar Rapids, and a pupil of Sidney Arno Dietch.

Donath—The Glee Club of the Culver Military Academy under the direction of Kurt Donath, sang at the concert given by the musical department of the academy on Monday, February 22.

Church Concert—Clarence B. Johnson, baritone, assisted by Antoinette Holmes, organist, and Rudolph Hachmeister, violinist, will give a recital-concert under the auspices of the Martha Society at the Immanuel Church, Evanston, March 4, 1915, at 8:15 o'clock.

Medini—Mme. Roena Medini gave a talk upon "Personal Reminiscences of Longfellow" at a meeting of the Woman's Guild of Plymouth Congregational Church on Tuesday afternoon, February 23, at the home of Mrs. Edwin B. Harts, 4725 Kimbark avenue.

St. Paul—The choir of St. Paul's Church, Fiftieth street and Dorchester avenue, under the direction of John Allen Richardson, will present Harold Moore's cantata, "The Darkest Hour," on next Sunday afternoon at 4:30. The soloists will be Richard Higgins, soprano; William Clifford, tenor, and Charles Rouse, baritone.

Cuyler Avenue M. E. Church, Oak Park, Ill.—The choir of the Cuyler Avenue Church will give their monthly musical service this Sunday evening. Special numbers will be given by Mr. Eschbach, tenor, and Miss Gertrude Duvigneaud, soprano, and Mr. E. B. Elmore, bass. Miss Marie Edwards is organist, and Mr. H. H. Williams, choir director.

Burnetti—Sebastian Shender, a young tenor, who is studying with Sebastian Burnetti, appeared with much credit to himself at the Hebrew Institute last Sunday afternoon, singing "E Luccvan le Stella," from "Tosca," "Your Eyes Have Told Me" (O'Hara), and "Vesti la Giubba" from "I Pagliacci."

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Books and Music

"FESTIVAL CHORUS"

"Festival Chorus" (Glory and Honor), by Herbert J. Wrightson. (Chicago; the Gilbert Music Company.)

Notwithstanding the ramifications into hitherto unexplored fields by modern composers, all can at least agree upon the good old contrapuntal school as regards effective choral music. The composition under notice consists of an unusually fine five-part fugue (S. A. T. B. B.) with an introduction and finale in no less than nine real parts (S. S. S. A. A. T. T. B. B.). In this work Mr. Wrightson exhibits himself as the reverse of a pedant. While displaying remarkable erudition and skill, the composer of this "Festival Chorus" shows that spontaneity is the chief characteristic in his writing for chorus.

The nine-part chorale with which the composition opens and closes is no mere duplication of voices, for the said nine parts stand out clearly in individual utterance, and the effect, if sung by a chorus of anything like respectable size, should be most inspiring. And certainly no contemporary composer has written a better five-part fugue than Mr. Wrightson's "Glory and Honor."

A broad theme is enunciated by the first basses, answered by the tenors, following which the "return" occurs for the

altos, in turn "answered" by the sopranos, the second basses completing the initial development six measures later.

Throughout the work there is every evidence of fine workmanship, plus real musical quality. It is no easy matter to write a good choral fugue; Beethoven did not write easily in this form and, to take an opposite extreme, neither did Rossini (see final chorus to latter's "Stabat Mater").

Mr. Wrightson is to be congratulated.

J. LEWIS BROWNE.

"Young People's History of Music"

By James C. Macy. Oliver Ditson Company.)

The subject matter of history, whether musical or otherwise, can be put in endless different ways, and thus a newness of flavor imparted to the fixed and familiar facts. In spite of the many histories extant, there seems always room for one more, each no doubt embodying, on the part of the author, some effort at improving the mode of presenting the subject to the mind of the student.

The work before us is very concise and straightforward, giving nine chapters to a like number of epochs or important subjects connected with music development, then a score or so of short biographies of composers, and finally the very briefest possible sketches of "Musical Form," "Appreciation" and "Music Printing." Each of the biographies is accompanied by a full-page portrait, and there are some interesting examples in music score in the chapters on the madrigal and the choral. The work is, in fact, a concentrated digest of matter which usually occupies much larger volumes or sets of volumes.

H. J. W.

FROM HELEN WARE'S FUNNY SCRAP BOOK

Poet, Peasant and Poor Fiddler

One of the most popular and prominent orchestra leaders of New York filled many dance engagements during his apprentice days. Most of these were played in the small wedding and dance halls on the East Side. His technic in those wild and woolly days was in constant disagreement with his good will.

Picture his consternation when, at a certain wedding in the Ghetto, the pianist chose the "Poet and Peasant" overture for the "show piece" of the orchestra. The poor fiddler felt beads of perspiration running down his forehead, so scared was he over some of the passages in his part.

Before he had a chance to suggest something with fewer notes in it, the pianist gave the signal and off he went on an errand he felt certain would end in a sad fiasco.

When he came to the impossible passage a sudden fright prompted inspiration and saved him from inevitable disgrace.

"Go away from here, children! Don't crowd around me! Can't you stand in that corner over there! How can you expect a man to draw out his bow with all of you crowding around him?" etc., etc.

He commenced to lecture and chase the curious little flock about him, and stuck to this energetic police duty until the rest of the orchestra sailed past the danger point. Then, with the grace of a born hero, he turned to his stand and played on with an eased heart—and heavier conscience.

h h h

Cassals and the Gypsy

On the occasion of his first visit to Budapest, Cassals had an experience he'll not forget for many moons to come.

After his sensational debut in the land of Magyars several prominent Hungarian artists introduced the famous Spanish artist to the gay life of Budapest.

During the wee hours of the morning the jolly company entered a cafe where Toll Jancsi, Hungary's greatest gypsy 'cellist, played as leader of one of the most prominent gypsy bands.

Cassals, like all great visiting artists, was fascinated with the remarkable playing of this queer-looking gypsy. Indeed, Toll's playing roused him to the point where he felt that the truest form of expressing his appreciation would be to play for this remarkable cello genius.

The gypsy gave Cassals his instrument with a look of skepticism and jealousy. This spirit was soon replaced by bewilderment, for as the great 'cellist played on the gypsy's cello, singing as it never had before, its owner stood by awe-struck and with gaping mouth. Suddenly when Cassals took some passages in a certain composition, quite unlike his own method, he stopped the Spanish master and lectured him on the advantages of his own method.

The Hungarian artists who introduced the gypsy to Cassals were rather embarrassed at the unexpected turn of events, and drawing the pedagogically inclined gypsy aside told him who his suddenly-begotten pupil was.

The gypsy turned as pale as a gypsy possibly can and offered endless apologies.

Cassals was greatly amused and to prove that there was no hard feeling he played on and on, just resting long enough to give the gypsy a chance to play for him his weird Hungarian melodies, then Cassals hugged the cello and again played for his enraptured small audience long after the cock had ushered in the new day.

Thus it happened that his first appearance in Budapest did not consist of one, but of several programs.

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Published Every Friday at 52½ Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, MARCH 5, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

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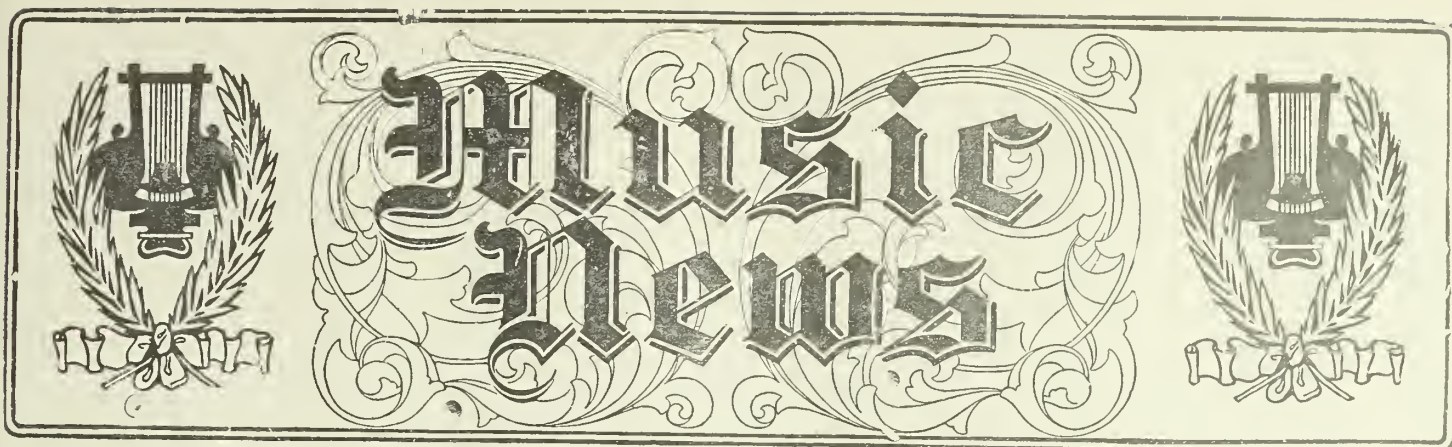
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Vol. 7.

Chicago, March 5, 1915

No. 10

Editorial

THIS SEEMS WORTH WHILE

Music News is very glad to publish this information. It has a ring of sincerity.

"The Scholarship and Extension Committee of the Lake View Musical Society offers to the music students of Cook County three \$100 scholarships, one each in piano, violin and voice. The scholarships will be placed to the credit of the winning pupil for tuition with the teacher under whom the scholarship is won. The contest will be held the last of April. Piano contestants shall be prepared to play one composition each of Bach, Beethoven and Chopin.

"Violin contestants a movement each of a Bach sonata and a standard modern concerto.

"Voice contestants a solo and recitative from an oratorio, an aria from a standard opera and a group of Schubert and Schumann songs.

"Those wishing to contest should file application with the chairman of the committee, Mrs. Charles F. Hagenow, 120 East Forty-fourth street, not later than April 1.

"Each application must be accompanied by the recommendation of the teacher with whom the applicant shall have studied the whole of the present school year. A letter of personal recommendation will also be required.

"Contestants must not be over twenty-five years of age.

"Applications will be numbered as received, and these numbers will be used as place numbers in the contest.

"Detailed information will be mailed to applicants."

A LETTER

Mr. Charles E. Watt, Editor Music News, Kimball Hall, Chicago, Ill.

Dear Sir:

Your editorial, "A Lesson from Tires," is indeed a commendable one and is replete with valuable in-

formation for the management of musical schools and colleges. Price-cutting is a joker in all lines of business and robs an institution of stability. My policy, and I want all the business that it is possible to get legitimately, is to let a prospect walk out of the door rather than cut a price. When price-cutting is once begun there is no end to it. I can see no use in a printed tuition list if it is to be changed to suit the occasion.

Tuition rates should not be exorbitant but should be honestly fixed whereby the pupil gets dollar for dollar and the school or college a reasonable profit. Partiality should not be shown. Every manager of

TO AN ACTOR—

**Study your part, become
the personage himself,
but do not abdicate. Re-
tain the direction of your
double.**

—Constant Coquelin.

a musical college should welcome articles along the line that you have written.

Thanking you for your article and the stand you have taken,

Yours very sincerely,

H. G. GAMBER,

Business Manager P. M. C.

February 26, 1915.

A LETTER

Chicago, Ill., February 29, 1915.

My Dear Mr. Watt:

I wish to express my appreciation of your excellent criticism on the recent performance of the Apollo Club, February 22.

It was keen, unprejudiced and just from every point of view. Music News is becoming known and valued because of its fearlessness in telling the truth. It does not hesitate to give to its readers the honest opinion of the editor, who, by the way, is not

a mere "man about town," but is one who is devoting his life to the betterment of music.

Sincerely yours,

G. D. P.

MRS. MORRIS PROTESTS

Music News is in receipt of the following letter, written on stationery of the National Federation of Musical Clubs, Mrs. Morris, the writer, being secretary of the Federation:

February 24, 1915.

Charles E. Watt,
Chicago.

Dear Sir:

Will you kindly cancel my subscription to The Music News, for anyone with as narrow a viewpoint as you expressed in an article in your last issue, in regard to the National Federation of Musical Clubs' "Student Contest" plan, should not receive support from the musical people working for greater and better things. Are you not informed that the Federation has given and is giving MANY CASH prizes and could give and do much more, only by the hindrance of just such views as you expressed in your magazine.

Respectfully,

(Signed) MRS. J. S. MORRIS.

Music News has not the remotest wish to antagonize the Federation of Musical Clubs. On the contrary, we will willingly do all in our power to help promote the legitimate and very remarkable work of this body.

We do believe, however, that the plan of competition for appearance of young artists at Las Angeles is absurd and that the "rewards" offered are ridiculous.

Mrs. Morris has said nothing in her letter which will serve to dispel this impression.

However, our columns are open to her, or to any member of the Federation, or the general public, for an expression of opinion in the matter or for explanations of the plan.

As to the innuendo that Music News is ignorant of the real plans of the Federation, we admit that it may be true.

We have offered, several times, to print all announcements as to contests, etc., whenever they may be sent to us. In spite of this offer, for many months nothing whatever has come to this office from the office of the Federation.

It is deemed sufficient, probably, to print the various news and announcements in the "official organ" of the Federation, but

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Music News does not care to get its information from this source. Neither does the public read it in sufficient numbers to make it thoroughly reliable for the dissemination of news.

Music News again repeats its offer to print all news and comment which may emanate from the Federation offices, and if in the future we are "ignorant" of Federation events, the fault shall be laid directly where it belongs—at the door of the Federation itself.

CAMILLE SAINT-SAENS, WORLD'S GREATEST SYMPHONIC COMPOSER, TO RENDER HIS OWN COMPOSITIONS AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, AT SAN FRANCISCO

Camille Saint-Saens, universally recognized as one of the two greatest composers of orchestral music in the world, will be part and parcel of the Panama-Pacific International Exposition.

George W. Stewart, director of the department of music at the exposition on his visit to Paris recently, prevailed upon the aged master—now 80 years old—to accept an engagement to conduct a series of at least four concerts at this exposition, where in the greatest of his own compositions will be rendered. In one of these great concerts, Saint-Saens will play one of his concertos, with orchestral accompaniment by the official exposition orchestra of 80 pieces, and in others he will preside at the pipe organ.

Of equal interest to music lovers the world over is the announcement made this week by Saint-Saens in a cablegram to Director Stewart, saying that out of compliment to the United States, and to the great exposition in which he is vastly interested, he now is hard at work writing an elaborate musical composition to be dedicated to the Panama-Pacific International Exposition. This work also will be rendered at the exposition under his personal direction.

Just what form this pretentious work will take is still a secret; but that it will be a tremendous composition, with the exposition as its theme, suggesting among other things, man's mighty and victorious struggle with nature, as exemplified in the completion of the Isthmian Canal begun by Saint-Saens' compatriot, De Lesseps, is assured. It is probable also that woven through the theme in episodic manner will be the "Marseillaise" and the "Star Spangled Banner," this tentative suggestion having been made to the great composer by Mr. Stewart, in response to Saint-Saens' request that some vital and appropriate motif be laid before him.

Saint-Saens' connection with the great exposition at San Francisco will be not merely that of a "guest-conductor," but rather that of a distinguished guest, formally engaged to conduct his own compositions. He will be associated with the exposition for some two or three weeks, the exact date to be announced.

Despite the fact that he has reached the advanced age of four score years, the great composer still is vigorous and full of the same fire of genius which enabled him to contribute to the world at least 150 great

musical compositions, including six operas, a dozen symphonies and symphony poems, many suites, military marches and overtures, near a score of concerts for various instruments, and an enormous amount of chamber and choral music.

"The composition which Saint-Saens is writing for the exposition, and to which he is dedicating it," said Director Stewart, "very probably will take the form, not of a symphony but of a symphonic poem, a type in which the great master excels. That his engagement by the exposition, and the fact that he is at work on a special composition to be rendered here in honor of this great international jubilee, will be an event of the highest importance to the musical world is evidenced by the fact that in every music center of the world Saint-Saens is recognized as easily one of the two greatest living composers of orchestral music. Who the other one is may be a subject of controversy; but there is no doubt as to Saint-Saens' right to be named as one of the two."

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CHAMBER MUSIC EVENINGS

The first of three evenings of chamber music announced under the direction of Miss Rachel B. Kinsolving, took place on Tuesday evening (23rd ult.) at Fine Arts Assembly Room. An ideal place for such music it proved to be to the very large and well pleased audience assembled.

The program opened with a thoroughly well rounded and enjoyable performance of the Richard Strauss "Sonata" for 'cello and piano by Miss M. Jennette Loudon and Mr. Carl Brueckner. In fact, nothing which came later exceeded the pleasure of this repetition of an eminently satisfactory bit of music. It has such an ingratiating way of interesting the most casual listener by its insistent, questioning theme given to the 'cello in the very first measures of the allegro. Then it goes on to stir the emotions of those who sense a stately rhythm in the almost requiem-like march movement which is the foundation of the Andante—"not too slow." And there is a brilliant, dashing vivo to make agreeable contrast and bring the work to a close. It has the qualities of endurance in it by reason of its quite obvious melodiousness, and there is freshness and vivacity over every page. It won't do to pass it by as the product of the callow days of Strauss—it is capably good music today. The artists played it fervently, Miss Loudon using well designed and executed nuances to vary and follow the moods and Mr. Brueckner preserving an always adequate balance to complete an ensemble that was felt to be the result of artistic sincerity. The same qualities also made for additional pleasure when Saint-Saens' compact concerto for 'cello was reached on the program. Mr. Brueckner proved himself adept in the more obvious smaller numbers on his list, even giving a taste of the pyrotechnics and gymnastics with which Servais turned and twisted the old waltz theme which he used for text in "O Cara Memoria." That it has not outlived its vitality was proven by the rousing encore it provoked. For this, Mr. Brueckner and Miss Loudon used the Schumann "Evening Song" and played it with such lingering tenderness and beauty of tone and phrase that it exercised its inalienable right to set mind and heart at peace and start the visions afresh.

Mrs. Marie White Clark contributed to the program two groups of songs. In the very last of these she revealed her best endeavor—the "Chanson Provencale" of Dell'Acqua. The voice is light and flexible and lent itself readily to the decoration afforded by this number. Mrs. Clark sings intelligently, meaningly and uses with good taste and judgment her natural and acquired abilities. ALBERT COTSWORTH.

Tiffin, Ohio—Miss Maizee Bridges, a former student of Professor Frank W. Gillis, director of the Heidelberg Conservatory of Music, Tiffin, Ohio, gave a very successful recital in Rickly Chapel, assisted by Professor Emil Steurmer, violinist.

AT THE MUNRO STUDIOS

Mr. George W. Munro believes in setting definite mile-stones for his pupils and when one is reached he believes also in celebrating the event and in inviting the clientele of the school to come in, hear the work, and rejoice with the one who has made the definite attainment.

This spring Mr. Munro is presenting three pupils who have been with him some years, as finished products of his studio, the plan being to have them give the same program twice, at intervals of about four months, the first time illustrating the fact that the technical equipment of the pupil is considered complete, the second recital illustrating the further fact that finish and style have been applied.

Miss Vesta Marrs was introduced on last Saturday evening in her preliminary program and it will certainly be interesting to hear her again four months hence and to see what additional style she may put into the same works.

Miss Marrs has been with Mr. Munro four years, and came to him as a contralto (so named by four different teachers), and with a very small vocal equipment.

Now she is a coloratura soprano with more than three octaves in her range and with a good, serviceable D in altissimo to cap her climaxes when necessary.

Her quality is such now as to make any one marvel that she could ever have been called anything other than coloratura soprano and her facility is likewise remarkable.

Among the songs heard the Bantock Cycle "Songs of the Seraglio" proved to be somber but nevertheless of entirely suitable mood for her voice and these were done with thoughtful precision and musical effect.

"Five Songs," by Gilberte, were also wholly fine, the "Minuet" proving a perfect gem, "The Little Red Ribbon" delightful and "A Rose and a Dream" being thoroughly remarkable in the ease with which its high tones were negotiated.

The charming "Waltz Song" for The Doll in "Tales of Hoffman" was given with such ease and facility as to leave no possibility for doubt but that in such work Miss Marrs has found her correct metier and Herbert's "Love Laid His Sleepless Head" was another example of true coloratura.

Miss Marrs sang also works by Woodforde-Finden, MacDermid, Dell'Acqua, Ware, Bartlett and Bishop, and was rewarded throughout the program and at its close by most enthusiastic endorsement from the audience.

Accompaniments were well done by Mrs. Elsa McMynn. C. E. W.

Bohnet—Mr. Cleveland Bohnet gave a lecture-recital before the Foreign Study Club of Kankakee on March 4, will play a piano recital before the Marseilles (Ill.) Woman's Club on the 8th, and appear as soloist before the La Salle County Association at Lostant on the 9th.

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BATAVIA MUSICAL CLUB GIVES CONCERT

On Tuesday evening, February 23, the Batavia Musical Club of forty voices, under the direction of H. B. Bartholomew, gave a splendid performance of Gaul's "Joan of Arc" before a large audience in the Batavia Congregational Church.

The soloists enlisted for the rendition were Naomi Nator, soprano; Lawrence B. Reeder, tenor, and Edwin F. Quinn, bass. Miss Madge Geiss, pianist, and Miss Edna Cota, organist, furnished the accompaniments.

That Mr. Bartholomew is an exceptionally good conductor was proven by the smoothness with which the entire perform-



H. B. BARTHOLOMEW

ance was carried out. He directs with assurance and intelligence and his singers undoubtedly gain much inspiration from the enthusiastic manner with which he enters into the work at hand. Also Mr. Bartholomew is a most exacting drill master, for his chorus has rounded into a fine singing body, offering at all times a fine tonal quality, considerable shading and confidence in their mastery of the music being rendered.

Much of the "Joan of Arc" is very singable, but there is some which is very near impossible. The first chorus number, "Hail to the Beautiful Morning of May," was splendidly sung and the somber, colorful strains of "Our Time of Sorrow Has Begun" was one of the best numbers presented by the chorus. "The Maid—She Is Come At Last" received a very spirited reading, and there was a genuine thrill in "On To the Battle, On." "Glad Our Thanks Arise" was another number well sung and worthy of special mention.

The style of singing presented by this chorus kept one far from thinking that this was their first public concert. We had to be told this fact after the performance. They should go far in their work of the future and become a big factor in the life

of Batavia and the people of that little city may well give them unstinted support.

The soloists were well chosen and sang their allotted portions of the work with great credit and their voices entered into certain ensemble numbers in a beautiful manner. Miss Nator was in elegant voice and her charming personality added much to the pleasure accorded the audience through her contributions of the evening. There is a wealth of fine music given the part of Joan which proved very grateful to the voice and interpretative gifts of Miss Nator. The recitative, "They Sleep; My Thoughts Are of Home," and the aria, "A Ring, a Simple Ring," were sung in a very delightful and praiseworthy manner. "Is It Here That I Must Die?" was very effectively given also by Miss Nator.

Mr. Reeder, a pupil of Mr. Bartholomew, is a young tenor who well deserves recognition and should be heard from. He possesses a very pleasing voice and he uses it with a great deal of intelligence. He also possesses confidence in his resources, and a fine style of delivery. The aria, "There Is No One Like Her," was sung in a manner by Mr. Reeder which placed it among the more beautiful numbers of the evening. He knew his music especially well. Perhaps the most enjoyable number, for the greater part of the audience at least, judging from the applause which followed its completion, was the duet for bass and tenor, "Full Flows the River," Mr. Reeder and Mr. Quinn indeed gave it a most finished and effective rendition.

Mr. Quinn was successful throughout the evening. His voice is one to be envied and much admired. Full and resonant, yet sympathetic at all times, he is most satisfactory in every line of song which he offers. That rousing and stirring patriotic song, "Who Would Not Fight for Freedom," is the one big portion allotted the bass and Mr. Quinn sang its lines with telling effect. He received the most ardent approval of the audience for his excellent part in the performance.

Miss Geiss played wholly satisfactory accompaniments for the soloists and shared equally with Miss Cota the praise which goes out for the fine support given to the chorus numbers. H. M. B.

JESSIE MACK HAMILTON

Sunday, March 7, at 4, Jessie Mack Hamilton, soprano, Grace Keesler, accompanist, will give the following program at her home, 5057 Winthrop avenue. "Ode To Night," by Laura Drake Harris, and Palmer John Clark's "Mary Jane" and "Summer Winds" will be of especial interest:

Air from Elijah	Mendelssohn
Du bist die Ruh	Schubert
Er ist's	Wolf
Should He Upbraid	Bishop
Oh, Si Les Fleurs Avaient Des Yeux	Massenet
Ouvrez	Dessauer
Spanish Love Song	Chaminade
I Saw The First When Cherries Bloomed	
Ode To Night	Laura Drake Harris
Mary Jane	Palmer John Clark
Summer Winds	Palmer John Clark
The Voice of Philomel	Chadwick

St. Paul's Universalist Church—The musical program at St. Paul's Universalist Church for Sunday evening, March 7, will be given by Ruth Brechtspraak, violinist; Edith Clyde, harpist; Ella Smith, organist; Mrs. W. Middelschulte, accompanist.



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STUDIO RECITAL

Tuesday evening, February 23, Miss Sarah E. Paine, pianist, and Miss Myra A. Paine, violinist, appeared in a recital at the studio in Kimball Hall.

The Misses Paine opened the program with the "Allegro" from the Sonata, Op. 19, Sjorgen, giving it with a vigor and abandonment that was very convincing and much enjoyed. Miss Paine, pianist, gave a group of Chopin numbers as her solo group heard by this writer. Miss Paine gets a good tone from her instrument and she has very reliable technic at her command. She displayed much musicianship and interpretative ability in the renditions of the Chopin numbers. The "Ballade," Op. 23, "Impromptu" in F sharp, Op. 36 and the "Valse" in A flat major, Op. 42, comprised the group. The "Impromptu" and the "Valse" were especially well done.

Miss Paine, violinist, gave the "Allegro Vivace" from the Mendelssohn concerto a very good rendition. She has good technic, much musical ability and she was heard with much pleasure. A goodly number of music lovers and friends greeted them with much applause. The last half of the program was not heard by this writer, but it is safe to say it was carried through in a praiseworthy manner. H. W. P.

Weber—Miss Henriette Weber appeared jointly with Miss Anne Larkin in melodramas before the Lake View Musical Society last Saturday afternoon and in joint recital with Mrs. Marjorie Dodge Warner at Lake Forest on Wednesday.

LEWIS INSTITUTE PAGEANT

Lewis Institute has given some splendid entertainments in the past and such is the fame of them that the Chicago Auditorium, vast as it is, can be filled whenever one of their unusual events is offered.

On last Friday evening the place was sold out and such enthusiasm as was present is encountered but rarely.

The affair was thoroughly elaborate and would require a very long review indeed to cover all its phases. It is possible, therefore, to merely touch upon some of the most salient features.

The book for "The Pageant" was written by Mrs. Benjamin Franklin Langworthy, and was such as to prove her a writer of distinction—one also whose knowledge of stagecraft must be thoroughly fine.

The work was divided into four units, and each one vied with the others in splendor of dress and movement, the whole forming a series of pictures which will remain in memory for many months.

There were hundreds of young people employed and the knowledge and skill shown in acting, elocution, dancing and posing was amazing.

The entertainment was given without a hitch—the scenes were well managed, the grouping of all factors was done most intelligently and the lighting particularly was so fine as to be worthy of special comment.

The entire production was buoyed up and shot through and through with music and this part of the work was in the capable hands of Mr. George L. Tenney, who again showed himself a master.

As a basis, he had a large orchestra, besides piano, for accompaniments, and the work done by these was very good indeed, Miss Ruth Simmons, at the piano, proving a host in herself.

Then the chorus was altogether remarkable and again and again rose to points of eloquent utterance very seldom heard from a student body and which reflected immense credit on the skill of Mr. Tenney as a drill master and director.

The musical numbers were selected from a great variety of sources and were well chosen and well presented.

"Invictus" was well sung by Dean De Butts; Schubert's "Omnipotence" was admirably done by Adelaide Brown (Mrs. Tenney), with chorus; MacDermid's "Sacrament" proved very attractive as sung by Kathryn Wyre; McKee's "Morning Song" was well done by Edward Fabel and the chorus, as also the "Spring Song" ("Flying Dutchman"), by Frances Angell and chorus.

The Cadman "Spirit of Spring" was sung by a quartet so beautifully that it had to be

repeated and Eugene Dressler, in the "Robin Hood" Serenade, made a splendid impression.

Ethel Shapiro led the chorus admirably in Costa's "Triumphal March," and Nathalie Gilmartin in a lot of coloratura work in the last unit proved that she is another Tenney "find"—one of rare charm and beauty of voice; while Ellin Jones and the chorus made much nice music of the "Faust Waltz."

The chorus was splendid in a number of instances and the Men's Glee Club was particularly good in the "Blue Danube Waltzes."

A feature of very prime importance was the series of dances seen in the last unit. These introduced scores of young ladies, all of whom were good, some being exceptional.

This feature of the entertainment was very unusual and far exceeded in effectiveness the more pretentious dancing seen at the Blackstone Theater on Thursday afternoon, when another local school presented its pupils in opera. C. E. W.

LAKEVIEW MUSICAL SOCIETY

The president's reception of the Lakeview Musical Society at Martine's Hall on last Saturday afternoon was attended by many members and guests and an exceptionally attractive music program was rendered which this writer was privileged to hear.

Katherine Norfleet, an artist pupil of Ludwig Becker, was heard in a violin solo and proved herself the possessor of good technic and a fine musical temperament.

Hans Handke, a German pianist, lately come to Chicago, played his own very effective arrangement of the Svendsen "Romance" (originally for violin), and some other piano numbers with a most beautiful tonal quality and in such way as to prove himself the possessor of technic and temperament in abundance.

Mrs. Frederica Downing sang "Down in the Forest" (Ronald) and "Sunset" by Dudley Buck so beautifully as to challenge the admiration of everyone present. Her voice is delightful and her musical style is beyond reproach. Her reception by the club was very enthusiastic.

Mrs. John Fremont Murphy, who came to Chicago from New York several years ago, was heard also at this time in a well-chosen list of songs and at once proved her right to be classed as among the most attractive and effective of local singers.

Her voice is rich, round and free. Her temperamental equipment is fine and her musical style very good.

She sang Ronald's "Prelude" (Cycle of Life) with much vivacity, the "Voi che sapete" (Mozart) with thoroughly suave and beautiful style and Woodman's "Song of Joy" with spirit and charm.

Miss Henriette Weber and Miss Ann Larkin added to the program a number of their "Melodrames" and were, as always, thoroughly fine and equally successful. The most novel of their numbers to this writer was a setting of "Come into the Garden, Maud" (Tennyson), although the Arensky "How Beautiful Were Once the Roses" again proved also to be a work of infinite charm and expressiveness as given by these talented artists. C. E. W.

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M. ROSE BURNS GIVES LECTURE-RECITAL

The audience which gathered in Hamilton Park Assembly Hall on Wednesday evening, February 24, to hear the lecture-recital given by M. Rose Burns, president of the Burns School of Music, Physical Expression and Etiquette, 436 West Sixty-third street, was given a rare treat through the medium of Mrs. Burns' splendid lecture and the delightful numbers offered by her pupils.

Mrs. Burns is a woman of strong personality, possesses a charming stage presence, is well versed on musical topics, and presents her lecture with elegant voice and conviction. She had something of much interest and educational value to say about each number of the program, and the audience was enthusiastic in its approval of her intelligent talk. She is working hard to create and strengthen a desire and taste for standard music, and the program which she offered on Friday night is wholly commendable and merits repetition and imitation. She brought parents in closer touch with the work their children are doing in music. The young child as well as the advanced music student received ideas that will be helpful in his own work, and the laymen were led to learn how to find new and more interest in listening to music. These are the features of musical activity in which Mrs. Burns was actively engaged while in Europe last year.

The program opened with Elizabeth Kleker playing the "Valse Arabesque," by Hendricks, in good style. Maude McKendry, Elsie Hannon and Myrtle Pesauski were three little girls who brought delight to the audience through their playing of "Jubelfirer," by Kramer, a fine number for six hands.

Miss Helen Mitchell offered a well selected monolog, which was much enjoyed.

Catherine Bellis, a young and praiseworthy pianist, played with splendid results four movements from "Sowing the Seed," by Adams.

Kathryn Boddy pleased the audience immensely with two laughable readings. Edna De Lude played a "Sonata" by Clementi and a "Melody" by Rubinstein in a manner denoting much study and careful training, as did the playing of a "Melody" by Beethoven and an ancient style "Dance" by Chaminade.

Jane Flaws was another reader who brought added enjoyment into the evening's program, and Mr. Henry Ohlendorf closed the program with "Shepherdess Song," by Labitsky, and "Mazurka," by Paderewski.

A reception followed. H. M. B.

Woodworth—Miss Mabel Woodworth, violinist, was one of the soloists at the concert given in Kimball Hall on Saturday afternoon, February 20, by the American Conservatory. On Sunday afternoon, February 21, she played at the open-door meeting of the Chicago Woman's Club, and on Tuesday evening, February 23, she appeared before the Irving Park Sorosis Club.

Greulich—Anna Breining Greulich sang on Saturday, February 27, at the Methodist Episcopal Church in Elmhurst. The event is a choir benefit concert.

"THE SORCERER"

Presented by the Choirs of Christ Church

Tuesday evening, February 16, the choirs of Christ Church presented Gilbert and Sullivan's opera, "The Sorcerer," at the Parish Hall.

The opera was given under the auspices of the Choir Guild of Christ Church; George Bainbridge, director; Mason Slade, musical director; Mrs. Alice Crane, accompanist, and Mrs. Helen C. Tunison, business manager. The Harvey-Fiske Orchestra assisted.

The dramatis personae is as follows: Sir Marmaduke Poindextre, Roscoe Starek; Alexis, W. A. Wallace; Mr. Daly, Seymour Neill; Notary, John Baker; John Wellington Wells, John Drybough; Lady Sangazure, Mrs. Charles Young; Aline, Dorothy Neill; Mrs. Partlet, Cora Blatch; Constance, Mrs. Grace Fisher; Imps, Messrs. Ballantyne and Hooper.

The musical director performed the lion's share of the work at the conductor's stand. Mr. Slade proved himself to be a conductor who believes in holding things together, and he succeeded in a manner that was praise meriting in every respect. Mr. Bainbridge did his share of the work unseen, but in a very capable manner, for everything went smoothly. The solo and chorus parts were taken by members of the choir and church, and they acquitted themselves in a very commendable manner. They all sang on the key, and not a single hitch or slip of memory to mar the success of the entire production. The performance was so much better in every respect than those given in Chicago recently by an all-star cast that comparison could only add more credit to the presentation seen at the Christ Church Parish. The sincerity of purpose with which they did things and the desire to make the production a success was not without reward. Mr. Slade, as musical director, should feel justly proud of the work, and so may all those who helped to a successful end. H. W. P.

JOHN LORING COOK

Tuesday, February 23, Mr. Cook presented his lyric club of ladies' voices in concert at the Quadrangle Club of the University of Chicago. This club of singers has been rehearsing the last winter on various part songs, and their work Tuesday gave ample evidence that their time has been well spent. Cadman's "Indian Mountain Song" and "The Willow," by Thomas, were especially attractive and, in point of attack, shading and phrasing, the club left nothing to be desired.

The soloists at this concert were Edith Langdon Kresin, Irene Sage and Emelinda Makeel. Mrs. Kresin always pleases with her clever style, clear enunciation and beautiful voice. Miss Sage has made remarkable progress in her work with Mr. Cook, and was highly successful in her numbers, especially "Will o' the Wisp." Miss Makeel showed much improvement in style, and sang with freedom and apparent ease.

International College of Music—The International College of Music furnished the program at the Eastern Star entertainment in their club room in the Masonic Temple lately. Among those appearing was Miss Gertrude Campbell, pianist.

WILLIAM BEARD AND HIS PUPILS BUSY

Mr. William Beard, head of the vocal department of the Walter Spry Music School, is having an exceedingly busy season. His class of pupils contains many of the best young voices in the city, and the success attained by several singers from Mr. Beard's studio is proof of his efficiency as a teacher.

The choral class which was recently organized under the leadership of Mr. Beard is doing faithful and satisfactory work. The class meets on Monday evenings at 8 p. m., at the Spry Music School, 712 Fine Arts Building. The organization is open to all vocal students, whether member of the school or not. Mr. Beard announces that he particularly needs more basses and altos.

The activities of several Beard pupils are as follows:

Miss Margaret Messer achieved great success last week when she sang a recital of songs made up of compositions from Godard, German, Bond, Guedy and Saint-Saens at the Lawton Parkes studios on the north side. Miss Messer also sang recently at the Children's Welfare League with equal success.

William Preston Phillips, who is a successful teacher of voice at Bloomington Ill., and a splendid singer, will be one of the soloists at the concert offered by the Society of American Musicians at Fullerton Hall on Friday evening, March 5.

Miss Charlotte Johnson, soprano, is on a five weeks' concert tour through the south.

Mr. Frank M. Nellis, baritone, sang at Loyola Academy last week and was received with much acclaim.

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ESTELLA NEUHAUS

East and west unite in praise of the exquisite pianism of Estella Neuhaus, who is to make her first appearance in Chicago at the Fine Arts Theater next Monday afternoon.

Miss Neuhaus is an artist of rare ability. She has given recitals in the White House for Mrs. Taft, at the executive mansion in Albany, and in the homes of the most prominent society leaders in the east and California. Her list of patronesses for her concerts in New York, Boston, San Francisco, Los Angeles, Pasadena and Portland include the names of the most prominent women, socially and musically, in those cities.

Olin Downes, in the Boston Post, says: "Estella Neuhaus displayed to the greatest advantage a tone of exceptional beauty and elegance and refinement of style." Redfern Mason, San Francisco Examiner: "Miss Neuhaus manifested the most poetic depth, and I greatly enjoyed the way in which she caused to sing the lovely melodic elements of the 'Andante Spianato.'" The Los Angeles Times says: "Her style reminds of De Pachmann. Indeed, in her vital interpretations lies her forte but, aside from her ability as a pianist, her programs stand out as unusual and distinctly lovely"; while the New York Herald says: "Estella Neuhaus is an artist of rare ability." (Advertisement.)

MISS BELDON'S CONCERT

A number of talented violin and piano pupils were presented in recital by Miss Ethel Beldon Tuesday evening, February 23, in studio, 730 Fine Arts Building, Chicago.

Nadine Schirmer, in a Bach "Invention," gave conscientious attention to the "Leading of the Voices" and showed growing mastery of other difficulties, and a high order of musical intelligence in a brilliant solo, "Hungary," by Hoelling.

Mildred Cornish played remarkably well, giving a poignant and skillful reading of Lack's "Moment de Caprice." She supplied tasteful accompaniments to two songs and joined Ora Ballinger in a "Sonata" movement by Grieg, which was a highly creditable piece of ensemble.

No matter what composition is chosen as the medium for displaying the skill and musicianship of Ora Ballinger, he realizes and brings to bear on it a vital interpretation, with a maturity far in advance of his years. Thus the sentiment of the Kreisler "Liebesfreud" lost nothing in his hands and the difficulties of the David variations were overcome with ease and great finish. Johanna Wadles has a sweet soprano voice, which she supplements with very good taste when her technic is inadequate.

Others who took part were Mrs. Marion Walkers, Stella Wadles, Kathryn Egan, and Beulah and Norman Anderson.

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Davis—Ernest J. Davis, tenor, gave a program for the Welsh Society at the Y. M. C. A. Auditorium Saturday, February 27. Daniel Protheroe furnished the accompaniments.

THE WESTERN CONSERVATORY

A pupils' concert was given at the cozy rooms of the Western Conservatory on Tuesday evening of last week by piano pupils of Mr. E. H. Scott and voice pupils of Mr. H. W. Owens, which was attended by as many people as could get into the room set aside for the program.

The Western Conservatory is very fortunate in having rooms which lend themselves admirably to recital purposes, and the clientele of this school often finds its way to the fifteenth floor of the Mallers Building to enjoy these functions.

On Tuesday evening Miss Harriet Schnitker's very nice lyric soprano voice was heard in "Mifanwy" (Foerster) and her musicianship and enunciation were proven to be satisfactory.

Mrs. Leota Fletcher sang Cadman's "I Hear a Thrush at Eve," showing her voice to be a round, rich one and her musical style very good, while Mr. Archer Ballantine, in an aria from Haydn's "Creation," showed good voice and a fine style for oratorio.

The pupils of Mr. Scott exhibited good tone and rhythm, as well as accuracy of reading and much care in musical expression in a list of good salon pieces. Those playing were Mr. Alvin Thomas, Miss Margaret Butler, Miss Joy Sievers, Miss Alice Davies, Miss Agnes Howard, Miss Pearl Fountain, Miss Adeline Eriksen, Mr. Charles Bourrie, Miss Lottie Norris, Miss Irene Keeler and Mr. William Luckow.

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Ehrhardt—Mr. Edward V. Ehrhardt, pianist, gave a recital at the Iowa Wesleyan University, Mt. Pleasant, Ia., Wednesday, March 3.

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CHICAGO MUSICAL COLLEGE OPERA PERFORMANCE

A performance of great proportions and one, too, which introduced much finish of detail was the opera program given by the Chicago Musical College at the Blackstone Theater on last Thursday afternoon.

There was a large audience present, and much enthusiasm was shown for the work of the young artists engaged in the performance of one act each of "Samson and Delilah," "Madame Butterfly" and "La Traviata."

The performances, taken as a whole, were remarkably good for students work, but the chief charm of the afternoon lay in the individual efforts of several young artists whose work was notably good; in fact, in



MISS JANE MAC ARTHUR
as "Mme. Butterfly"

many cases it was truly professional in character.

That Edoardo Sacerdote is a fine teacher will go without saying, inasmuch as many of the best singers of the operas are pupils in his studio, but it is equally certain that he is only a fairly good orchestra and choral director.

The orchestra was rather important in numbers and seemed complete as to instruments, while the chorus was all that was necessary for the limited use to which it was put, but Mr. Sacerdote failed many times to keep these forces in strict accord, one with the other.

The stage setting for "Madame Butterfly" was fine; indeed, so beautiful and appropriate was it that it might well serve as a model for many professional performances.

On the other hand, the setting used for "Traviata" was very commonplace, and that for "Samson and Delilah" was absurdly inappropriate.

The dancing shown was distinctly of the amateur variety. It was doubtless fine as



ELSA STAUD DENTON
as "Delilah"



H. STANLEY DEACON
as "High Priest of Dagon"

an example of classroom work, but so far short of being professional in any sense that it gave but little pleasure to the audience.

Under these circumstances the burden fell heavily upon the principals in the various casts, and in this respect the afternoon was a glittering success, for, as said above, very rarely has any school presented so many fine singers in one performance, and the work of most of them would distinctly grace any professional grand opera company.

In "Samson and Delilah" the three parts "Delilah," "Samson" and "The High Priest of Dagon" were sung respectively by Elsa Staud Denton, Dan S. Denton and H. Stanley Deacon, all doing exceptionally fine work.

Mrs. Denton has a rich contralto voice, fine personality and much acting ability. She sang the two big arias of the second act with much display of vocal beauty and power, and in the duets with "Samson" and



EDITH SCHUMAN

the "High Priest" she displayed fine musicianship and great artistic abilities.

Mr. Dan S. Denton not only sang "Samson," but was heard also as "Goro" in "Madame Butterfly" and as "Alfredo" in "Traviata"—certainly a big afternoon's work.

In "Samson" he acted with power and accomplished his ensemble work with great artistry; as "Goro" he presented an original conception of the part and was thoroughly effective, while as "Alfredo" he gave a fine exposition of vocal art.

Mr. H. Stanley Deacon also had three parts to sing, chief of which was the "High Priest" in "Samson and Delilah," which he delivered with such authority, both vocal and histrionic, as to prove very conclusively that he has a strong bent for the operatic stage and that he will be very successful thereon.

The work of Mrs. Denton, Mr. Denton and Mr. Deacon in "Samson and Delilah" had been well considered individually and it had also been amalgamated into a concise and effective whole. The audience recognized it as distinctly professional in tone, and accorded it enthusiastic endorsement.

Mr. Deacon also sang "Sharpless" in "Madame Butterfly" with distinction, giving the music suavely and the action with discretion, and he also appeared in the part of the "Barone" in "Traviata," materially helping to life that performance to artistic heights.

In "Butterfly" a great surprise was presented to the audience in the work of Miss Jane MacArthur, who gave a reading to the title part which was at once original and distinctive. Miss MacArthur looked the part as no *passe prima donna* of the regular boards could hope to do, and her voice also was charmingly fresh and sweet.

"Onc Fine Day" was sung with much vocal skill and a truly inspired feeling for its story, while the splendid "Flower Duet," with Miss Edith Schuman, was also done with great skill and effect.

Miss MacArthur has a truly fine conception of the part of "Butterfly," and besides singing the music with much of vocal charm and sweetness, she realized the part of the young Japanese girl as it has been realized but seldom. She acted every scene with style and finish and her scene with the Baby was particularly winsome and effective.

Miss Edith Schuman had a very clear and very convincing idea of the character of "Suzuki" and played the part with real dramatic ability. Her costume was very attractive and she held closely to accepted Japanese traditions in all that she did. Her voice is rich, full and vibrant, and suited the music of the part to perfection. Her solo bits were excellently done and in all the ensembles she showed herself a thorough musician.

Mr. William Irving did small parts in "Butterfly" and in "Traviata" very well and Miss May Pfeiffer and Mr. Joseph Singer were also heard to advantage in the latter opera.

Another sensation of the afternoon was the work of Ella O'Neal Corrigan, who, as "Violetta" in "Traviata," proved herself a singer and an actress of great ability.

The "Ah Fors e Lui" was done with great effect, in fact, much better than it is often done by singers in the front ranks of opera and throughout the long and difficult scene Mrs. Corrigan proved herself fully mistress of the Verdi score.

Her voice is of an exceptionally sweet quality, and is thoroughly unusual in the ease with which coloratura effects are manipulated. Although she came at the end of a long and taxing program, the applause for her work was of the highest degree of enthusiasm, and every bit of it was honestly won.

Altogether, these young artists may well consider that their work of last Thursday was in the highest degree creditable to their teachers and also that it contained ample promise of future successes of the most pronounced sort. C. E. W.

MUSIC TO COME

Friday, March 5

Orchestra Hall, 2:15; Symphony Orchestra.

Fullerton Hall, 8:15; Carol Robinson and William Preston Phillips, piano and song recital.

Saturday, March 6

Orchestra Hall, 8:15; Symphony Orchestra.

Sunday, March 7

Fine Arts Theater 3:30; Mae Doelling-Rene Lund, joint recital.

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Assembly Hall, 3:30; Carol Robinson-Josephine Gerwing, piano and violin recital.
Orchestra Hall, 3:30; Josef Hofmann.
Fullerton Hall, 8:00; opera lecture.

Monday, March 8

Fine Arts Theater, 3:00; Estella Neuhaus, piano recital.

Tuesday, March 9

Assembly Hall, 8:15; Beethoven Trio.

Thursday, March 11

Orchestra Hall, 8:15; concert of American compositions.

CLARA ANDERSEN IN RECITAL

The Mendelssohn Conservatory presented Miss Clara Andersen in a recital at their studios on last Tuesday evening, when she scored a complete success in a remarkable program, composed entirely of compositions by Liszt, including three "Rhapsodies," several transcriptions and the "Tarentella." Miss Andersen has great brilliancy of technic and a splendid musical equipment. The audience was pleased to the utmost with her careful and brilliant work and applauded it to the echo.

Miss Andersen is a member of the artist class of Miss Carrie Scott, director of the Mendelssohn Conservatory.

Beethoven Trio—The second of the three evenings of chamber music announced for the Assembly Room, Fine Arts building, will be given on March 9 by the Beethoven Trio of Chicago, M. Jennette Loudon, piano; Otto B. Roehrborn, violin; Carl Brueckner, violoncello. The program will include the "C Minor Trio" of Beethoven; the "Sonata" in A minor by Schumann, and the "Trio" in B major by Brahms.

LECTURE RECITAL AT THE LYCEUM ARTS CONSERVATORY

A lecture recital given by members of the faculty of the Lyceum Arts Conservatory in the Fine Arts Building on Saturday afternoon, February 27, was attended by a large and appreciative audience.

The program offered consumed just one hour's time and proved to be one of the most interesting and enjoyable hours of music which has been heard in a long time. The interest aroused came about through the descriptive analysis given by Mr. Edgar A. Brazelton of each piano number offered and a word concerning each song presented by the young and talented composer, Miss Jeanne M. Boyd. The pleasure accorded the audience came through the brilliant piano playing of Miss Patricia Abernethy, the splendid singing of Maude Fenlon Bollman, soprano, and Arthur F. Platz, tenor, and the artistic accompanying of Miss Boyd.

Mr. Brazelton revealed once again his deep musicianship and the thorough student that he is by his concise yet broad and wholly intelligent analysis of a group of piano numbers which was played by Miss Abernethy. The "Allegro Appassionata," Saint-Saens, was performed brilliantly and with assurance, the beautiful "Liebestraum," Liszt, received a very satisfying reading at the hands of Miss Abernethy, as did "In Autumn," by Moszkowski. An Etude in C Sharp Minor, by Chopin, was a rare gem in the group and afforded a welcome variety, as did the very modern "Danse Negre," by Scott, which closed the group. Miss Abernethy is fast taking a place among the leading pianists of the city and she won a host of new admirers on this occasion.

The last part of the program was made with songs from the pen of Jeanne M. Boyd, a composer who has stepped to the front in the last few months with a number of compositions which should lead her into great prominence. She had a few well chosen words to say concerning each number and was at the piano throughout their renditions. She not only is a very gifted composer but an excellent accompanist as well. It is hardly possible that the accompaniments will ever be played better than the composer furnishes them at present.

A delightful song cycle entitled "A Child's World" is dedicated to Mrs. Bollman, who sang it with splendid voice and effective expressiveness. "Indoors," "The Light," "The Dark," "The Fairy Pool" and "The Mystic Wood" make up its five portions. "The Dark" was made exceedingly humorous and "The Fairy Pool" was the real musical gem of the five with Mrs. Bollman as the interpreter.

"Wind from the South," "La Tarantella" and "In Italy" are three songs which will place Miss Boyd's name much higher than any so far produced.

Mr. Platz, a much admired singer wherever he appears, has been singing them with great success, the first one is dedicated to him. "In Italy" is great and will no doubt be in the repertoire of every singer as soon as published. Its repetition was demanded on Saturday afternoon. H. M. B.

Balatka—A concert will be given on Wednesday evening, March 31, by members of the faculty of the Balatka Academy of Musical Art.

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ALBERT SPALDING IN RECITAL

Mr. Albert Spalding has personality, and that is always something to be reckoned with. If you judged hastily by his brisk, wide stride, as he comes on the stage, you might think him one of our typical young American business men. He is clean limbed and square shouldered, erect, slender, lithe and quick, well groomed and athletic. His smooth-shaven face seems a bit stern until you discover that it appears so because the eyes are deep set, the chin square, and that the nostrils distend. But the brow is high and smooth, the clear eyes themselves alight with eagerness and animation and the mouth ready to relax and smile when the



ALBERT SPALDING

time comes. The expression is really an earnest indication that he takes himself and his work seriously, that it engrosses and absorbs him. You feel that every bit of purpose he has is back of his talent and acquired ability, and that a sterling manliness prizes the gifts and strives to make them mean as much to others as they do to him.

These traits are all winning and at once stimulate a friendly attitude towards the young artist as he stands fingering the strings while he waits for the violin's entrance. But if he is to play Cesar Franck's "Andantino Quietoso" you find at once that he has a something which illuminates his attributes and gives to his playing a noble quality not felt before. For want of a better word we call this quality "soul," a much abused expression too often used as the excuse for exaggeration and egotism. But to play this Franck music and make it hit the mark you simply have to have it. In no moment of the delightful afternoon of music which Mr. Spalding and Mr. Andre Benoist gave at the Illinois Theater on Sunday afternoon were the finest flavors of Mr. Spalding's talents more markedly expressed. The cheerful geniality, the sweet humility, the generosity and eager enthusiasm, the spontaneous originality coupled with absolute mastery of the technic of his art, the serene

confidence of the ultimate value of his music and the unfailing patience with those who could not understand it united with the Frenchman's unerring instinct of reserve—all these qualities which lived and throbbed in Cesar Franck are to be found in this appealing "Andantino." To say that Mr. Spalding met them more than half way and submitted himself unquestionably to their influences and guidance, is to pay him high praise, and recognize in him great spiritual gifts with which to adorn and beautify whatever he offers.

If each number of the program does not receive special comment it is not to be taken that they were not equally individual and masterful in the presentation Mr. Spalding made. Notably in a "Scherzo Giocoso," of his own writing, did he reveal all manner of technical experience and dexterity. The audience would willingly have had a repetition of this, as they did of a Brahms "Hungarian Dance" and into the familiar offerings, which people love to hear and listen to with marked pleasure, he gave a splendid spirit of sentiment and made the Chopin E flat "Nocturne" and the "Liebesfreud" and "Humoresque" to glow with beauty of tone and touch of feeling.

With Mr. Benoist as an adept and well poised foil Mr. Spalding gave just such a reading as might have been expected of John Alden Carpenter's Sonata in G. Mr. Carpenter is another who takes his art with serious intent and writes himself into the fascinating moods he gives out. In all but the concluding movement of this work he is convincing. The "Presto Giocoso" is not well balanced. It is overburdened with thematic material that forces its irrelevancy to be noted. Among the moods of this finale the joyous one is far in the minority after the first dashing phrases. Intensely interesting is the first movement, a steady flow of melody and understandable harmony. The "Largo Mistico" is built on a tiny three note theme but so ingeniously well woven and worked out that it never loses the atmosphere it imposes in the initial measures.

The work received a compelling interpretation. The presence of Mr. Benoist was a distinct satisfaction to those who have found his organ compositions so serviceable in past days.

A return recital is announced for April 11.

ALBERT COTSWORTH.

— # # # —

Church Concert—The fifth and final concert of the course given at the Cuyler Avenue M. E. Church, Oak Park, will be given by the chorus choir of forty voices under the leadership of H. H. Williams this Friday evening, when they will give the "Rose Maiden," by Cowen. The soloists will be Mrs. Gertrude DuVigneaud, soprano; Mrs. Frederica Gerhardt Downing, contralto; William Barlow Ross, tenor; Frank Webster, bass; Miss Edna Anna Wheeler, harp; Miss Mabel Lees, pianist, and Miss Marie Edwards, organist.

Aside from the solo work in the cantata, Mrs. Downing will sing "Dear Love, Lend Thine Aid," from "Samson and Delilah" (Saint-Saens), and Mr. Ross will sing the prize song from "Die Meistersinger," by Wagner, and Miss Wheeler will play a "Pastorale" of Bellotti and "Piccolo Fantasia," by Salvi. Miss Edwards will give a group of pipe organ solos.



The Elderly Person

The Elderly Person did not notice it at first. He knew that the day was gorgeous, a middle November afternoon, with a whiff of May in it. The sky was blue and almost cloudless. The sun did not seem to be bound for the west, so far away from his summer course was he, and so low towards the horizon. Whether one walked in the middle of the road or in the dry, grass-edged paths beside it, a thick rime of dust covered the boots and little clouds came from the tread of feet and rustle of garments. But when the leaders of the walking party turned sharply from the highway and over a rickety gate, and the wide uplands expanded, the Elderly Person found out what it was that made the limbs strike out briskly, the head become erect and the eyes eager, the chest inflate and the whole being respond to a signal which thrilled and controlled. It was the wind, buoyant, persistent, playful, pungent, urgent, elusive, but all a-quiver with elixir. It saluted every cheek, touched every bit of exposed flesh, whispered into the ears, crept into the nostrils, teased the eyes until they wept, tossed the lighter garments, stole under hat bands, played with the words and laughter and sent them every which way, light-heartedly. It stimulated the pace and made the movements agile and free and elastic. It pleaded for outer garments to be removed for fuller expansion. It persuaded men with hair and men without hair to take off the head covering and indulge in its caresses without fear of any punishment from the sun. It carried an endless chain of messages from its wild haunts, and inoculated every soul with a reckless spirit of pleasure. Men and women laughed aloud for the pure joy of being alive and abroad. They forgot to talk except disjointedly. It made them drunken with happiness and abstracted reason, and manners, and forethought, and deportment, to say nothing of years of re-

serve, which really have no place after all in a walking party.

Across a cornfield the right of way was appropriated, and the wind whisked the loose stalks and made them rustle approvingly as the men, with one accord, said that they were on their native heath in a cornfield. It told them all sorts of things about their early days, and they eagerly answered back with a certain happy pride that they were glad to be reminded of where they had lived as children. Each one swelled a little as he found how goodly was the company of city chaps who had been bred on farms. They gathered stray ears of corn from the stacked fodder and ate of the kernels, or shot them at one another, boy fashion, or put odd handfuls down the backs of giggling girls, to be rewarded with the same sort of shrieks and squeaks that attended such frolics in the long ago.

Over the fields, and pastures and dusty roads, and railway embankments, and under so many barbed wire fences and over so many woven wire ones that the day goes down into walking history as "wire fence day," the wind frolicked along, the very life of the crowd. It was everywhere at once, and gathered up and redistributed any number of scraps of conversation, to say nothing of the more intimate excerpt it kept to itself. It loitered around the pretty girl who managed to keep three fellows in her train, and watched her with a real glee as she wound them about her finger and persuaded them to obey her slightest desire. She always had aid in getting over, under, by or through the obstacles, and yet the wind noticed that she never seemed to make any exertions to secure these attentions. This perplexed the excitable wind, and it went back a bit to talk to the lady, wearing glasses and very stout boots, who was attached to an obstinate piece of wire by her gown. But it got no satisfaction from her, for she said it was one of the things she had never been able to understand—how some girls could have any number of men in their trains and other girls not a solitary one.

All afternoon the wind was a fine comrade to the Elderly Person, who could give it no payment for its friendship save to thank it over and over again, and to listen to it happily and with every sense alert. It told him things that went deep down into his being and will never be forgotten, of the joy of living, and knowing it was good to be alive, of the strength that one could gain by loving the simple and near at hand things, of the stimulant of privation and deprivation, of the quickening sense of appreciation for the best when one has learned to value one's own longings and to find them lighting the way when they were blessed by consecration to the demands of one's own sphere, of the ministry of pain and the confidence which endurance brings, and of the ever expanding joy that must yet be to come when one is ready for it. All this and more the messenger wind said to ears willing to hear such things, as it fol-

lowed the footsteps through bright sunlight to early dusk. It was quieter in the woods and thickets lining a stream, and it grew graver as the shadows of the thick growth fell heavily. It listened to the brittle crackling of twigs as they were stepped upon, and it laughed at the noisy rustle made by the Elderly Person and other men as they kicked the thickly fallen leaves. These leaves piled themselves in deceiving hollows and gulches as pitfalls to catch unwatchful walkers, and the wind gathered to itself a wealth of laughter and jokes and teasings borne by the victims. It swelled gently and longingly on a tiny promontory where the stragglers were waited for. It played a little with the stream down below, but not vigorously, for it did not care to disturb the reflection of a mighty oak that spread its wide arms far over the water, where they showed interlacing weavings in the shiny surface beneath. Nor did it spoil the placid beauty of a sycamore showing its brown and white patches of bark to the admiring water. It followed quietly as the sunlight faded from the land and the tree trunks no longer sent long shadows athwart. It was still quieter as the lagging feet came into the final highway towards the rendezvous, but it whispered the plea that the Elderly Person, at least, pause on the little eminence and see what the sun was doing.

Looking back at the strip of forest, it was thick with gloom and gave out a solemn sense of its loneliness and desertion. The cheerful wind felt the influence and lost its warmth of breath although it kept blithely busy. But its furtive touches had an affectionate gentleness, as if it would say that it must soon speak farewell and give way to its elder brother, the evening coolness, which is not so full of stir and restlessness, but sends quiet to active blood and repose to tense nerves. And then out from the shadow of the tall trees and to a sharp turn of the road it followed, and then fluttered around while the eyes of the soul absorbed the glory of the sunset tints and watched them melt and coalesce and dissolve and fade from sight to give place to the oncoming night. Masses of red gold and crimson and salmon did the clouds make of themselves, as they draped the luxuriant colors about their forms and twisted and turned admiringly to observe themselves and one another. One narrow feathery mass shot straight up to the zenith, a plume of prismatic gleams, pointing with a shining tip to the place where the first star came forth when the darkness fell at last. So absorbed were the faculties in the presence of such bewildering beauties, that they soared from the body for the moment and floated in fancy among the shining colors. When they came back they knew that the friendly wind, the joyful comrade of the afternoon, had said goodbye, and gone to be with the yesterdays. And the quiet and stillness seemed the fittest possible farewell, for they accented by contrast the vivacity, the lightness, the softness and the loveliness that had departed. The man held out his arms and waved them in every direction for farewell and blessing.

And as he turned towards the bivouac, he felt a cool touch upon his cheek, and knew that the elder brother was greeting him.

THE ELDERLY PERSON.

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THE COLUMBIA SCHOOL CHORUS GIVES CONCERT

In spite of several notable musical attractions being given downtown on Sunday afternoon, February 28, the Columbia School Chorus of seventy voices under the direction of Louise St. John Westervelt assisted by Anna Chinlund, pianist; Norman Saxby, violinist, and William G. Hill, accompanist, succeeded in attracting almost a capacity audience to the Blackstone Theater for their eighth annual concert.

This chorus which is made up wholly of women's voices, is one of the most satisfactory singing bodies of this type now appearing before the music loving public of Chicago. They produce a most smoothly blended tone quality and distinct enunciation at all times. That they have rehearsed well and faithfully is also very clearly proven by the sincerity and assurance with which they perform their duties. All of which is a tribute to the abilities of Miss Westervelt as a conductor. So many women are complete failures when at a conductor's stand, not so with Miss Westervelt. She is a fine musician and can use a baton in directing her forces with all the grace and intelligence for which any man is praised. She achieved many excellent results from the chorus on Sunday afternoon and had the work well in hand. The audience was not slow in showing its unstinted approval of her efforts.

"Under the Greenwood Tree," Arne; "Noel of the Bressan Waits," Darcieux, and "Sleep of the Child Jesus" formed a group which opened the program and was followed by "God in Nature," Schubert. None of the four were heard by this reviewer.

"Nuptial Song" by Clauson, was charmingly sung as was the "Chorus of Maidens" by Borodin which brought forth unusually beautiful shading and elasticity of tempo. "Prayer" (Boris Godounow), by Moussorgsky, was sung with a fervor quite convincing and there was excellent tonal volume offered throughout its rendition. Louise Carlton sang the solo part with good voice and assurance.

Perhaps the most pretentious work given during the afternoon was "Pan" by David Stanley Smith, which received its first Chicago hearing at this concert. Its production enlists the services of the unique combination of soprano soloist and oboe and Miss Charlotte Bergh and Mr. Alfred Barthel were chosen to take those parts. The music as well as the words are weird in content yet immensely interesting and the chorus sang it in grand style. Miss Bergh possesses a voice of pleasing quality and well produced. Her solo portion aided much in making the number effective and enjoyable.

Mr. Barthel is one of the few virtuoso with the oboe and he proved that this instrument can be used with great effectiveness with solo voice or chorus. "Spring's Greeting," Koch; "Sigh No More, Ladies," Foote; "I'm Wearing Awa," Foote, and "The Year's at the Spring," Beach, formed a group which closed the program. The Foote numbers were especially beautiful and much enjoyed. Mrs. Beach's well known song was given an inspiring and finished rendition and had to be repeated.

Mr. Saxby, a pupil of Ludwig Becker, played two movements from a Vieuxtemps

"Concerto" in a style which stamps him as a violinist who should be heard much in the near future and the audience demanded an encore to his program. Miss Chinlund, a pupil of Clare Osborne Reed, was also quite successful with her group of piano solos, which included compositions by Haensel, Sinding and Rubinstein. She also was compelled to add an extra number.

Mr. Hill furnished very musical and sympathetic accompaniments throughout the afternoon. H. M. B.

BALLMANN'S ORCHESTRA

As the series of concerts draw near the close, there isn't any indication that people are tired of the musical treats that Mr. Ballmann has offered. The program of Sunday, February 28, was international in character and thoroughly enjoyable. The program opened with excerpts from "Haensel and Gretel," Humperdinck, played in a very enjoyable manner. The Strauss number, "Tales from the Vienna Woods," and a march, "Eilenberg," were received with much enthusiasm. Mr. Ballmann's reading



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of the "Peer Gynt" Suite, Grieg, was excellent, and Soedermann's "Wedding March" was well liked.

The "Suite of American Melodies," Herbert, were given with a patriotic spirit, drawing forth applause that should be very gratifying to Mr. Ballmann and the orchestra. The overture, "William Tell," Rossini, was given a musicianly and effective presentation.

The soloists of the afternoon were Elsa Staud Denton, contralto, and Gustav Hoffman, cellist. Mme. Denton offered as her first group numbers by Schumann, Verdi, and Becker. She made a deep impression by her splendid presentations of "Strida la Vampa" and "Fruehlingszeit." She has a voice of good range and quality and a very pleasing stage presence.

Mrs. Denton gave for her second group a cycle of German folk songs with great expressiveness and a good understanding. She was given a cordial reception and her singing won her much applause. Mr. Hoffman played the Popper-Hoffmann "Sarabande and Gavotte," and "Masked Ball" scene, Arlequin. His rendition of the first number found him at his best. H. W. P.

Tonqui—Mrs. Tonqui, soprano, a pupil of the Hinshaw Conservatory, sang Craig's "Pilgrim's Message" at the Austin M. E. Church last Sunday with much success.

BALATKA ACADEMY OF MUSICAL ART PRESENTS PUPILS IN RECITAL

If the Balatka Academy of Musical Art in the Auditorium continues along its present flourishing road and there is every reason to believe it will, Anna H. Balatka, the directress, will have to seek a new hall in which to present the recitals. On Saturday night, February 27, the Auditorium Recital Hall, which is rarely if ever filled for any affair, was packed when the program opened at 8:15. Many people came after that and had to be turned away. This is quite a remarkable fact and most worthy of mention.

The public work of the pupils on this occasion from each department far surpasses that heard about one year ago. Not only are the numbers offered, up to a much higher standard, but there is better stage deportment noticeable and a greater sincerity in the work at hand on the part of all concerned. The program of Saturday night was altogether too long for any detailed mention on the work of each pupil. Much interest centered about Haydn's "Toy Symphony," which started the evening's activities. Mr. Albert Green, head of the violin department, had this in charge and the orchestra of toy instruments which he assembled brought great delight to the vast audience. The ensemble class also under Mr. Green's direction closed the program with a well played number. Bernard Salzburg, Ruth Cohen, Elizabeth Green, and Evelyn Morrow were pupils who gave well played violin numbers, for which Mr. Green as well as the pupils deserve praise.

Miss Balatka, who is teaching one of the largest piano classes in the city, was well represented by a number of her pupils. Helen Keefe and Samuel Feder played a piano duet in fine style. Viola Ernst, Marion Cannoy, Monroe Bowman, Irene Daniel, May Hornbeck, Rosalie Barth, Alice Morrow, Dorothy Cohen and Erhardt Bergstrasser all played with skill and thorough understanding and received in addition to very enthusiastic applause from the audience many beautiful bouquets of flowers.

Miss Charlotte Noelle, soprano, and pupil of Ella Bachman, displayed a very pleasing quality of voice and good musicianship in two well chosen solos.

Lois Rehm and Dorothy Symons, pupils of Anna Parker Saylor, were heard in a recitation which brought a variety and added pleasure to the auditors. Mrs. Saylor has written a very effective sketch which enlists the services of two readers and the little Misses Rehm and Symons, who were dressed to fit the parts, presented it in a very pleasing manner. We indeed will be glad to hear its repetition.

Alice Lippert, Anna Kane, Agnes Doolcy, Irene Morris, Elcanor Griese, Edna Nicklas, Iris Kingsley, William Lang and Lottie Krause were also heard during the evening.

Helen Hazen Morgan, teacher of whistling, gave two whistling solos, and Lottie Krause, Clara Bing and Carl Weiss furnished the accompaniments.

The next concert by this school will be given on Wednesday evening, March 31, by members of the faculty. H. M. D.

Webster—Marian Coryell Webster's "When Day Is Done" was sung with great success by the Orpheus Glee Club in a concert at Gary last week.

MENDELSSOHN CLUB CONCERT

An audience keenly appreciative of all that was done on the stage and one also which in itself must have been an inspiration to the singers was in attendance at Orchestra Hall on Thursday evening last, when the Mendelssohn Club gave a splendid program of concerted numbers and was particularly happy in its choice of a soloist also—Miss Florence Hinkle being a great favorite in the concert rooms of Chicago.

The complete list of songs given was printed in Music News last week and it



WILLIAM LESTER

need not here be repeated. Suffice it to say that, as always, Mr. Wild had found many novel and many very beautiful compositions to present and the club sang them with splendid virility and much musical beauty.

Two songs by William Lester, of Chicago, formed one of the most interesting divisions of the program and served again to prove that in this young composer Chicago has one of whom it may well be proud. "The Northland," "Ghosts" and "A Song of Joy" were the titles used by Mr. Lester, the texts being in every case thoroughly worthy and the musical settings full of authority as well as original charm.

Horatio Parker's "Valentine" and A. H. Brewer's comical "Alexander" had to be repeated. "A Toast" (to women), by William G. Hammond, proved to be of exquisite quality and Chadwick's "Song of the Viking" was stirringly impressive.

"Omnipotence," by Frederick Stevenson, of California (the work dedicated to Harrison Wild and the Mendelssohn Club), is a magnificent setting of sacred text, such indeed as to prove a notable and a most agreeable contrast to the monstrous "Forty-seventh Psalm" of Schmitt used by the Apollo Club recently, and Max Filke's "Spring Night" was also well fitted to its mood and text and was admirably delivered by the club.

In both the Stevenson and the Filke

numbers Miss Hinkle sang incidental solos admirably and she gave also two solo groups which were models of elegance.

The German group was of extreme suavity and much well-controlled power, and in the second group Coleridge-Taylor's "Life and Death" proved so wonderful in the Hinkle singing that the audience was aroused to an enthusiasm which has been witnessed but seldom this season. C. E. W.

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RECITAL IN EVANSTON

Miss Edith Maldwyn Jones, mezzo-contralto, gave a recital in Music Hall of Northwestern University School of Music, Evanston, on Thursday evening, February 25.

Miss Jones is soloist at the First Presbyterian Church of Lake Forest and has also been filling many concert engagements recently.

She is a professional pupil of Walter Allen Stults. Her voice is one of unusual beauty, and her excellent method of using it makes her a very satisfactory singer.

The program opened with the aria "Si, tra i ceppi," from the opera "Bernice" (Handel), and it was delivered in entirely artistic manner.

"Schöne Wiege meiner Leiden" (Schumann), "Volksliedchen" (Schumann), "Die Lorelei" (Liszt) and "Lenz" (Hildach) were given as the second number and served to display the singer's splendid interpretative ability.

Next came "Adieu, Forêts," from "Jeanne d'Arc," presented with true dramatic fervor.

The novelty of the evening for the audience was the group of Welsh folk songs—"Dafydd y Garreg Wen" (David of the white rock), "Tra Bo Dau" (Wherever hearts are true), "Yn Nyffryn Clwyd" (The vale of Clwyd) and "Codiad yr hedydd" (The rising of the lark).

Welsh being Miss Jones' native language, it is needless to say that her singing of these songs was a tremendous success, and the audience demanded an encore before allowing the singer to proceed to the last number on the program.

The last number included:

Apple Blossoms	Lester
Melissande in the Wood	Goetz
Candle Lightin' Time	Coleridge-Taylor
June	William Spencer Johnson
I Hear a Thrush at Eve	Cadman
Call Me No More	Cadman

The singing of these only strengthened the fine impression already made. This young singer is an artist.

She is well equipped vocally, and her voice "appeals." Sympathy and sincerity characterize her work at all times.

Miss Aline McQuillen, who presided at the piano, proved herself to be an able accompanist. C. E. W.

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Pillsbury—Sunday afternoon at 3.30, March 7, Agnes Hope Pillsbury will give a concert at Sherman Park under the auspices of the Civic Music Association. Marion Green will be the assisting artist.

POPULAR CLASSICAL CONCERT

The second of the Monday afternoon series of popular classical concerts at the Fine Arts Theater was given this week to a goodly attendance and such enthusiastic endorsement as to prove the movement to be one entirely in accord with the wishes of the public.

The soloists were three in number—Cora M. Libberton, soprano; William Beard, baritone, and James Whittaker, pianist.

The work of the last named was recently reviewed and again on Monday it was found to possess artistic elements.

Mrs. Libberton was, at this time, far from being well, but managed to conceal the traces of her cold very skillfully.

Her first group contained three Wolf songs—"Faden," "Knabe und Veilschen" and "Selig mit blutendem Herzen"—all beautiful songs and delivered by Mrs. Libberton with potent charm. She used a light and suave quality of tone—very full of intensity, however, and wholly effective.

For her second group she gave two of the songs from the Woodforde-Finden suite, "Stars of the Desert," i. e., "The Rice Under Water," and "You Are All That Is Lovely and Light," these being love songs of utter charm and much musical intent.

They were sung with great buoyancy and also a never-failing sweetness of quality which is always an asset of Mrs. Libberton's voice. The last item in her list was "To Kew in Lilac Time," a wonderful little song which suits Mrs. Libberton to perfection.

There is more than a hint of coloratura in her voice and the little rushes and ripples, the musical ebb and flow of this dainty song, were negotiated with great skill and charming effect.

Mr. Beard is always dependable and always musically eloquent—his enunciation is a never-failing joy and his intelligence guides him always to forceful and effective interpretation. "Droop Not, Young Lover" (Handel), "When Love Is Kind" and "I Heard the Gull" (folk songs) were given with classic simplicity of style, and Schubert's "The Hunter" introduced a very perceptible flavor of virtuosity.

"Illumination," a song by M. Hartmann, now in Washington, proved to be thoroughly worthy of a place on the program, and the careful reading accorded by Mr. Beard. Gena Branscombe's "The Morning Wind" was a gay bit, and two of the Carpenter songs were given an exceptionally effective reading. C. E. W.

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A Unique Program—Julie Manierre, Edith Clyde, harpist, and Charles Rouse are preparing programs of rare and beautiful old Scotch, Irish, English and French folk songs and some old French operettas that were popular at the French court in the days of the Trianon. These programs and operettas will be given in appropriate costumes of the various periods.

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GUILD FESTIVAL SERVICES AT NEW FIRST CONGREGATIONAL CHURCH

It's all right, Brother Watt, and I'll "write up my own show," as you say I must, only I shall have to do it unconventionally and in my own way. I know that Bailey was two-stepping out in the far west, and that Porter was waltzing around the south side, all trying to cover everything that was uttering itself musically on Thursday and Friday of last week, so I forgive you for leaving me to speak my piece alone.

Come to think of it, I don't know who could write better about the affairs, for I am in pretty close touch with the musical activities at the New First Congregational Church. You see, I've been playing that organ for ten years, and when we pitched on the last week in this February as the date when the Guild brethren and sisters would play at the customary Guild services, the dates fell close to that tenth anniversary. When I told Mr. Smith and the choirs of this fact they set in to help the whole celebration, and Mr. Hyde, the chairman of the services committee, chose for me six of the choicest players in the Guild, and Mrs. Corlew-Smith came back to her old place in the quartet to add that much more to the interest. Then the business committees put all the machinery in motion to notify the people on the mailing list of the festivals, and they came and filled the church both evenings.

On Thursday evening Mr. John W. Norton was the first player. If I speak of him as "scholarly" I don't mean that he is severe and spectacled, but that his playing is serene, reserved, earnest, dignified and unaffected and permeated with a virile manliness that makes it take hold and grip any one who finds in these qualities the highest ideals. He chose Handel's "Occasional Overture" and as my organ is of noble calibre, the music sounded out richly and convincingly.

Miss Alice Deal was the second player and I was delighted to have her select the Jensen "Bridal Song" as arranged by S. P. Warren. She did a graceful thing to use it, for young people do wisely to appreciate those who meant much to their day, as surely S. P. Warren did. She played it charmingly, with a certain arch daintiness that made it lovable. She contrasted this with a simply stunning delicacy of the Crawford "Toccata," dashing off its brilliant phrases with the neatest sort of clarity, and embellishing it with numberless bits of colorful decoration and playing the big resounding finale with over-running enthusiasm.

I was particularly glad to welcome Mr. Arthur Randolph Fraser, who is a newcomer and at Grace Church, Oak Park. He is sponsored by Mr. Wild and is brimful of ability, youth and abounding freshness and vitality. If these get away with him at times it is no sin. When he sent me his numbers I was pleased beyond measure to find them to be excerpts from James H. Rogers' "Sonata," for the composer is an old time friend, and I had put down for the quartet to sing, an anthem which Mr. Rogers had written and dedicated to me. Mr. Fraser did the two movements beautifully—in fact, I am constrained to repeat a statement I made once before, that he is

a beautiful player. He has warmth and impulse, power and studied sense of light and shade and, surrounding it all, a temperamental fervor that is potent.

On Friday night Mrs. Katherine Howard Ward played Mr. Rossetter Cole's "Rhapsodie," which is seen on recital programs with such frequency, that Mr. Cole is to be justified in a quiet conviction that he has added something acceptable to organ literature. Mrs. Ward does everything with superb poise and a spontaneity that gets hold of and interests everyone who comes under her influence. There is a distinctive bigness and ardor in her methods—purposeful and broad-minded they are, and illuminated by a desire to mean something in every note and phrase, not only of the music she uses, but in those notes and phrases which make daily life.

As Mr. Fraser was the newcomer to be welcomed, so Mr. A. F. McCarrell represented the older generation. I never felt greater pleasure than in welcoming this man who has played for the Second Presbyterian Church so long that my decade seemed scanty, and whose service has meant so much that there is no real way of measuring it, or in honoring him. He showed his broad gauge outlook by using the work of one of the younger generation of writers for organ—the "Sunset" and "Thanksgiving" of Clifford Demarest, and they were given with such unhesitating ease and authority that they became moments of invigoration.

Mr. Hugo Goodwin was the last player using a movement from a Widor "Sonata," the mystical, half-veiled "Moonlight" of Karg-Elert, and Shelley's scintillant "Toccata." He was almost the last word on agility, deftness, speed and vitality, infusing into the "Toccata" a momentum that was irresistible and bewildering. Although my organ is not modern in its appliances for bewitching registration, Mr. Goodwin was clever enough to devise all sorts of means by which to enhance the illusory character of the Karg-Elert, and he made of it a something of weaving, shimmering, fantastic beauty.

Mrs. Corlew-Smith submits to a species of adoration when she sings for us. It does not hurt her, and it helps her to sing all the better. Therefore, the Bizet "Agnus Dei" received at her hands a beautiful interpretation and her voice was in prime condition to meet its requirements. Mrs. Roscoe King played the piano part excellently, and Mr. King gave to the obligato all that could be asked of sympathy and enrichment. He is a versatile musician, for he did the bass solo in the "Gloria" from the Gounod "Saint Cecilia" mass, with the finest sort of unction and contrast as well as being a tower of strength in the quartet, With Miss Lucy Hartman, another tower, and Mr. Smith who, with Mrs. Smith made up the quartet, the Rogers "Day of Praise" had a more than nice hearing. In the ensemble responses, Ivanoff's "Bless the Lord" and Stainer's "Sevenfold," there was the expected beauty of blend and the rare

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pianissimos and crescendos for which this quartet has made for itself a good name.

The choirs were 150 strong and sang the "Gloria," "Sanctus" and "Benedictus" from the Gounod Mass. On Thursday night everything was not quite at its best, but on Friday a spirit got into the loft that was exhilarating. Those lovely floating chords which open the "Gloria" were almost intangible in their elusive sweetness, and there was a deep pathos in the appeals of the "Miserere," as well as a triumphant burst of sound that magnified itself in the "Father Omnipotent," and a mighty splendor in the final "Amen."

Dr. Leon Jones, a tenor with a light lyric voice, sang the "Qui Tollis." His tones fitted the pathetic phrases to a nicety, but Mrs. Smidt has made the "Sanctus" peculiarly her own at this church. She sings it with rare mood, a sort of reverent approach to the Holy of Holies, which makes it the keynote on which is to be built that overwhelming climax that makes this number monumental in its power to exalt and compel. I grant readily that Gounod was theatrical in his way of devising and developing. He would not have been a Frenchman if he had not been so. But he knew what was effective and proceeded to build something in 1851 that holds its own more firmly in these days than ever. Whenever an ecstatic moment is desired—and they are still desired and enjoyed—this "Sanctus" is apt to be chosen to supply it. Its complement is the almost monotone-like "Benedictus," so devotional in spirit and tone that the words need not be uttered to reveal its meaning.

Mr. H. Augustine Smith leads these choirs. He has brought them to so unusual a state of finish that comparisons are made at times. But comparisons or statements do not make facts. These latter are to be found in the unique growth and arrangement of the forces, and the astonishing amalgamation of varied interests in a virile and uplifting whole. For instance, Mr. Smith sings tenor in the quartet and I direct that. He obeys me implicitly—never turns a hair or winks an eyelash at anything I ask him to do. In turn I play the organ for him and I n. t. a. h. o. w. a. e. at anything he tells me to do. The surrender to the ensemble is as remarkable throughout the groups and there is now a blending, a massing, a solidity that is making tradition for that choir loft. Into Mr. Smith's recent work there has come a new poise and surety, a positiveness of tread that is authoritative, because it is built on experience as well as study and preparation.

And as a final touch there was a flocking from all the corners of the gallery, of representatives from the five choirs with arms filled with books for the ten-year-old organist. And it fell about that the usually garrulous man became like Uncle Cy in the "Old Homestead," who said that whenever he tried to propose to Aunt Cynthia he "allus choked up"—and so the man said never a word!

ALBERT COTSWORTH.

CHICAGO LITTLE THEATER

The meteoric success of the Little Theater puppets in "The Decluded Dragon" has been such that the Saturday morning tickets are being sold three weeks in advance and the demand has been so great that Wednesday afternoon performances will be given at 4 o'clock (to enable children to come), beginning Wednesday afternoon, March 10.

The run of "The Philanderer" has again been extended, and began its tenth week at the "Little" last Tuesday evening.

Senor Manuel Mora, Spanish tenor, and Mr. Glenn Dillard Gunn will be the Little Theater's guests of honor on Sunday afternoon, March 7, from 5 to 7 o'clock. Senor Mora has very kindly consented to sing, and will be accompanied by Mr. Gunn. Senor Mora comes to America with the enthusiastic approval of the London Mail Gazette, the Leicester Guardian, the Il Resto del Carlino of Bologna, Italy, the La Perseveranza of Milan, and numerous other representative presses and Chicago musical circles are fortunate in having him here permanently.

h h h

It is very easy to understand why "The Philanderer" has had such a splendid run at the Little Theater and why it is still continued though it was announced for withdrawal some time ago.

In this wonderful play by Shaw, both Mr. and Mrs. Maurice Browne have found parts which suit them absolutely and which they play in a manner to bring unbounded delight to all who may see them.

Mr. Browne, particularly, is fitted to a nicety in his part and gives a portrayal of it which might well serve as an object lesson to every young actor in the country.

Other plays must be put on at the Little Theater shortly, but "The Philanderer" could be continued indefinitely to an unbroken succession of good audiences in all probability.

C. E. W.

MR. NEUMANN'S ANNOUNCEMENTS

Mr. Josef Hofmann, pianist, will make his only recital appearance in Chicago next Sunday afternoon, March 7, at Orchestra Hall, under the direction of F. Wight Neumann. The program is as follows:

Aufschwung	
Warum	
In der Nacht	
Vogel als Prophet	
Contrabandist (Transcript Tausig)	Schumann
Fantasia, C major (three parts)	
Etudes—	
C sharp minor	
A flat major	
D flat major	
G flat major	Chopin
Impromptu, F sharp major	
Valse, E flat major	
Nocturne, C minor	
Scherzo, C sharp minor	
Fileuse Pensive, Op. 10	Ganz
Rustic Danse, Op. 24	Ganz
East and West	
Le Sanctuaire	Dvorsky
Penguin	
Rhapsodie No. XII	Liszt

The other March recitals under the management of F. Wight Neumann are a song recital by Mme. Julia Culp, Sunday afternoon, March 14, at the Illinois Theater, and the third and last Kneisel Quartet concert, with Rudolph Ganz, the popular Swiss pianist, as assisting artist.

MRS. CHARLES L. KRUM

Some of the recent engagements of the professional pupils of Mrs. Krum, one of the busiest teachers in the city: Lillian White-Frcyn will be the soloist at the Sunday evening concert at the Liberal Church in Englewood March 7.

Miss Klea Orschel, mezzo-soprano, will give the musical program at B'nai Sholem Temple, Fifty-third street and Michigan avenue, Tuesday, March 2.

Mrs. Mabel Nevin Schoolfield will give a program at the Fullerton avenue Presbyterian in Scotch costume March 9.

Among the numbers that will be of special interest is her own cousin's song, "When the Kye Came Home," Nevin.

Mrs. Frederick Lewis will furnish the accompaniments.

BUSH CONSERVATORY NOTES

On Friday evening, March 5, a students' recital will be given at the Bush Conservatory for the pupils of the vocal, violin and piano will take part.

On Thursday afternoons at 3:30 p. m., Mr. Harold von Mickwitz artist students' interpretation class is held.

Mr. Joe Wynne, pupil of Mr. Harold von Mickwitz, is at present on a concert tour through the southwest, where he is scoring great success. This young artist, who possesses a phenomenal technique and virtuosity, is rapidly coming to the front.

Read—John T. Read, bass-baritone; Lillian French-Read, soprano, and Dorris Carter, pianist, gave a recital before the La Grange Woman's Club March 2.

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Chicago Representative, 7th Floor Republic Bldg., State and Adams Sts.

Rouse—Charles Rouse sang the baritone solos in Moore's "Darkest Hour," which was given under John Allan Richardson's direction by St. Paul's Episcopal Choir last Sunday afternoon, February 28.

MARGARET LESTER

Margaret Lester, soprano, pupil of Sandor S. Radanovits, assisted by William Lester, accompanist, will give the following program at 516 Fine Arts Building, Thursday evening, March 11:

Deh vieni non tardar ("Marriage of Figaro").....	Mozart
Der Nussbaum.....	
Du bist wie eine Blume.....	Schumann
Frühlingsnacht.....	
L'Esclave.....	Lalo
Chant Hindou.....	Bemberg
Romance.....	Debussy
L'Heure exquise.....	Hahn
Ouvre tes yeux bleus.....	Massenet
Mifanwy.....	Foerster
Rose Kissed Me Today.....	Harling
Retreat.....	La Forge
Blackbirds' Song.....	Cyril Scott
Lullaby.....	Cyril Scott
Umbra.....	
It Was Not in the Winter.....	
A Vagabond's Song.....	(in mss.) Wm. Lester
When I Am Dead, My Dearest.....	
A June Song.....	

MISS LUCY J. HARTMAN

With Elgin Choral Society, L. A. Torrens, Director

Miss Lucy J. Hartman is a contralto of rare beauty. Miss Hartman had no difficulty in filling that big church with her beautiful melodious tones which reminded one of the beautiful soft notes of the blackbird. In fact, the blackbird is often referred to as the contralto of nature. Miss Hartman did herself justice in the aria, "But the Lord Is Mindful of His Own." She has a very charming manner and poise.—Elgin Daily News.

Miss Lucy J. Hartman, contralto, exhibited a voice of uncommon sweetness, pleasing particularly with the song of Channon's "My Love Is Not There." Two German numbers were a diversion enjoyed.—Elgin Daily Courier.—(Advertisement.)

Estella Neuhaus is an artist of rare ability.
—New York Herald.

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—Los Angeles Times.

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FLORENCE LE CLAIRE

The following piano program will be given by Miss Florence Le Claire at Central Music Hall, 64 East Van Buren street,



FLORENCE LE CLAIRE

under the direction of Miss J. E. Allen, on Sunday afternoon, March 14, at 3:30:

Prelude from English Suite III.....	Bach
Sonata A flat, Op. 26.....	Beethoven
Andante con Variazione.....	
Scherzo.....	
Marcia Funebre.....	
Allegro.....	
Fantasia Impromptu.....	Chopin
Nocturne F sharp, Major.....	Chopin
Scherzo B flat, Minor.....	Chopin
Witches Dance.....	MacDowell
In Autumn.....	Moszkowski
March of the Dwarfs.....	Grieg
Dance of the Gnomes.....	Liszt

ERIC DE LAMARTER'S CANTATA

"The Testimony of St. John" Presented at the Fourth Presbyterian

Sunday, February 28, Mr. De Lamarter's cantata, "The Testimony of St. John," was presented at the regular monthly musical services, only the last portion being heard by this writer, because of many other things to attend.

Mr. De Lamarter has written many things that are worth while and, judging from the short portion heard and the commendatory statements from those who heard the entire composition presented on this occasion, it should gain a permanent place in repertoires of the many choirs and choral societies. A repetition will be awaited with much interest and it is sincerely hoped that it will be in the near future.

The members of the quartet are Ruby De Lamarter, soprano; Emily Louise Stretch, contralto; Lemuel Kilby, baritone, and Sherman B. Orwig, tenor.

The choir did some splendid hymn singing and gave an excellent rendition of the Bortnyanski "Cherubim Song." Mr. De Lamarter gave Bach's "Concerto in A Minor" an authoritative reading that was very enjoyable and musicianly. H. W. P.

SUNDAY ORCHESTRA CONCERT IN EVANSTON

The interest in the orchestra concerts continues to increase and, if one may judge from the splendid crowds within and without the theater, a larger building will have to be secured to care for the music-hungry people who are seeking admission, for the building was filled and nearly three hundred people turned away.

The program opened with the overture "Figaro's Marriage," by Mozart. The small orchestra brings out many new beauties in many of the programed numbers, and this presentation was no exception.

"Traumerei" (Schumann), always a popular favorite with the public, was played with a fine quality and color of tone that was very satisfying. The Dvorak "Humoreske" was delightful and was received with much enthusiasm. Mme. Marie Yahr, contralto, was the soloist of the evening, singing in her first group songs by Ross, Bohm and Protheroe. "Dawn in the Desert" was well done. "Silent as Night" found Mrs. Yahr at her best, in the first group. "The Year's at the Spring" (Protheroe), "His Lullaby" (Bond) and "The Eagle" (Grant-Schaefer) comprised the second group. "His Lullaby" was given a good interpretation, as was "The Eagle" (Tosti). "Good-Bye," given by Mme. Yahr as an encore, won her much merited applause. The second half of the orchestra program was directed by Mr. George Dasch, who had been announced previously but for various reasons could not appear until this, the third of the series. "Two Spanish Dances" (Moszkowski) were delightfully rendered, and the "Liebesfreud" (Kreisler) with its flowing melody and rhythms. Excerpts from "Faust" (Gounod), the Bizet "Minuet" and "Farandole," from "L'Arlesienne Suite" were the final numbers of the orchestra, played in a very pleasing and noteworthy manner. Mr. Dasch, at the leader's stand, added much to the interest of the evening's program. H. W. P.

Kimball Hall—Miss Zefer Algots, pianist, assisted by Mrs. Marie Sidenius Zendt, soprano, will give a recital at Kimball Hall on Tuesday evening, March 8.

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522 Fine Arts Bldg. CHICAGO

CEDRIC W. LEMONT

Mr. Lemont, whose successful playing of his own compositions was noted in a recent issue of Music News is teacher of composition at the Spry Music School.

There is no study more fascinating than that of musical composition, and nothing can give greater satisfaction to the student than that of being able to create something that is all his own. If this were more fully realized a larger number of the musically inclined would take up this most interesting study. Not every student has the time or talent to write in the larger musical forms, but there are many students who,



CEDRIC W. LEMONT

if given proper guidance, could write and find sale for songs, piano pieces and kindred musical forms.

Believing that many former piano students who are no longer keeping up their study would enjoy playing four and eight-hand piano music, Mr. Lemont will conduct a class for such pianists on Wednesdays at the Spry Music School. There will be no charge for this class other than the cost of the music used. Applicants should be able to read at sight music as difficult as the Mozart sonatas.

TRINITY CHURCH

Sunday, March 7, at 4 o'clock the united choirs (150 voices) of the Christ Church of Woodlawn, Church of the Redeemer, Hyde Park, and Trinity Church will give Stainer's "Crucifixion" at the Trinity Church. Mr. Irving C. Hancock will play the service. The soloists will be Arthur Scott, tenor, Raymond Gifford, baritone, Ben F. Lewis, bass.

Gale—Mrs. Permelia Newby Gale has been engaged as soloist for the next concert of the Marshall Field Choral Society, the date being April 15, and the place, Orchestra Hall.

Oak Park—At Grace Church, Oak Park, on next Sunday at 4:30, Mr. Arthur Randolph Fraser will present his choir in "Galia," the soloist being Ethel Geistweir Benedict.

CALVARY CHORAL CLUB

The Calvary Choral Club, numbering sixty-five voices, Milton R. Harris, director, gave a concert at the Calvary Presbyterian Church Friday evening, February 26. Miss Laura D. Earnist, soprano; H. C. Carothers, baritone; Emil Nissen, tenor, and Miss Helen Gallup, pianist.

The chorus is doing some splendid singing, under the direction of Mr. Harris. He has an exceptionally large number of good voices in the chorus, and their work was very commendable.

The program opened with Anderton's cantata, "The Wreck of the Hesperus." The three solo parts were taken by Miss Earnist and Messrs. Carothers and Nissen. This cantata isn't the most grateful one, from any standpoint, but it was given with fine spirit. The "Soldiers' Chorus" from "Faust" (Gounod) was given a rousing rendition. "Silent Night" (Becker) was a fine example of splendid choral singing, as was "O Light of Love" (Pinsuti).

"The Rosary" (Nevin) was redemanded, and it lost nothing by the repetition. Miss

"Genuine Singing Bass"

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—Chicago Daily News.

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CHICAGO

Earnist, the regular soloist at the church, gave numbers by Hawley, Speaks and Saint-Saens. She has a voice of good range and quality, and she used it to a fine advantage in her various numbers. "To You" and "Spring's Awakening" were fine examples of lyric singing. The Saint-Saens aria was rendered with a fine regard for its musical values and made a deep impression and won her much sincere applause.

Mr. Carothers' voice is of good quality and range, and with continued study he should do much with it. He was heard with much pleasure in numbers by Damrosch, Huhn, and "All Thro' the Night." The program closed with presentations of Emerson's "Star of Descending Night" and Fanning's "Song of the Vikings." Miss Helen M. Gallup presided at the piano throughout the evening, furnishing accompaniments that were musicianly, sympathetic and all that could be desired, both in the solos or chorus accompaniments.

H. W. P.

THIRD CHAMBER MUSIC CONCERT

The Society for the Uplift of Chamber Music on the West Side, on the occasion of their third concert, presented for the first time in Chicago Fibich's String Quartet, Op. 8, a work of the utmost beauty and variety, in which the Dvorak Quartet (Messrs. George Hrusa, first violin; Melvin Martinson, second violin; Albert Belsan, viola, and A. V. Cerny, violoncello) found excellent opportunity for displaying their concerted talents, the beautiful quality of the blended tones being one of the greatest of the many delights in this great work. It was most interestingly prefaced by Dr. J. Talaba Vojan's resume of the sad career of that world-shunning genius, Zdenko Fibich, of whom America knows but little, who from out keen suffering and struggling evolved music of undying beauty and worth—beautiful flowers springing forth from the rough, hard ground of adversity, to gladden and rejoice the soul with their immortal perfections. Those artists par excellence, Mr. and Mrs. Herbert Butler, of the American Conservatory, journeyed out west to generously give of their fine repertoire and, in Tor Aulin's original "Toccata," Dvorak's magnificent "Slavonic Fantasie" and the very powerful "Ballade" by Moszkowski, Mr. Butler displayed the polished ease, perfect style, mellowness of tone and depth of temperament which distinguish him. The remarkably fine accompaniments played by Mrs. Butler were an equal delight.

Mme. Louise Topinka has a fine, clear, powerful soprano voice, and also scored success with her very dramatic rendering of the wonderful aria from Smetana's "Bartered Bride." Miss Myrtle Greene proved herself a most accomplished and attractive young pianist.

The Dvorak Quartet presented for the first time a very melodious, well-constructed "Menuet," for strings, by George Hrusa which entirely deserved the double encore, as being another of the very sterling compositions of this true artist.

It is exceedingly pleasant to note how greatly appreciated are the unmercenary efforts of this society, and the interested frequenters are expressing great hopes that these concerts will become a permanent thing in future seasons; not pass as a bright and brief pleasure with the last of the present series, at which, on Sunday, March 7, at Stiles' Hall, the Dvorak Quintet will give the Schumann "Piano Quintet" and Misses Jadwiga Dombek, contralto; Florence Forst, piano, and Mr. Grant Hadley, baritone, will be the soloists.

AGNES BELDON.

Illinois College—The Illinois College of Music, 2831 Washington boulevard, will give the twentieth students' recital of this season and at this time the medals will be given to those who have worked for them. The following students will give the program: Dorothy Denman, Francis McMaster, Ethel Seavey, Anna Wedemeyer, Elizabeth Pearn, Hilda Miller, William Learn, Shirley Stetler, Ada Markson, Lucille Linneman, Myrtle Reuschell, George Hahn, Roland Stetler.

On next Friday evening, March 12, the college will give a concert at the Garfield Park M. E. Church, corner Kedzie avenue and Walnut street.

The Minneapolis Symphony Orchestra Plays in Chicago

Chicago musicians owe a vote of thanks to Mr. Carl D. Kinsey for allowing them, once a year, the opportunity of hearing the Minneapolis Symphony Orchestra.

True, we hear plenty of symphony concerts and are so familiar with the entire repertoire that it is difficult to find any novelties for us, but, while this is undeniably the case, it is equally a fact that only very occasionally do we have the opportunity of seeing a really inspired conductor and hearing, under his baton, really poetic and colorful readings.

ing accorded the Rachmaninoff "Symphony, No. 2 (E Minor)," which was the greatest work of the program and was set forth in profoundly impressive style.

A strong picture was unfolded, a fine story was told and there was delivered a magnificent epitome of the possibilities of a great symphony orchestra when engaged in the reading of a master work.

The "Don Juan" Tone Poem, (Richard Strauss) showed Mr. Oberhoffer at his very best, for its overlay of color and its undercurrents of emotional intensity require the



EMIL OBERHOFFER

In short, we never get this except when Damrosch or Oberhoffer comes to town, for, fine as is our orchestra, wonderful in personnel and repertoire, it yet lacks a conductor who has personality or magnetism.

Comparisons are odious, of course, but one cannot refrain from expressing the opinion that, as between Oberhoffer and Damrosch, the former is very much in the lead, although Walter Damrosch is a wonderfully potential conductor and has an immense prestige in Chicago as elsewhere.

It is said that the personnel of the Minneapolis orchestra is improved this year, and indeed after hearing them on Sunday this seems a perfectly true statement but, after all, it is Oberhoffer that counts, for he is so all-compelling, so thoroughly colorful and electric that his men willingly give him of their best and so, spontaneously, each of his readings becomes a polished gem.

On Sunday afternoon Orchestra Hall was filled with the most distinguished audience of the season and there was expressed a profound admiration for the splendid read-

master hand in poesy and mood painting for their intelligent setting forth. These they received at the hands of this wonderful conductor and the work was therefore made a glowing picture, the reincarnation of an inspiration.

The Beethoven "Fidelio Overture" completed a list of works at once well balanced, highly colored, intensely musical and all-embracing as to musical moods and tenses.

Katherine Goodson, the soloist of the concert, is a great favorite in Chicago and her number (the Tchaikowsky B Minor Concerto) is also much liked.

Without possessing very much musical feeling, she yet has brilliant and serviceable technic, which, however, availed her but little in view of the fact that her piano (a Knabe) had a thoroughly strident tone and was, in all respects, exactly what a concert grand should not be.

The accompaniment provided for Miss Goodson was truly a beautiful model of what such work should be and again proved



Mr. Oberhoffer very alert in this sort of endeavor.

He senses so keenly and so accurately the soloist's every intention and he knows so thoroughly well how to provide light, shade and color that he was, on Sunday a perfect joy, for these qualities are all too rare in Orchestra Hall "Concerto" accompanying.

C. E. W.

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THE WOODLAWN WOMAN'S CLUB

On Thursday evening, February 25, the combined choruses of the Woodlawn, West End and River Forest Woman's Clubs, Mrs. Philemon B. Kohlsaat, director, and Miss Cora Higby, accompanist, assisted by Miss Mabel Helen Rogers, harpist, and Mr. Gustaf Holmquist, bass, were heard in a concert at the Woodlawn Masonic Temple. Miss Rogers, harpist, always a great favorite wherever she has appeared, gave a splendid reading of the Kovarovic "Fantasie," playing it with a fine regard for interpretative and tonal values.

The Tedeschi "Impromptu" and "Ballade" were especially well liked and were rendered in a manner that an encore was demanded and graciously granted.

Mr. Holmquist, bass, who is always heard with great pleasure, sang a varied list of songs. Haydn's "She Never Told Her Love" was very effective and a model of song interpretation. The recitative "I Rage, I Melt, I Burn" and the aria "O Ruddier Than the Cherry," by Handel, were given with an abandon and breadth of style that was very convincing. Mr. Holmquist, for his second group, sang numbers by Grant-Schaefer, Quilter and Hammond. "In an Old Fashioned Town" and "Recompense" were great favorites with the audience, and he sang them with great artistry.

The chorus, under the direction of Mrs. Kohlsaat, did many things that were commendable and enjoyable. They did their best singing in Gena Branscombe's "Moon-



MINNEAPOLIS SYMPHONY ORCHESTRA

light in Arcady" and Dvorak's "Songs My Mother Taught Me" and "Rockin' Time." There are many good voices in the chorus, and it is safe to predict that they should accomplish many things in the future.

The accompaniments for the entire program were in capable hands. Miss Pearl Cora Higby, who has appeared with fine success as soloist and accompanist on many of the musical programs, added much to the success of the program by her musically and sympathetic accompanying throughout the evening. H. W. P.

ORCHESTRAL PRIZE CONTEST

Chicago, February 10, 1915.

Mr. Glenn Dillard Gunn,
Fine Arts Bldg., Chicago.

Dear Mr. Gunn:

In the judgment of the committee of award, the following compositions are the best among those submitted under the terms of the competition:

1. Kolar—Suite Americana.
2. Lang—Symphony in C minor.
3. Berwald—Overture, "Walthari."

It is recommended that the \$500.00 be divided into two prizes of \$300.00 and \$200.00 to be awarded respectively to Kolar and Lang. In case the Kolar suite is ineligible from the fact that it has been published, and that therefore possibly has been performed, we recommend that the prize be divided evenly between Lang and Berwald.

Respectfully submitted,
FREDERICK STOCK,
TH. OTTERSTROEM,
ROSSETTER G. COLE.

Davis—Mr. Ernest J. Davis was soloist at the West Side Sunday Evening Club last Sunday, singing Gounod's "O Divine Redeemer." He sang also the solo portions from the St. Cecilia "Sanctus."

AT FULLERTON HALL

Two weeks ago, on very short notice and with practically no rehearsal, Mr. Alfred Kanberg went on at Fullerton Hall as a substitute in "Carmen" and saved the performance.

On last Sunday evening he appeared in "La Boheme," and not only duplicated his "Carmen" success but also proved himself a thorough artist and a great favorite with the Fullerton Hall clientele. His rendition of the famous "Narrative" was masterly and his singing in the fourth act duct was also admirable from every musical and interpretative standpoint.

Mr. Marion Green was the other artist of the program, singing in the duet with Mr. Kanberg and giving also the famous "Coat Song," which is always well received.

Miss Weber gave a most charming explanation of what constitutes the real "Bohemia" and was witty, bright and poetic in delineating this particular opera, bringing out all its most admirable points and deftly ignoring those few episodes which pass muster in "Bohemia" possibly but would hardly bear retailing to a Sunday night audience at Fullerton Hall. All the instrumental numbers were done with unusual care and finish, Musetta's Waltz particularly being so well liked that repetition was necessary.

Mixer—Mr. Charles Mitchell Mixer, violinist, appeared before the Connecticut branch of the Illinois Colony Club in the ballroom of the Auditorium Hotel Saturday, February 27, at 2 o'clock. Among the numbers played by Mr. Mixer were: "Cannonetta," by Friml; "Orientale," Cui; "The Swan," Saint-Saens, and Kreisler's "Tambourin Chinois." Mrs. Charles Orchard was the accompanist.

BUSH CONSERVATORY NOTES

Miss Lillian E. Wright, pupil of Charles W. Clark, and Miss Marietta Livengood, pupil of Mr. Guy Herbert Woodard of Bush Conservatory, appeared on program at the Clarke School Friday evening, February 26.

Mary Thomas, the ten-year-old violin virtuoso and pupil of Guy Herbert Woodard of Bush Conservatory, gave a program at the Armstrong School in Rogers Park Friday evening, February 26.

Mr. Charles W. Clark has just returned from his eastern trip and has resumed teaching again. His interpretation class met Saturday, February 27, at 2:30 p. m., as usual.

Miss Grace Stewart Potter, pianist, has been booked for a number of recitals in the following towns, beginning Monday, March 1: Decatur, Ill.; Rockford, Ill.; Madison, Wis.; St. Paul, Minn.; Minneapolis, Minn.; Dubuque, Ia.; Clinton, Ia.; Kansas City, Mo.; St. Louis, Mo.

Mr. Kenneth M. Bradley has just returned from his eastern lecture tour, where he has been re-engaged for a number of additional lectures, beginning March 1.

The School of Opera of Bush Conservatory conducted by Signor Attilio Parelli, holds its rehearsals Saturday afternoons at 4 p. m.

On Wednesday morning, March 3, at 10 a. m., Mr. Rowland E. Leach will give a lecture on "Instrumentalism" at the Bush Conservatory.

Violet Bourne, the wonderful child pianist and pupil of Mme. Julie Rive-King, scored such great success last Sunday at the Illinois Athletic Club that a return engagement has been arranged for.

Last Wednesday evening Miss Laura E. Williams, pupil of Mae Julia Riley of the Expression Department of Bush Conservatory, gave a very interesting reading of "Within the Law." Miss Williams held the interest of her audience throughout the entire program and reflected great credit on her teacher.

KURT WANIECK

Kurt Wanieck, pianist, and Mrs. Louise Hattstaedt-Winter will appear in joint recital Saturday afternoon, March 6, at Kimball Hall. Mr. Wanieck's program will include the Schumann "Sonata," Op. 22, and compositions by Liszt, MacDowell and modern French composers, and Mrs. Winter will sing selected modern French-German and American songs. The public recitals of the American Conservatory have never been more popular than the present season. At nearly every performance many people have to be turned away for lack of room.

RADANOVITS STUDIO RECITALS

A series of recitals that will be given by the pupils of Sandor S. Radanovits, at the recital room, 516 Fine Arts Building:

March 4—Warren Proctor, tenor.

March 11—Margaret Smith Lester, soprano.

March 18—Isabel Richardson, mezzo-soprano; Artur Platz, tenor.

March 25—Cardon V. Burnham, baritone.

April 1—Miss Hattie Mann, soprano; Mrs. Friend.

April 8—Mabel Daly, contralto.

People & Events

Alice Verlet

Music News on its cover page today presents a new picture of Miss Alice Verlet, the Belgian soprano, who is now touring in the United States.

Mlle. Verlet gave a very successful recital in New York City last week and has been received with great enthusiasm wherever she has appeared.

REESE R. REESE

Mr. Reese R. Reese of 201 Nixon Building, Pittsburgh, presented his students in a splendid program of songs and ballads on Monday and Tuesday evenings, February 22 and 23:

Twenty-five pupils appeared, as follows: Miss Ira Thomas, Miss Eva Page, Mr. V. A. Kirschler, Miss Georgia Gueptner, Miss Martha Jones, Miss Ella Philson, Mrs. Donne Little Grier, Mr. Robert Davis, Mrs. William Bennett, Mrs. E. A. Brunner, Miss Margaret Page, Mr. Frank Walters, Mrs. George Jones, Miss Irma McCall, Mrs. Mary Reese Wilson, Miss Blanch Evans, Mr. Stanley Howell, Miss Gwladys Thomas, Mr. Howard Evans, Miss Burna Ferguson, Mrs. Mary Reese Wilson, Miss Selena Gularski, Mr. Stanley Howell, Miss Ira J. Thomas, Miss Mariam Stauff.

GRANT-SCHAEFER'S RECENTLY PUBLISHED SONGS

Three Scotch songs, "Lullaby of an Infant Chief," "Young Colin" and "For the Sake o' Somebody" (A. P. Schmidt, Boston), in high and low keys, are among the best things done by Grant-Schaefer. The first of these has already appeared on the programs of Christine Miller, and as they become known will doubtless be used extensively.

"From an Old Garden" is a graceful setting of Frank Dempster Sherman's well-known poem, and consists of a simple rhythmic melody with a piano accompaniment which is gratefully easy. Teachers will welcome this song as a useful addition to their teaching material. Published in high and low keys, and of limited range.

HAZEL HUNTLEY

Some recent press comment upon Miss Huntley's singing:

Miss Hazel Huntley, contralto, of Chicago, and Miss Katherine Frazier, harpist, of Albany, N. Y., gave a concert at the high school auditorium, under the auspices of the Berkshire Music School, that was worth hearing. Miss Huntley has a contralto voice of rare sweetness and power, and wins her audience by her charm of manner and entire unaffectedness, as well as for the smoothness and ease so satisfying to an audience.—Pittsfield (Mass.) Press. (Advertisement.)

Durno—Another pupil of Jeannette Durno who is having much success in her teaching is Isabel Breyer. Some of her pupils who will appear at a recital on Friday, February 26, are Eva Logie, Jane Cardwell, Thora Enney, Alice Fischer, Helen Peterson, Mary Chany, Clarence Kautz, Natalie Rasmussen, Mrs. Teucher, Ruth Logie, Mildred Miller, Esther Anderson, Alma Metz and Jessie Stewart.

JENNY DUFAU AND SOME OF HER PATRONS

My dear Miss Dufau:

Just now, as we are arranging our program for the Teachers' Association meeting this fall, I am reminded of your splendid success here November 12, 1914, when you sang in our great Auditorium to about 5,000 Kansas school teachers, who applauded to the echo many times.

Indeed, we shall have much difficulty in arranging so good a program again, and we only wish we could hear you repeat the beautiful numbers rendered in your inimitable style.

So many times different ones have remarked that the concert last year was far the best we ever had, and all such comments are devoted especially to the mention of your name and your exceedingly pleasing music and personality.

With sincerest wishes for a long continuance of your successful art, I am

Very truly yours,

(Signed) E. S. CLARK.
Kansas Teachers' Association.
H H H

COKER COLLEGE CHORAL ART SOCIETY

Hartsville, S. C., February 20, 1915.

My dear Miss Dufau:

I doubt if there has ever been given in

WARREN
PROCTOR
CONCERT ORATORIO PUPILS
Room 404, 59 E. Van Buren St. Phone Maywood 1615

Hartsville a concert which pleased our audience as much as did yours of October 20 last, and it affords me much pleasure to add my testimony to the mass which you must have already accumulated. I hope that at some future date we may have the pleasure of hearing you again.

With best wishes and kind regards, I beg to remain,

Yours sincerely,

(Signed) C. W. COKER.
H H H

GREENVILLE LYCEUM ASSOCIATION

Greenville, S. C., February 22, 1915.

My dear Miss Dufau:

I am writing to tell you how very pleased we were with your concert given here on October 22. It proved in every way to be nothing short of an artistic triumph. Everyone was delighted and many voted your concert the most successful of its kind ever given in the city.

Wishing you continued success and with kind regards, I am,

Very truly yours,

(Signed) G. A. BUIST.
H H H

Bethany College—The festival at Lindsborg, Kans., this year will extend from March 28 to April 4, and will include recitals by Julia Claussen and others. The chorus will contain 525 singers, with 250 in children's chorus, a band of 40 pieces, and an orchestra of 40. Music News will be in attendance.

Helen Keller and the Zoellners

Swaying in rhythm with the music; trembling while tears slowly gathered in bright, unseeing eyes or smiling joyously and breathing deeply with emotion as the theme was one of sadness or joy, a wonderful blind girl stood in the high school auditorium vibrating with every note from masterly played violins. Helen Keller could not see the players nor hear the music but through her sense of touch, and possibly some peculiar sense of feeling she could appreciate every shade of tone.

"It is beautiful," she exclaimed softly as the music ceased. Quickly she turned to the members of the Zoellner String quartet who had been playing for her. "You don't know how much I appreciate or enjoy it," she said.

It was at her lecture appearance in the auditorium Saturday night that Helen Keller heard the Zoellners for the first time. The father, daughter and two sons who compose the quartet volunteered to play for Miss Keller and incidentally for the audience that heard her story.

As they played, Helen Keller stood with finger tips laid lightly on the resonant wood of a table placed before her, apparently listening with bent head. She could not hear a note but the vibrations of the music were interpreted as appreciatively as though she possessed a trained sense of hearing.

LIKE VOICES SINGING

"The first composition, 'Genius Loci' by Thern, was beautiful and dreamy," she said when asked to describe her feeling of the music. "It seemed like four beautiful voices singing in sweetest harmony."

"I feel the vibration and the measured rhythm in music so I too can enjoy it even though I do not hear it."

"The last movement of the Beethoven quartet (Op. 18, No. 2) was bright and joyous and it makes me think of happy children dancing and frolicking and playing hide and seek."

"With the 'Andante Cantabile' by Tchaikowsky, I felt in it a wild and troubled longing such as comes when I stand by the great sea and feel the winds from afar blowing in my face."

A warm friendship quickly sprang up between the blind girl and the Zoellners. Miss Keller declared that she had never before been so entertained as by their playing and the appreciativeness that she showed incited the musicians to their best efforts.

Sunday was a day of delight for the entire party. The Zoellners will appear here in the recital hall of the Musical Art Institute Tuesday night under the auspices of the institute and the Ladies' Music Club. They are stopping at the Lee-Huckins hotel. Miss Keller and her companions were resting there after two days of visiting and lecturing here.

They lunched together at noon and afterward the Zoellners played. Miss Antoinette Zoellner and Amandus Zoellner played violins, Joseph Zoellner, the father, played the viola and Joseph Zoellner, Jr., the elder son, played the violinello.

For hours the girl, who can neither hear nor see, sat silently enjoying the music or describing in her quaint way the scenes or visions that each number called to her mind.

"It was a remarkable experience," declared Joseph, affectionately known as "Papa" Zoellner, in telling of the visit. "Miss Keller is certainly one of the most wonderful women in the world, excepting possibly Mrs. Mason, her teacher. She understands music. She is a true artist."

"We—my daughter and sons and myself—felt that we are playing to a responsive instrument. It gives us great pleasure and Miss Keller seemed delighted. She could interpret the themes of the composer in a wonderful manner. Of the 'Andante' of Tchaikowsky she said that she felt as though standing beside the great sea and felt the winds blowing on her face. Tchaikowsky took his theme from an old fishermen's song. No one had told Helen Keller of that and yet without being able to hear a note she interpreted it beautifully."—Daily "Oklahoman," Oklahoma City.

Artists' Association—The Chicago Artists' Association will hold a reception of the Juniors, at the Art Institute, Club Room Two, from 2:30 to 5 o'clock, Saturday afternoon, February 27. There will be a program consisting of piano, violin and vocal numbers given by the members of the Junior Club.

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IN BRIEFER FORM

Zoller—Ellmer Zoller was accompanist for Miss Alice Verlet in her New York recital yesterday.

Edwards—Miss Marie Edwards will hereafter teach at 612 Fine Arts building on Saturday mornings.

Gannon—Rose Lutiger Gannon will be soloist at the Sunday evening service, First Congregational of Oak Park.

Donath—Mr. Kurt Donath will present his pupils in an operatic recital at the Little Theater next Monday evening.

Christ Church—Mason Slade will present his choir at Christ Church in Stainer's "Crucifixion" on next Sunday evening.

Champaign, Ill.—The pupils of L. R. Copp gave a program of American compositions at the Copp Studios on February 26.

St. Peter's—Stainer's "Daughter of Jairus" will be given at St. Peter's Church under direction of Herbert E. Hyde on Sunday evening.

Muenstermann—Miss Esther Muenstermann has accepted the position as contralto soloist at the Methodist Episcopal Church in Oak Park.

Owens—Mr. H. W. Owens will present his advanced voice pupils in recital at the Athenaeum Recital Hall on next Monday evening at 7.

Cramer—Alice Ione Cramer has been engaged for the special Easter service, Sunday afternoon, April 4, at the Hyde Park Presbyterian Church.

Carnival—A very successful "carnival" was given at the Park Avenue M. E. Church last week, the music under direction of Haydn Owens.

Mandel Hall—A program will be given at Mandel Hall of the University by the Chicago Symphony Orchestra on next Tuesday afternoon at 4.

Charleston—Gilbert and Sullivan's "Trial by Jury" was given by Charleston singers at the Burlew in Charleston, W. Va., last Friday under the direction of J. Henry Francis with very great success. The Charleston Gazette declares that the work was better than that presented by visiting professionals.

Civic Music—Sunday at 3:30 at Hamilton Park, Charles W. Clark and Gordon Campbell; Sherman Park, Agnes Hope Pillsbury; Holstein Park, Georgia Kober.

Meeker—Mrs. Augusta Meeker will give a song recital at Zion Evangelical Church at Waller and Iowa streets on Wednesday evening, March 10, William Lester, accompanist.

Normal Park Baptist—At this church William Griswold Smith will present his choir in Maunder's "From Olivet to Calvary" on Sunday evening, Beulah Lee Taylor, organist.

Bonanno—On Saturday evening, March 6, Signor Bonanno will assist Maestro Dino Bigalli, a distinguished member of the Royal Conservatory at Florence, Italy, in a recital at the latter's home on Indiana avenue. The program will include a group of piano compositions of Franz Liszt, Mme. Bigalli will sing a duet with Signor Bonanno and he will sing a group of operatic selections.

Ballmann's Orchestra—At North Side Turner Hall Sunday, March 7, the Ballmann Orchestra will give the eighteenth concert of the season. The soloist will be Ella O'Neal Corrigan, soprano; George Milton Lipschultz, violinist; August Winhardt, flute.

Owens—Mr. Haydn Owens presented his choir at the Park Avenue M. E. Church on last Sunday evening in a Shelly program. The numbers included "Berceuse," organ; "Savior When Night Involves the Sky" and "The King of Love My Shepherd Is," anthems; "God Is Love," trio; "Hark, Hark My Soul," duet, and "Art Thou Weary," solo by Nina Shankland.

Chicago Artists' Quartet—These young singers have been engaged to do the solo parts in a performance of "Building of the Ship," by Henry Lahee in Hinsdale in May. Music News gave an incorrect spelling of the name of the bass of the quartet last week. It should be Alonzo Morsback. The accompanist and reader of the little company is Miss Marguerite Wickes.

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CHARLES W. CLARK

Some recent notices:

Through the Mendelssohn Club, Rockford music lovers were given a rare opportunity last night to hear one of America's greatest artists, Charles W. Clark, baritone, of Chicago, in a program of songs, ranging from Schubert classics and French masterpieces, to the simpler melodies in English text, all of which made a strong appeal to the audience.

Mr. Clark is an artist in the highest meaning of the word, and nothing gives greater proof of his musicianship than the simplicity with which he interprets the songs of simple character—those which appeal to the sentiment or humor of his audience. His voice is resonant and full, with a wondrous beauty of quality and clarity of tone.—Rockford Register-Gazette.

A large and appreciative audience heard the artist concert last evening of the Mendelssohn Club at Court Street Church, Charles W. Clark, the American baritone, giving the program. The program was one that was well calculated to please an audience, embracing representative classic and modern song compositions and ranging from dramatic numbers to the artistic simplicity of the Schubert songs and the tender beauty of the songs of Sidney Homer.

The Schubert group, the delicately lovely Faure group, and the Massenet aria, "Vision Fugitive," were given with the remarkably refined interpretation of the artist and the absolute control of voice quality that was evident in the delicate shading and beauty of tone. Following Marshner's brilliant "An-an jenem Tag," Mr. Clark was obliged to respond to an encore giving the "Irish Folk Song," of Foote.

A group of Sidney Homer's songs, "How's My Boy," "Uncle Rome," which he repeated, "Sheep and Lambs," and "Old Watt and the Rabbits," was given enthusiastic applause and the singer added West's sacred song, "I Think When I Read That Sweet Story of Old." Through the succeeding English songs, particularly beautiful being Reinhold Hermann's "Wooring," and the brilliant climax of the program, Carl Busch's "The Eagle," the splendid musicianship of the artist was emphasized and enhanced by the beauty of the voice.

At the close of the program, the audience was insistent and Mr. Clark sang again, giving the familiar and beautiful "Drink to Me Only with Thine Eyes." As a whole, the program was one that was extremely enjoyable to the audience and no small part of the success of the program was due to the support of the accompanist, Gordon Campbell.—Rockford Republic.—(Advertisement.)

LAURA WESSELS

The following is the program of Miss Laura Wessels' Omaha, Neb., recital given March 4:

Hi Ho for the Morning.....	Marshall
I Hear a Thrush at Eve.....	Cadman
Woodland Croon Song.....	Clutsam
L'Esclave.....	Lalo
Mon Coeur S'ouvre a Ta Voix.....	Saint-Saens
I Wove a Fabric.....	Morgan
June.....	Downing
Old Folks at Home.....	Foster
Lieti Signor.....	Meyerbeer
Vola Serenata.....	Tosti
Hoffnung.....	Reichert
Die Drei Zigeuner.....	Liszt
Niemand Hats Gesehen.....	Loewe
Night Song.....	Ashford
Good Night.....	Ashford

MUSKEGON, MICHIGAN

Paul Neilson well deserved the great appreciation that was shown by the large crowd that turned out to hear the concert given by the Muskegon High School Orchestra in the auditorium of the Hackley Manual Training School last night.

Miss Edith Hastings, physical culture instructor in Hackley Gymnasium, read selections from "The Littlest Rebel," and was called back time after time. Francis Martin rendered a number on his violin that immediately classed him among the best amateur musicians in the city. Following, Miss Jeanette Vander Werp at the piano, Mr. Seastrom with the harmonium and Professor Neilson on his violin gave a selection that was the feature of the entertainment.

The finale given by the full orchestra, approached symphony harmony and the audience cheered long before they moved from their seats.—Muskegon Press.

MR. AND MRS. STEAD PLAY IN PEORIA

Mr. Franklin Stead, director of the Peoria Musical College and concert organist, gave his second organ recital of the season Sunday afternoon, January 31, in the college recital hall, assisted by Mrs. Mabel Riggs Stead, pianist. Regardless of the terrible weather conditions, a fine audience was in attendance, including a large number of Peoria's best musicians.

The organ numbers selected by Mr. Stead were perhaps of special interest and the well contrasted styles of composition, together with the remarkably fine interpretations, gave the attentive audience a pleasure long to be remembered. The chorus in D by Guilman, with its massive chords, made a forceful opening number, followed by the Lento from the Seventh Sonata.

The following group gave to some in the audience the greatest enjoyment of the afternoon for the brightness and daintiness of the Gavotte by Martini could not have been excelled, nor could the beauty of the 15th century "Ave Maria," by Arcadelt, been more exquisitely brought out than through the clever registration by Mr. Stead.

The difficult Chromatic Fantasia, by Thiele, was then played with all the warmth and brilliancy of execution which Mr. Stead has in such abundance and then, too, he touched it off with such apparent ease, that the composition seemed doubly satisfying.

The interpretation of the Mendelssohn Sonata was intensely exhilarating, and again Mr. Stead's big technical equipment served him as a means to an end—making the listeners forget all the labor required in reproducing the great work.

The "Melodie," by Rachmaninoff, in rather dramatic style, and the showy "Rhapsody," by Silver, were also much enjoyed. Mr Stead followed this with an encore number, the favorite "Andante," by Lemare.

Mrs. Mabel Riggs Stead played the "Romanza" from the E Minor Concerto, giving a very artistic conception of the Chopin work. Mrs. Stead has a finely developed technic and plays with great breadth of style. Her tone coloring is always a delight to her hearers. Mr. Stead supplied the orchestral part to the "Romanza" on the organ. For an encore Mrs. Stead played the E Major "Etude," by Chopin, to which she gave a splendid interpretation.—Peoria Star, February 7, 1915.—(Advertisement.)

TORVALD FREDERICKSEN

Some comment regarding the compositions of Torvald Fredericksen:

A pretty little book of "Fairy Tale Songs," text and music by Torvald Fredericksen, is issued by Clayton F. Summy. The little songs are divided into three parts: "Songs of Little Red Riding Hood," "Songs of Hansel and Gretel," and "Songs of the Three Billy Goats."

Mr. Fredericksen has written his music to the Danish texts, which have been rendered into English by William Morton Payne. Written with the simplest possible means these little pieces have melodic charm and should be much admired.

The music is written for the piano, with the text placed between treble and bass, so that they may either be sung or used as piano pieces with text.—Musical America.—(Advertisement.)

SIoux CITY, IOWA

Over 100 people were turned away from the fourth public concert held at the Public Library on Sunday afternoon at 4 o'clock, when the Heizer school of music orchestra appeared in a program of delightful selections. The largest crowd that has ever assembled at the library was present to greet the youthful musicians. Frederick Heizer directed the 40 pieces without the aid of music, a proof of the wonderful work of the musicians.

This orchestra has become one of the most popular in the state. It was organized solely for music advancement, and they are not allowed to play any place where fees are charged.

Miss Margaret Distad and Miss Margaret Mackey entertained with several vocal numbers. Nathan Herzoff played several violin solos.—Sioux City News.

Dobyns—Mrs. Fletcher Dobyns, contralto, has been engaged as soloist with the Auditorium Symphony Orchestra, Milwaukee, (Herman Zeitz, conductor) on Sunday afternoon, March 28.

ALICE VERLET'S AMERICAN PRAISE

Alice Verlet, the Belgian coloratura soprano, who gave a recital in Carnegie Hall, New York, on Thursday, March 4, has received the following press encomiums regarding her successful appearances in America:

Mlle. Verlet is mistress of a charming manner. Her French is quite delightful, her English piquant and fascinating. She possesses a lyric voice of quality clear and crystalline. Particularly delightful was Mlle. Verlet's singing of her encore from Massenet's "Le Cid." It is to be hoped that Mlle. Verlet will long retain her sotto voce high notes, for she evidently prizes them highly.—Hartford Times, December 10, 1914.

Coloratura singers of Mlle. Verlet's type are a rarity in these days and it was good to hear these old arias sung in such excellent fashion as they were last night.

Mlle. Verlet is a fine exponent of this difficult style of vocal art, her voice is of particularly fresh quality and her command of the vocal pyrotechnics necessary to the denunciation of this music is uncommonly good. She has been schooled in this particular style of vocal art and it is, of course, her very best asset. Few singers on the concert stage today could give as good a rendition of the "Shadow Song" as Mlle. Verlet gave; her scale work and staccato singing were accomplished with ease and clarity.—Columbus (Ohio) State Journal.

Alice Verlet followed with a magnificently sung aria, "Caro Nome," from Verdi's "Rigoletto." After the first few notes it was manifest that the laudatory notices that had heralded her appearance were more than justified and she had to respond with an encore, a dainty little English song. Mlle. Verlet's next group consisted of Massenet's "Alleluia," from "Le Cid," a magnificent composition, gloriously and majestically sung; Debussy's "Mandoline," which she gave the necessary rollicking lilt to; "Serenade Neapolitan," by Charles Pons, and Landon Ronald's "Down in the Forest," likewise a gem. She had to respond with another encore, Piere's "Serenata," in which she again displayed every emotion and expression demanded. Her last item was the waltz song from Gounod's "Romeo et Juliet" and another delightful French song. This Belgian singer is a consummate artist, with a perfect control of voice and capable of exhibiting every nuance of emotion called for by the variegated choice of compositions she essayed. The voice is bell-like in its clearness, velvety and luscious in its quality—and this is inherent throughout her extended range, from lowest to highest note above high C. She possesses the art of producing a ravishing diminuendo and a perfect legato, that ultimate desideratum in all musical art work. Her display of messa di voce in the highest ranges was delightful. Add to this that she displays a wonderful sense of the poetry in her temperamental shadings and gradations of the tone color, and all is said of this great artist.—Montreal Daily Mail, January 25, 1915.—(Advertisement.)

SIDNEY ARNO DIETCH IN THE SOUTH

Sidney Arno Dietch, accompanist-coach, left Chicago on last Sunday evening for a tour of several weeks in the south, mainly in Florida. He will spend considerable time in Orlando, where, owing to the success of his pupil, Mrs. Mather Smith, soprano soloist at the Presbyterian Church, who has been doing concert work there, he will accept a number of pupils who wish daily voice lessons. Mr. Dietch will appear in several concerts and private musicales with Mr. Worthe Faulkner, the Chicago tenor, who is with him in Florida.

Proctor—Warren Proctor, tenor, will be heard in recital at Cedar Falls, Ia., March 30. This is the location of the largest teachers' college in the United States. Mr. Proctor is a great favorite among college audiences. Being a college man, he is entirely at home with them. March 12 Mr. Proctor will assist on a program given at the annual meeting of the Chicago Alumni Association of Grinnell College of Grinnell, Ia.

CONCERT AT GARY

The interest which the Associated Charities has created by its excellent work in Gary culminated last evening in the concert held in the Gary theater and given by the three musical organizations of this city, Gary Musical Club, Orpheus Club and Cecilian Choral society.

During the first half of the program the Orpheus club appeared to fine advantage, first in "Sunset" by Van de Water, Walter McPherson taking the solo parts and second two songs, (a) "Bedouin Song," by Rogers and (b) "When Day Is Done," by Marian Coryell Webster. This song was especially arranged for the Orpheus club as announced by Mr. Downes in his brief address concerning the song and his introduction of Mrs. Webster, who presided at the piano. The audience was exceptionally demonstrative in their appreciation of the Gary composer, and both Mr. Downes and Mrs. Webster were obliged to acknowledge the insistent applause.

The Cecilian Choral society appeared third in "Gloria" from Millard's "Mass." This organization under N. J. Holzer has most assuredly accomplished wonderful results, it only having been at work since last May and this being the initial performance. This number was strikingly effective, the solo parts being taken by Miss Anita Bailey and Mr. Fred Keilmann.

Mrs. William H. Bailey was heard in the "Mignon" aria, "Dost Thou Know That Sweet Land."

Mrs. Alice Geer Ferguson, president of the Gary Musical club, gave "A Gypsying," the words having been written by herself and the music by Lida Browning White, who played the accompaniments. This is a fine song full of gay, free vigor and conducive to making us all surely want to go "A Gypsying." Her second song was, "Ab, Je Veaux Vivre" (Gounod).

Mrs. C. R. Kuss gave an admirable rendition of Chopin's "Ballade" in A flat.

Following the intermission the second half of the program opened with violin trio consisting of Mrs. Walter MacNab, Mrs. G. T. Cogswell and Mrs. John Diedell. This was a treat, for chamber music is seldom heard on Gary programs. The selection was enthusiastically received and an encore was demanded.

The soloists in the second part were Mrs. Clara

Edmunds Hemingway, Mrs. Fanny Amstutz Roberts and Mrs. Anna C. Binnix. Mrs. Hemingway gave a double number, (a) "I Hear a Thrush at Eve" by Cadman; and (b) "The Lark Now Leaves," by Parker in a most charming manner both songs being particularly well received. Mrs. Roberts played "Notturmo" from the suite, "A Day in Tuscany," by Nevin. This is a delightful number and conveys all the melodious insight of that particular composer. Mrs. Anna C. Binnix sang the Meyer-Helmund "Canzonetta" most delightfully. Mrs. Roberts' accompaniments to these numbers were exceedingly commendable.

The Orpheus club sang "Now the Night in Starlit Splendor," by Donizetti, and were recalled twice. The ovation was most gratifying and proved conclusively to how great an extent the work of Mr. Downes and his club is appreciated.

The Cecilian choral society did especially good work in "Sleep, Little One, Sleep," their pianissimo work being noticeably effective and the number being a splendid contrast to their final selection, "Soldiers Chorus," from "Faust."—Gary Evening Post.

M. LEO ZELENKA-LERANDO

Some recent press comment:

M. Leo Zelenka-Lerando was applauded wildly. He has absolute command of his chosen instrument and allows it a freedom of expression that wins the dullest hearers. St. Charles never heard anything better.—St. Charles, Mo., St. Charles Daily Banner-News.

Zelenka-Lerando delighted his audience with his harp solos. He demonstrated in a most masterful fashion his musicianship and his technic and was received with the heartiest applause.—Kalamazoo Mich., The Telegraph.

Leo Zelenka-Lerando, the harpist, was a revelation to many who heard him. The harp as he played it at once takes its place as a solo instrument that must rank with the more widely recognized solo instruments. His tone was always beautiful and his numbers were of so high an order that few harpists today would care to attempt to play them.—Muskegon Mich., The Muskegon Chronicle.

The harp numbers by Leo Zelenka-Lerando were of high order and will be remembered. Peoria, Ill., Peoria Herald Transcript.—(Advertisement.)

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CONCERT OF THE NEW YORK PHILHARMONIC ORCHESTRA

Amato, Pasquale Amato, adored baritone of the Metropolitan Opera House, was the magnet to help crowd Carnegie Hall on the evening of February 25, when the audience was treated again to the spectacle of the orchestra not only walking away with the honors, but forced to repeat a number—and a Reger number at that—though the waltz time vociferously redemanded might have hopped out of a page of one of Messire Johann Strauss' Vienna waltzes.

Alas! alas and truth to tell, the public is still dance-mad and the "Eroica" may go hang for all the fox-trotters and tango-steppers care or consider.

For the "Eroica" of Beethoven, (sad in some of its parts as the tragedy of sightless orbs or the stone-deaf ears of its creator) opened the program and the two first movements so strangely,—one might say,—rudely remote from the succeeding ones, were delineated in almost unearthly beauty, and very nearly spotless perfection.

Beethoven has moments of unspeakable rapture and delight, and the two first movements of the third symphony reflect the composer at his most sympathetic—well-nigh tragic—self-revelation.

Well, the audience gave but cold heed to the mighty composer. They waited for Amato, who has a laudable ambition to sing Wagner in that composer's curious, delightful crabbed Deutsch. And upon this side Amato is at home. Perhaps if not his Amato at least his Stradivarius knew somewhat of Russian-Jewish ancestry.

With intelligence and the desire to interpret and impart, Amato is filled; but he has not the vocal resources or the method calculated to put his voice at ease in its endeavors. Indeed much of the luscious, resonant quality with which nature endowed him, and of which his teacher's and method of singing have robbed, has departed, or is upon the peradventure of a speedy exit.

Alas! alas again! It is the teacher—not the pupil. The young Amato—he might well be Scotti's son in years—sings with the reedy quaver of the tremolo-haunted. Young to look at—but in the listening, one wonders whether the people who applaud have ears attached to their brains, or foolishly accept anything hall-marked: "Metropolitan Opera House."

"Die Frist Ist Um," from "Der Fliegende Holländer," is very strong meat for strong men, with rolling, luscious, mellow

voices, whose quality bears reminiscently upon the molten topaz of Ammontillado. Another genre for Amato—young, handsome Amato—and not the quasi Buffo of his last offering—Rossini's "Danza" with its vocal flurries and hurries, its whirls and twirls, and dancings up and down scale.

This musical confectionery brought the recalls—not the "Eroica," not the delightful Smetana symphonic poem, "Vltava," with its magnificently-scored finale.

Strinsky improves each moment and his men follow the impetus supplied by their leader.

"Eroica" and "Vltava," their dynamics were as perfect as the perfect assembling of the choirs in unison, harmony, and poetic visioning.

In the intermission I consulted the program cards. There was the cameo-like reproduction of the classic head of Germaine Schnitzer adorning the announcement of her forthcoming appearance with the Russian Symphony Orchestra, and at last (oh happiness in anticipation), the great Tschai-kowsky "Concerto in B Flat Minor," played as possibly she alone plays it—spirit in unison with the flame, and forever new fires of the saddest of all the Russians in music.

Yes, Mme. Schnitzer will bring to it her irresistible (the Germans have the better epithet—hinreissend) energy and transporting interpretation.

Musical at the Residence of Senator William A. Clark, with a Notable Attendance of Society

Senator and Mrs. William A. Clark threw open their palatial mansion at Seventy-seventh street and Fifth avenue on the afternoon of February 24, the occasion being the concert in aid of the French military hospital, financed by Mrs. Charles H. Marshall (whose daughter, by the way, was married recently to Marshall Field, 3rd) as an auxiliary of Val de Grace.

The entertainment was held in one of the great picture galleries of Senator Clark's superb residence—that spacious, lofty gallery, with a glorious organ, whose tonal beauties might inspire the hymns of a seraph.

The auditorium was well filled by men and women of prominence, and a musical program of distinguished features offered; opened by Scott Brook, with the Guilman "Caprice" exceedingly well rendered, and with a fine impression of an artistic understanding of registration.

Mr. Andre Turret, violinist, and Mr.

CARL FLESCH

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Jean Verd, pianist, were heard in Cesar Franck's "Sonata," with four lengthy and difficult movements. The artists' performance welded into a nearly perfect whole—a musical interpretation even in rhythm, tempi and understanding.

Mr. Tourret, who occupies an enviable position in Paris as artist and teacher, will take up his permanent residence here it is hoped. Added to an unusual personality, in which dark eyes make a striking foil to hair and beard of gold-blonde, Mr. Tourret has the necessary commanding physique without which the artist must suffer some disadvantages.

As a violinist Mr. Tourret proved himself a master of smooth, flowing style and confidence-getting repose. He played with the earnestness of a lover as well as close student of his instrument.

It is to be hoped that he will be heard here often.

Mr. Claude Benedict of the Theater Francaise recited two poems in the suave French of a histrion of distinction. He was forced to respond with a third number. Then Mr. Paul Kefer contributed Saint-Saens' "Appassionata" and Vincent d'Indy's "Lied" in graceful manner, with nuance and shading innumerable upon his 'cello.

Mlle. Challet-Balme, soprano, was heard in an air from Charpentier's "Louise," two songs by Gabriel Faure, and Gounod's "Ave Marie," with the accompaniment of 'cello, violin, piano and organ.

The singer disclosed an agreeable voice, delivered in the accepted French manner, which stamps the work of de Reszke and other of his co-temporaries, and apparently satisfactory to many music-lovers who accept the de Reszke verdict as final.

Mrs. William A. Clark, the fair young hostess, received her guests attired in a silk of deepest, darkest ruby, brocaded in black, and wearing her three strings of splendid pearls.

Mrs. Clark's winning simplicity is a feminine quality so rare as to be almost negligible. She charms by her unconsciousness of self and her amiable affability.

After the conclusion of the program the guests were afforded an opportunity of inspecting the treasures of the several picture galleries and the luxurious state apartments.

Mrs. Heckscher in New York

The event of a visit from Mrs. Heckscher was a happy variation from the week's work of duty.

She came in upon me like an angelic visitant, after making known her presence in the metropolis by a telephonic annunciation; proving herself though angel still mortal.

Mrs. Heckscher looked exceedingly well and happy; happy in the completion of her important opus, "The Slav," an orchestral composition which is receiving the greatest praise from the musicians and conductors who have thus far had access to the score.

At the moment of her visit I had not yet received the latest issue of Music News, which surely marks a novel and beautiful departure from the stereotyped. It is a bit of fine art in printing, and for once I take this opportunity of making my compliments to Messieurs, the printers, engravers and publishers of Music News, who have pro-

(Continued on page 31)

JENNY DUFAU

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Music in America

**THE MARCUSSON-RANKL RECITAL
AT HAMILTON PARK**

The series of song recitals given by professional pupils from the MacBurney studios at Hamilton Park Field House revolved around to a joint recital by Grace Brune Marcusson, soprano; John Rankl, bass-baritone, and Grace Grove, accompanist, on Monday evening, March 1. These singers have been heard several times before in the same class of program with growing enjoyment and it is well known that their list of songs are always interesting, unhackneyed and exceptionally well sung. Add to this the artistic accompaniments as offered by Miss Grove and you receive an evening of music well worth traveling far to attend.

The program was made up wholly of duets, with two exceptions. Mr. Rankl sang with great dramatic fervor and a splendid portrayal of his rich, resonant voice the "Erlkoenig" by Loewe. Mrs. Marcusson likewise achieved splendid results in an aria from "La Reine de Saba," Gounod. Her resourceful voice stood her in good stead at all times but especially to be commended was her mastery of the more high and powerful portions of this aria.

"La Dove Preude" (Il Flauto Magico), Mozart, and a recitative and duet from the "Creation" were sung in a most satisfactory and effective style and were well chosen as to fitness for opening the program. A group of four Mendelssohn duets were a welcome and very pleasant part of the evening's offerings. "Im Schweiger der Nacht," "O Fruchling," "Uber Stillen Wassern," "In der Mondnacht," "Huetet euch" and "Im Lenz," the first three by Stange and the latter by Von Fielitz, formed a very interesting group and received most finished renditions from the soprano and baritone.

The program closed with another well selected group of duets. These were "Angelus," Chaminade, which proved to be a rare gem and was especially well liked. "Allah Be with Us," Finden; "Du bist wie eine stille Sternennacht," Eggers; "Under the Greenwood Tree," Lehmann, and "Maiden in Grey," Barnicott.

Miss Grove deserves no small part of the honors of the evening. As usual she was ever alert and followed the singers with the finished touch of the ideal accompanist.

RECITAL BY ESTELLA NEUHAUS

The following program will be played by Estella Neuhaus in her Fine Arts Theater piano recital, Monday, March 8, at 3:

Sonata, B minor (first movement).....Chopin
Allegro Maestoso.....Cui
Gondolier's Love Song.....Youferoff
Spinning Song.....Balikirew
Islamey (Fantaisie Orientale).....Balikirew
Balikirew's wild fantasy on trans-Caucasian airs abounds in strong oriental color and startling originality. Its strange themes and extraordinary harmonies, though modulating with amazing rapidity, are nevertheless clear in treatment and meaning. It is one of the chief works in Russian pianoforte music.
Readings—J. Howe Clifford,
Polonaise, F sharp minor, Op. 44.....Chopin
Legend—St. Francis' Sermon to the Birds.....Liszt
Arabesque.....Debussy
Slavonian Cradle Song.....Klein
Hungarian Rhapsodie, No. 13.....Liszt

**LEONORA ALLEN SOLOIST AT
SINAI CONCERT**

Miss Leonora Allen, who achieved such marked success with the Apollo Club at Orchestra Hall recently, pleased another vast audience at Sinai Temple on Sunday night, February 28. This was not Miss Allen's first appearance in the popular orchestral concerts given at Sinai. She appeared in a similar capacity one year ago and no doubt the announcement of her appearing again this year accounted for the extra large audience which was present.

Her charming personality, great interpretative ability and much admired soprano voice were again the subject of commendatory remarks on all sides and much pleasure to all who heard her well chosen offerings.

At her first appearance she sang the big dramatic aria, "Wie nacht mir der Schlummer" from Weber's "Der Freischutz" with orchestra accompaniment, in excellent style throughout, displaying with brilliant results her many enviable attainments.

A group of four songs which included "Long Ago," Loepke; "Night and the Curtains Drawn," Ferrata; "Gallie," Mokrejs, and "Love, I Have Won You," Ronald, was even more enjoyable than her first offering. Each song appeared especially grateful to Miss Allen, and her hearers grew more enthusiastic the more she sang. Consequently she had to repeat a part of the Mokrejs song and add another to the program list.

The twenty-five Chicago symphony men which compose the Sinai orchestra, were in fine form as usual and played numbers by Mendelssohn, Lacombe, Wagner, Haydn, Moszkowski and Suppe with delightful finish under Mr. Dunham's direction.

CHICAGO SYMPHONY ORCHESTRA

Alexander Zukowsky, violinist, will be the soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, at its concerts Friday afternoon and Saturday evening. He will be heard in Bruch's violin concerto No. 1 in G minor.

The program will be as follows:

Overture, "Melpomene".....Chadwick
Symphonic poem, "Prometheus".....Scriabine
Concerto for violin No. 1, G minor, Op. 26.....Bruch
Symphonic Variations on an Original Theme.....Stock
Selections from "The Damnation of Faust".....Berlioz

A CANTATA

"The Little Mermaid," by Charles Vincent, was sung by the Englewood Woman's Club Chorus, Monday, March 1, at the club house, under the able leadership of Miss Lucia May Smith. Assisted by Mrs. Lenore Herrinton, reader; Miss Lucia May Smith, soprano; Miss Esther Muenstermann, contralto; Miss Agnes Bodholdt, accompanist.

Zendt—Marie Sidenius Zendt will sing a recital at Wilmette, Ill., Congregational Church Friday evening, March 5. Tuesday evening, March 9, she will assist Zefer Al-gots, pianist, at Kimball Hall. March 11 she has engaged to sing "Allain" in the "Children's Crusade," at Wheaton, Ill.

ORPHEUS CHORAL SOCIETY

The Orpheus Choral Society gave a performance of the "Messiah" at the Y. M. C. A. Auditorium Tuesday evening, February 23. William D. Johnson, director; Louise Krause, soprano; Esther Muenstermann, contralto; M. J. Brines, tenor; Gustav Berndt, bass. Mrs. Martha Anderson, pianist, and members of the Chicago orchestra furnished the accompanist.

The chorus as an organization is very young in experience but they did much commendable singing. Their sincerity of purpose and willingness to attempt things that are worth while should not be overlooked. The first chorus numbers heard by this writer, "Glory to God," was given with a fine spirit. "Lift Up Your Heads O Ye Gates" found them at their best. The "Hallelujah Chorus" was sung with much power and was enthusiastically received. The chorus was accorded much applause for its efforts throughout the evening, and it is to be hoped they will continue the work so well begun. Miss Louise Krause, soprano, who has appeared in concerts with much success, has a voice of good quality and range, a pleasing stage presence and attractive personality. She gave a good account of herself. She was at her best in "I Know That My Redeemer Liveth," singing it with a fine regard for the spirit.

Miss Esther Muenstermann, contralto, has a voice of good quality and range, added to this is an attractive and pleasing stage presence. "He Was Despised" found Miss Muenstermann at her best, and it was given with a fine quality of tone, and she displayed much musicianship and a fine regard for the text.

M. J. Brines, tenor, is well known in the oratorio field, and he has received much commendatory criticism regarding his "Messiah" presentation. "Thou Shall Dash Them" was sung with much dramatic intensity and won him much applause.

Mr. Berndt contributed the bass solo. The soloists are to be commended for the manner in which they did the work as a whole, for they sang for the most part against a very irregular beat that was more than once at odds.

H. J. P.

ROGERS PARK BAPTIST CHURCH

Every member of the quartet at the Rogers Park Baptist Church is an excellent soloist and the ensemble work is particularly good. Last Sunday morning they were heard in Pfeuffer's "How Long Wilt Thou Forget Me" with great effect.

Mr. Samuel B. Garton, the tenor, was heard in Stevensen's "Light," a number which is becoming very popular with church singers of late. Mr. Garton sang it with good, rich tone and much understanding. The singing of the hymns was unusually good.

Schubert Symphony Club—The Schubert Symphony Club, composed of Leeta Corder, soprano, Thomas Valentine Purcell, violinist, and Lavina Zendt, contralto and accompanist, will give a concert at the Presbyterian Church in Maywood this (Friday) evening.

American Conservatory—Saturday at 3:30, March 6, Kurt Wanieck, pianist, and Louise Hattstaedt-Winter, soprano, will give a recital at Kimball Hall.

LONG BEACH, CAL.

Inasmuch as the predominating features in music as well as in science, art and languages find an impetus in the Ebell Club, it may be appropriate at this time to say a word regarding this progressive woman's organization that has accomplished so much along literary, economic and social lines in California.

In 1876, Dr. Adrian Ebell of Germany, a writer and educator, while on a lecture tour in this country, organized what was known as the first chapter, at Oakland. The demise of Dr. Ebell occurred soon after this, when the active members, to commemorate the memory of this philanthropic friend and to perpetuate the good work so successfully commenced, changed the name to the Ebell, which has been the synonym for most everything good and uplifting in all branches of intellectual culture and social intercourse without interruption all these years.

In 1894 an Ebell was organized in Los Angeles, and in 1896 Mrs. Adelaide Tichenor was instrumental in forming an Ebell in Long Beach, which, in large measure, has secured for this growing metropolis the appropriate and popular cognomen, the "Queen of the Beaches," for the Ebell is distinctively queenly in its zealous endeavor and higher ideal.

The Ebell has lately arranged for a new club house, necessitated by the rapidly increasing membership and, under the able administration of the accomplished president, Mrs. June MacNee, whose exceptional ability and unceasing energy has placed her at the head of this flourishing organization, a continuation of successful work is assured.

At the February "Home Day," illustrating the power of music, two beautiful lullabies were rendered in a most distinctive manner by Mrs. H. T. Harriman, who possesses a full, round sympathetic contralto voice and a pleasing personality that have won for her many deserved encomiums. Mrs. Luella Clark Emery gave her

adequate support with her artistic piano accompaniment.

Studying the "Masters in Music" has claimed the attention of Ebell for some time. Professor Abby De Avirett has just closed two well-prepared lectures upon Liszt, the "Man and the Musician." In illustration of his last discourse, Miss Collier Woodell sang, with great beauty, "Ich Liebe Dich." Miss Madeline Luper played a Hungarian rhapsody, forcibly indicating the gypsy style, and Miss Pauline Farquhar played three other of his masterpieces with great success.

Miss Freda E. Peycke, favorably known in Chicago, gave a program of charming songs and storiottes in the new assembly hall at the Horace Mann school last Saturday evening. Her word-plays and the enhancing of child life in sweet song bring out in full measure the irrepressibility of her own pleasing personality.

Under the attractive headline of "How Music Came to Be What It Is," Miss Edith Rhett will give ten lectures, under the auspices of the City Teachers' Association. The first subject was "The Beginning; Bach, the Father of Modern Music."

Mrs. Princess Long, sister of Mr. Charles W. Clark, of your city, was the guest of honor at a social function lately and sang two selections, to the delight of all. She has charge of the music at the Christian Church.

ROSELAND QUARTET

The quartet from Roseland Presbyterian Church gave "In a Persian Garden," by Liza Lehmann, for Roseland Woman's Club Tuesday evening, February 23; Mrs. Flora Waalkes, soprano; Miss Gretchen Ernst, contralto; Mr. J. J. Kendrick, tenor, and Mr. Richard B. De Young, bass.

Clippinger—Mr. D. A. Clippinger will present Mrs. Anna C. Binnix, soprano, in song recital at his Kimball Hall studios on next Saturday afternoon at 3. Mrs. Charles Orchard, accompanist.

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MARGARET TARRANT
JENNIE OWMAR RICKETTS

Boston, Mass.

Editor
LESTER S. BUTLER

"SIEGFRIED" AT THE HARVARD STADIUM

Under the auspices of the Harvard University, Wagner's Grand Opera "Siegfried" will be given at the Stadium Thursday night, June 3 (4th or 5th if rainy) with a large chorus, the Metropolitan Opera House, New York, enlarged to 120 players, Mr. Hertz, eminent Wagnerian conductor, conducting, and with a cast including Mme. Gadski, Mme. Schumann-Heink, Mme. Alma Gluck; Messrs. Berger, Whitehill, Reiss, Goritz, Ruysdael, all from the same opera house.

A New Work by Gustave Strube

"Variations" on an original theme by Gustave Strube, one-time member of the Boston Symphony Orchestra, and for some years associate conductor of the Worcester, Mass., Musical Festival, now head of the department of theory and composition at the Peabody Conservatory of Music, Baltimore, was played at the 15th public rehearsal of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, Friday afternoon, February 26.

This was the first hearing accorded the work anywhere, and much interest was manifest among the musicians and audience present.

The theme is a broad chorale type with simple harmony and melodic line, and this is treated with a wealth of resource and technical ability, touched with the impressionistic phantasy of the French school of composition which Mr. Strube has effected in his later works, and which shows his sympathy with it. Some of the "variations" are dramatic, but most are in his characteristic poetical vein.

The Taming of the Shrew at the Boston Opera House

The Henry Jewett Players have been giving "The Taming of the Shrew," at the Boston Opera House during the week of February 22, to houses including many public school pupils from towns and cities in "Greater Boston," that have appreciated the reduced prices offered them by Manager W. R. Macdonald, fifty cent seats for twenty-five cents, thirty-five cent seats, twenty cents, twenty-five cent seats, fifteen cents, to hear this and other Shakespeare plays that have been produced this season.

After seeing the work of Leonard Willey, the Henry Jewett "Petruchio," in his furious attacks upon the equally tempestuous "Katherine," Irby Marshall, until he subdued her and made her an object of wonder to her father and those who knew her before his successful treatment, one would hardly like to meet a woman alone who had the masterfulness to "tame" him, although the process, viewed at a safe distance, might be very informative and exciting.

The "comic" business in the hands of "Grumio," Max Montesolc, "Biondelo," Leonard Mudie, and the "Haberdasher," Frank Gregory, kept the house in a merry

mood, while "Bianca," Mary Forbes, gave the play that touch of sweet femininity so gratifying to the human heart.

The incidental music, Samuel Manus, director, would have been in better taste had the program been made up of music characteristic of the times of the play, or at least of early English composers, Purcell among them. The "Metropolitan Echoes," Tobani; "Chin-Chin," Caryll; "Spanish Dances," Moszkowski; an organ solo by Elmer Wilson, and the "Largo," orchestra and organ, Handel, was the program.

"A Midsummer Night's Dream" will be the offering of the Henry Jewett Players in the ninth week of their Shakespearean season at the Boston Opera House, beginning Monday, March 1.

A Concert by the B. Y. M. C. Union

Tuesday night, March 2, the B. Y. M. C. Union gave the first orchestral concert with educational music talks, arranged after the plan of the municipal concerts of former years, at 48 Boylston street, William Howard conducting. The orchestra consisted of

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nine players, the soloists were Mme. Wright-Calvert, soprano, and William Howard, violinist. The lecturer was Lois C. Elson.

Theater Attractions

A limited engagement of the Andreas Dippel Opera Company, with an all-star cast Monday night, March 1, at the Majestic Theater. The opera was Charles Cuvillier's "The Lilac Domino."

The artists of the company have been selected from the Metropolitan, the Chicago and Philadelphia opera companies, Jeanne Maubourg from the first, Rene Detling and James Harrod from the second, while such well known singers as Eleanor Painter, prima donna, and the English baritone, Wilfrid Douthitt, come from the third and elsewhere. There was a chorus of voices picked from leading grand opera companies, and a symphony orchestra under Dr. Anslem Goetzl and Milan Roder, conductors.

This company has been organized to revive light opera in America, and Mr. Dippel hopes to make popular in the best sense, this style of entertainment which modern musical comedy has almost driven from the field.

New England Conservatory Items

A pianoforte recital by Florence Fern Larrabee of the New England Conservatory class of 1908 drew a large audience to Jordan Hall Friday evening, February 26. Miss Larrabee, since her graduation with highest honors after four years of instruction with Carl Stasny of the Conservatory faculty, has

been studying abroad with Mme. Carreno. She is a native of Petersburg, Va., where her sister, Mrs. Pauline Larrabee Robertson, is head of a leading southern piano school. Mrs. Larrabee came to Boston after graduation from the National Park Seminary, Forest Glen, Md. She held a scholarship for a time in the Whitney International School of Music and prior to entering the New England Conservatory she studied with Mrs. Philip Hale. A little more than a year after her Conservatory graduation she appeared as soloist at a Boston Symphony Orchestra concert, the first instance in which that organization engaged an American artist who had never studied abroad.

Miss Larrabee's program in this, her reappearance before a Boston audience, comprised the Beethoven "Sonata" in C major, Op. 53; four "Etudes" by Chopin and the "Scherzo" in C sharp minor, Op. 39; "Elftanz," Popper; "Au Bord d'une Source," "Concert Etude" in D flat major, "Gondoliera and Tarentelle," "Venezia e Napoli," Liszt.

A Pantomime

"Too Late," an original pantomime of the Boxer uprising in China, written by Joseph A. Skinner, had its first presentation at a recital of the pantomime and rehearsal class of the New England Conservatory of Music Friday afternoon, February 26. The plot is based on a true incident in which some beleaguered missionaries, thinking from a noise outside their hiding place that they were about to be killed and their women taken into worse than captivity, committed suicide just before being rescued. The characters of the pantomime were taken by the author himself, Edith Hawes, Elizabeth Sise Feeley, Ronald Green, Lee Estabrook, Grace French, Lois Brader, Roy Holmes and A. P. Hodnott. This is one of a series of original pieces to be put on Recital Hall stage during the present session.

At the same recital Edna Hammond, a student from Hingham, did an interesting series of studies of childhood, in costume, and the second act of Henry Davies' farce, "Cousin Kate," was given by Harold Stewart, Margaret Gulesian and Dorothy Tremble.

Charles Marie Widor

The seventieth birthday of Charles Marie Widor, which occurred February 23, 1915, was celebrated at the New England Conservatory of Music, Boston, with an organ recital by advanced pupils and former students. The program consisted entirely of numbers by Widor and J. S. Bach. Portions of the Fifth, Sixth and Eighth Symphonies of the "Symphonie Gothique" and the "Symphonie Romane" of Widor were presented by Ruth Tilton, Emmie W. McKie, Ernest Mitchell, Marshall S. Bidwell and Raymond C. Robinson. Frank A. Ellis was heard in the Bach "Fantasie" in G minor; Roy L. Frazee in the choral prelude, "Christ, unser Herr," and Lelia M. Harvey in the "Fugue" in E flat major.

MUSIC IN NEW YORK

(Continued from page 27)

duced a chef d'Oeuvre in this charming and dainty front page.

An Interesting Concert

The letter following shows how much one auditor at least enjoyed the concert of Monday evening at the Magdalen Home:

New York City, February 23, 1915.

Mme. Abbie Stephens Fridenberg,
Suite 110, Carnegie Hall, New York.
Dear Mme. Fridenberg:

Your gracious thought and consideration for poor me were the means of my spending a most delightful February 22 evening at the concert of the Magdalen Home, in which Mrs. John R. MacArthur, soprano, and Mr. Sascha Jacobsen so distinguished themselves.

Of course, I was well acquainted with Mrs. MacArthur's talents as a pianist, therefore it was a genuine surprise to see and hear her appearing as a vocalist. Her voice impressed me as of excellent quality and she has the art of intelligent interpretation and temperament in abundance.

Mr. Jacobsen, violinist, whom I had the pleasure of hearing last April at Senator Clark's musicale, has vastly improved, and surely gives promise of attaining the highest rank in his maturer years.

I am particularly impressed by the goodness and humanitarian instincts of these artists in giving freely and without compensation of their talents to their less fortunate fellow creatures, and it is to be hoped that other of our artists will lend themselves and their talents towards contributing the few bright moments in the lives of these poor creatures who are often more sinned against than sinning.

I doubt if the Metropolitan Opera House ever held a more enthusiastic and appreciative audience than this gathering at the Magdalen Home.

Again I thank you for adding another courtesy to the many I have received from you in the past.

Most sincerely yours,

Mrs. MacArthur, tactfully and tastefully attired in full evening regalia, seemed to me at her most radiant and enchanting best. She smiled so happily, and her gown of lace and net, with bodice and sweeping train of Persian brocade, made her a picture worth remembering; and how she did finish the program, aided by young Jacobsen, violinist, and Sascha Saslavsky, at the piano, in the Bach-Gounod "Ave Maria," in whose altitudinous climax she inserted a more altitudinous "upper C."

Mrs. MacArthur was heard in other numbers with violin obligato, notably Schubert's "Serenade" and Weyl's lovely "Spring Song."

She was hugely applauded for everything, and won all hearts with "Comin' thro' the Rye," which she graciously repeated.

Mr. Jacobsen interpreted a Couperin number with great style and breadth, a noble poise, and that rare thing, a fine round big tone. He played about half a dozen numbers, and was heartily applauded. Schumann's "Traumerei" was so insistently applauded that it was accorded a repetition.

Mr. Charles L. Wagner announces a series of three Lenten recitals at the Princess Theater, as follows:

Rudolph Ganz, Swiss pianist; Tuesday, at 3:30, March 16.

Roderick White (debut), American violinist; Tuesday, at 3:30, March 23.

Rudolph Ganz; Tuesday, at 3:30, March 30.

That dashing Australian contralto with the red-gold hair, Eva Mylott, had a great success in Fall River a few days ago. She was the central figure of a program of importance, and her songs were applauded and re-demanded.

Miss Mylott's selections included the principal aria from Saint-Saens' "Samson et Delilah," the Bach-Gounod "Ave Marie" with violin obligato, Giordani's "Caro mio ben," and Schumann's "Wenn Ich frueh in den Garten geh." A very appreciative audience was gathered to do honor to the artist's talents.

J. PERCIVAL DAVIS

Mr. J. Percival Davis, who is to be one of the recitalists at the Panama-Pacific Exposition in San Francisco this month, came to this country in November, 1913, to accept the position of organist and choir-master at St. Mark's Church, Syracuse, N. Y.

Mr. Davis was born at Easingwold, Yorkshire, England, twenty-six years ago, and is a pupil of Dr. G. R. Sinclair of Hereford Cathedral. Dr. Sinclair is one of the most prominent of present-day musicians, being the director of two choral societies, each containing 600 voices, and of two orchestral societies of 80 members each. Services at this cathedral are fully choral, twice a



J. PERCIVAL DAVIS

day, with choirs of from forty to fifty paid voices.

Mr. Davis has made an unusual progress in the musical profession, having appeared with much success as organist, pianist and composer, in England, France, Spain, Canada and the United States. He was introduced in this country as a composer by Madam Maude Powell, the celebrated violinist, whom he had the opportunity of accompanying at the Central New York Musical Festival, held at Syracuse, N. Y., May, 1913. He is better known by his "Songs Impromptu," which recently appeared and are becoming universally popular.

Mr. Davis is at present organist and choir-master at Christ Church, Joliet, where he has done great work with the choir, given over fifty recitals, established what is known as the Will County Choral Society, and greatly assisted in raising the musical standard of the town with his large teaching connection.

Bonanno—Sig. Bonanno has returned from Georgia, where he went to enjoy a fortnight of springtime.

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OMAHA

The coming of the Minneapolis Symphony Orchestra to the Boyd Theater on the 19th, with Frances Nash of Omaha as piano soloist, drew the most brilliant musical as well as society audience seen in our city for many years.

The orchestra, always popular with the Omaha musical people, was, if possible, more enjoyed than ever before, while Miss Nash met the expectations of her friends and admirers, who expected much of her because of her long sojourn in the German capital, where she has been such an enthusiastic student.

Fritz Kreisler, the violinist, comes to the Brandeis Theater March 14. Much interest has been aroused by his coming in the ranks of violin students and admirers of Mr. Kreisler, who are legion in Omaha.

Henry Cox gave a very interesting evening of chamber music at the Omaha School of Orchestral Instruments on February 22. A large audience enjoyed the program thoroughly.

The choir of the Emmanuel Baptist Church gave a good account of itself on February 22, when they sang "The Rose Maiden." Harry Disbrow, baritone, and Marie French, soprano, were very satisfactory as soloists. The audience was large and applause generous in the extreme.

On Saturday evening Miss Eleanor Lentz gave a recital by piano students, in which ten pupils took part, acquitting themselves with credit.

On January 26 the junior and intermediate departments of the Berglum School gave a recital at the Schneller & Muler Piano Company Auditorium, reflecting credit upon themselves and teachers as well.

Miss Hazel Wilcox, one of Omaha's rapidly rising young violinists, played a very successful engagement at David City on February 19. She also played the second Wieniawski "Concerto" with the Omaha Study Orchestra on February 25.

Miss Olga Eitner, child violinist; Tress Keys, entertainer, and Ruth Flynn, pianist, gave a recital at Valley, Neb., on February 18.

On March 4 Laura Wessel, mezzo-contralto, will give the third number in the Artist Pupils' Concert Series at the Dickerman School. Her program will include arias in French and Italian and ballads in French, German, Italian and English.

The opening of the Fontenelle, Omaha's new million-dollar hotel, will be of importance musically, as it is understood a series of musicales will be maintained there each year. A chorus under the direction of Thomas J. Kelly, assisted by Mrs. Kelly and Henry Cox's Violin Choir, will be one of the first attractions.

On March 8, at the Brandeis Theater, George Hamlin, tenor, and Frances Nash, pianist, will give a concert, under the management of the ladies of the First Presbyterian Church. Much interest seems to be

manifest, as Miss Nash made a very favorable impression when she played with the Minneapolis Symphony Orchestra on February 19.

Miss Marie Yard, soprano, pupil of Millie Ryan, left recently to join the "Everywoman" Company, as understudy for "Conscience."

Omaha music lovers are rejoicing because Herbert Witherspoon, bass, has been engaged for the spring concerts in connection with the Chicago Orchestra and the Mendelssohn Club.

The Boyd Theater Stock Company has been making a special feature of Tuesday night as society night and has used some concert performer on these occasions. On March 2 Hazel Silver, soprano, will sing "Carissima" between acts.

The newly-organized Elks Glee Club, Carroll Wright, director, is planning for a public concert early in March.

On February 28 Evan Williams, the very popular tenor, gave a most successful concert at the Brandeis Theater.

GOODWAL DICKERMAN.

G. MAGNUS SCHUTZ

The following is taken from the Beloit Daily News:

An unqualified success was scored last evening by the Beloit Male chorus in its first public appearance as a single body since its organization several months ago. The First Congregational Church was comfortably filled with an audience of over 500 and the spontaneous applause which greeted every number on the program attested its appreciativeness.

The chorus numbered thirty-five and while not up to its full strength of forty voices was very well balanced and left nothing to be desired in harmonious effects. Director G. Magnus Schutz had perfect control of the singers at all times. His every move brought the desired response and the result was precision of attack and perfect tone coloring.

Presenting a variety of selections, the concert was easy to listen to and the feeling of tediousness which so often is prevalent at a musical program was altogether lacking. Of the chorus numbers, "The Bells of Shandon," "The Long Day Closes," the two darkie melodies, "Doan Ye Cry, Ma Honey" and "Kentucky Babe," "Marching," and the "Winter Song," which closed the concert, were the most pleasing. "Castilla," a Spanish ballad, effectively opened the program and served to warm the singers to their work. The groups following the intermission were the most enjoyable.

The chorists were assisted by two soloists of unusual ability, G. Magnus Schutz, bass, and Hans Dressel, cellist. Their excellent work rounded out the program and enhanced the enjoyment of the evening two-fold. Mr. Schutz needs no introduction to Beloit audiences, his notable performances heretofore in many of the big local musical events having won him the plaudits of all who have had the pleasure of hearing him.

Mr. Schutz displayed unusual versatility. Selections from grand opera, lesser classics and dramatic readings were included in his repertoire. The bombastic "Honor and Arms," from the opera "Samson," was followed by "The Evening Star," from "Tannhauser," and each was given an equally effective interpretation. The latter, sung in German, has seldom been equaled before a local audience and Mr. Schutz was greeted with tremendous applause.—(Advertisement.)

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MINNEAPOLIS' SYMPHONY ORCHESTRA AN ASSET TO THE STATE

Caryl B. Storrs writes as follows in the Winona (Minn.) Independent:

The Minneapolis Symphony Orchestra, which gave its first concert in Winona last evening, is an organization of which the state of Minnesota should be very proud. Though every one in the northwest acknowledges the high quality and standing of the orchestra, its really phenomenal career is not everywhere fully appreciated. Twelve years ago there was no Minneapolis orchestra; today it is acknowledged by learned music critics from the Rocky mountains to the Atlantic to be one of the three supreme orchestras of the United States—the other two being the orchestras of Boston and Chicago.

The significance of this statement may be made clearer by a little analysis and comparison. The Boston Symphony Orchestra was organized in 1881, and has been, during its thirty-four years of existence, under the baton of six different conductors. The Chicago Symphony Orchestra was organized nine years later though its nucleus was composed of a group of fifty musicians brought from New York by Theodore Thomas, when he left the east to continue his wonderful musical mission in the middle west. The Chicago orchestra has had two conductors, Theodore Thomas and Frederick Stock.

UNPRECEDENTED ACHIEVEMENT

The age of the Minneapolis Symphony Orchestra is about one-third that of these other two organizations, and yet this vigorous youngster among orchestras has rapidly passed many others and taken its place fairly alongside the two veterans of Boston and Chicago in a little less than twelve years. This achievement is unprecedented in the musical history of the world.

The Minneapolis orchestra owes its rapid rise chiefly to two forces; the personality and talents of Emil Oberhoffer, its conductor, and the loyal, sustained and enthusiastic support of the Orchestral Association and the citizens of Minneapolis. The great initial force, of course, was Mr. Oberhoffer, who is a rare combination of musician and business man with sufficient magnetism to inspire his public, his financial supporters and his musicians.

NONE SELF-SUPPORTING

It should be unnecessary to state that there is no such a thing in the world as a self-supporting Symphony Orchestra of the highest type. Musicians such as those who now compose the rank and file of the Minneapolis orchestra command large salaries; for, contrary to a curiously persistent and entirely erroneous opinion, the orchestra is not made up of Minneapolis men. There are, in the present body of eighty musicians, only six of the original orchestra, all the remainder being imported men who have been drawn from the ranks of every great orchestra in the world, while the principals of the different sections are solo artists recognized all over the world of music. To cite only two instances, Richard Czerwonky, concert master and head of the first violin section, and Carl Scheurer, head of the viola section, were personally selected and brought to this country from the famous orchestra of Cologne, Germany, by Dr. Karl Muck when he was called to take his present position as conductor for the Minneapolis orchestra to give a sufficient lar instances in the personnel of the orchestra might be related.

PROFIT IS IMPOSSIBLE

With eighty musicians commanding salaries mete with their quality, with managerial and office staff sufficient to look after its business affairs, with the enormous annual rental of the Auditorium and a hundred and one other expenses, it is impossible profit, or even to pay expenses. The annual deficit of the Minneapolis orchestra is met from a number of concerts during the season to make any guaranty fund of \$65,000 which is subscribed gladly by the loyal citizens of Minneapolis for the support of what they believe to be the biggest aesthetic advertising asset the city could possibly possess. This fund is not required in full, but the deficit is prorated among the subscribers; that is, when 60 per cent of the fund is needed to meet the deficit, the individual who has subscribed \$100 is assessed \$60, the one whose subscription is \$1,000 is assessed \$600, and so forth.

To one who has watched the development of the Minneapolis Symphony Orchestra from its inception as closely as the present writer, not all the joy of its success lies in the growth and betterment of the orchestra itself. Equally pleasurable has been the privilege of watching the correlative growth of musical taste and enthusiasm in Minneapolis. The orchestra has given every season for several years,

more concerts than any other symphonic body in the United States. The present season, for instance, is making upon Mr. Oberhoffer in the exacting work of program construction and upon the orchestra in rehearsing those programs, demands that seem almost prohibitive in their magnitude to anyone who knows what the adequate preparation of orchestral music means.

SERIES OF CONCERTS

The backbone of an orchestral season, of course, is its series of symphony concerts. Twelve of these are being given in Minneapolis this winter, which means the selection and preparation of twelve different symphonies, with overtures, suites and solo numbers enough to make up two-hour programs. This work during the present season has been increased more than fifty per cent by the preparation of eight symphony programs to be given in the St. Paul Auditorium, nearly all of which have been different from those given in Minneapolis. The difficulty of selecting symphonies for these concerts has been increased by the fact that the nine Beethoven symphonies, the usual havens of refuge for the distracted orchestral conductor, are being played at a special series of six all-Beethoven programs, presented on week-day afternoons and, therefore have not been available for the Friday evening concerts.

Most delightful of all the concerts to one who likes to observe the audience are the twenty-one popular Sunday afternoon concerts and six concerts given for school children with verbal explanations by Mr. Oberhoffer. It should be mentioned that Minneapolis is the only city in the world where popular concerts for 25 and 50 cents and children's concerts for 10 and 15 cents are given by a full symphony orchestra under its own conductor.

FIFTY-FIVE CONCERTS

The total number of concerts given by the orchestra in Minneapolis this season will be fifty-five, each before a practically sold out house in an Auditorium seating about 2,800 people. Multiply 2,800 by 55 and you will realize that a good many people, even reckoning duplicates, have learned to enjoy orchestral music in Minneapolis.

The fifty-five local concerts will be more than trebled by the eight St. Paul concerts, the twelve eastern tour concerts and the more than 100 concerts to be given during the spring tour.

And when the spring tour ends on June 5, and the orchestra has made a record of more than 165 concerts since October 25, who shall say that the Minneapolis Symphony Orchestra is not a vital force in the cause of good music in the United States?

###

Radanovits—The Hungarian University Club, Sandor S. Radanovits acting as chairman, attended a performance of "Sari" in a body. After the performance Mizzi Hajos was a guest of Mr. Radanovits at the banquet given in the Grey Room of the Sherman Hotel, where Mizzi Hajos and a real gypsy orchestra entertained the club.

On Monday, February 22, the pupils of Mr. Radanovits presented him a beautiful watch, as an expression of their best wishes for a happy birthday.

HELEN AXE BROWN

The following comment on Miss Brown's singing with the orchestra is taken from the Indianapolis Star:

Miss Brown sang "He is Good; He is Kind" from the opera "Herodiade," by the famous French composer, Jules Massenet. This aria is presented in the first act of the opera when Salome enters the court yard of King Herod's palace. She inquires for John, the Prophet, declaring that he is wondrously good and kind, having saved her life on the desert when she was a child. The aria, "Il est doux, il est bon" (He is good; he is kind) is her declaration of his goodness and kindness. Miss Brown sang this aria with rare sympathy and understanding; her enunciation of the French was perfect and those with even a slight understanding of the theme had no difficulty in following her.

As an encore, she sang the "Maids of Cadiz," by Delibes, and it was in this selection that she scored so heavily. There are few compositions so brimming with such lilting melody, such daintiness of expression, such bubbling joy of life. Few sopranos number this selection in their repertory, but Miss Brown handled it with apparent ease.

While congratulating the orchestra on its birthday, it is not amiss to compliment it on obtaining a return engagement to play at Bowling Green, Ky., May 5, 6 and 7, at the annual May Festival of the Western Kentucky Normal School. Miss Brown will accompany the orchestra as soloist, and she said yesterday that she would sing the "Maids of Cadiz" which means that a great treat is in store for Bowling Green.—(Advertisement.)

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PUBLICITY

We reproduce the following from the "Bulletin" of the I. M. T. A. The booklet may be obtained by addressing E. R. Lederman, Centralia, Ill.

Charles E. Watt, editor and publisher of "Music News," in the issue of February 12th, writes editorially, in conclusion of the article on the meeting of the State Presidents, as follows:

"The special matter under discussion on Wednesday was standardization, the subject which this year again will occupy attention of practically all conventions, though one might suggest an equally important topic—"PUBLICITY FOR THE MEETINGS." Thousands of teachers throughout the country would attend the State Association meetings if they were told in any way what and when these are to be—and in this connection "Music News" once more offers its columns freely. We will print notices and programs of any and all State Association meetings which may come to our office."

The statement of Mr. Watt in regard to the woeful lack of publicity given our conventions and the aims and principles of our Associations is absolutely correct. Our I. M. T. A. has been given more publicity this year than usual on account of our examination plan and especially so with our orchestral prize contest, and we shall be glad to use the columns of the "Music News" to gain greater publicity and with it increased usefulness for musical progress in our state.

E. R. L.

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The dead line may come at twenty or it may come at fifty. Insurance actuaries place it in the case of the average man at 40. Between 40 and 45, 75 per cent of all men lose all they have earned, after fifty only one man in 5000 ever "Comes Back." At sixty, 95 per cent of all people are living on daily earnings or are supported by their children.

Once beyond this dead line such musicians commence to fall downward and in a very few years find themselves at the bottom of the hill, when if they had only taken their careers in time they might have avoided the Dead Line.

If you are interested in passing the Dead Line or in coming back you will surely want to read the remarkable article by Thomas Tapper in the *March issue of the Etude*, which by the way is one of the finest issues ever published. Important contributions from J mes Huneker, Katherine Goodson, Clayton Johns, Hendrix Opienski.

Cut out this advertisement and send it with your complete address and 25c and we will send you the *ETUDE* for three months beginning with the March issue. Yearly subscription \$1.50. Single copies 15c.

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Pruyn-Hall—White-Smith Co. has just published one of Edythe Pruyn-Hall's recent writings, "Festal Prelude" (on Sullivan's "Onward, Christian Soldiers") for organ, dedicated to Mr. Edwin Arthur Kraft. The composition is extremely melodious and a worthy contribution to the organist's repertoire.

Beebe—Mrs. Agnes Leist Beebe will sing with the Zukowsky Orchestra at the Hebrew Institute on next Sunday afternoon. Mr. B. F. Lewis, who sang at Trinity Episcopal Church at the last choral service, is a pupil of Mrs. Beebe. He made a big success, also, as soloist recently at Christ Church in Joliet.

Aurora—At the New England Congregational Church, Aurora, under direction of Harry R. Detweiler, on last Tuesday evening, Coleridge-Taylor's "Death of Minnehaha" was given by the choir of the church. The soloists were Watahwasso, soprano; Lemuel Kilby, baritone; Lillian Shults, soprano; Rhoda Miller, organist, and Melita Kreig, pianist.

DOELLING-LUND RECITAL

Miss Mae Doelling, pianist, and Mr. Rene Lund, baritone, will give a joint recital at the Fine Arts Theater on next Sunday afternoon at 3:30.

The program is a very well selected one and includes several compositions by Chicago composers. Miss Alice R. Deal will be the accompanist for Mr. Lund.

MABEL CORLEW IN WHEATON, ILL

Miss Mabel Corlew gave a musical program last week in Wheaton as the annual open meeting of the Woman's Club of that city, held at the home of Mr. and Mrs. Tomlinson.

The following comment appeared in the Wheaton Illinoian:

Miss Corlew rendered an interesting group of songs and gave the opportunity we too rarely get in Wheaton of enjoying the unsurpassed beauty of a voice revealing ease, refinement, inspiration and technical merit.—(Advertisement.)

Corlew—Sunday evening, February 28, Miss Mabel Corlew, contralto, appeared as soloist with the Englewood Sunday evening Club singing with great success, "The Lord Is My Light," Speaks, and Roeckel's "Cast Thy Bread Upon the Waters." Miss Corlew was well liked. "The Lord Is My Light" was especially well done.

Cramer—Alice Ione Cramer will be the soprano in a quartet assisting at a special service to be held at Temple Emanuel Friday evening, March 12. Miss Cramer sang at Temple Sholom January 15, 16, 22 and 23.

Walker—Edward Walker is engaged to sing the tenor role in Haydn's "Creation" with the Haydn Oratorio Society in Orchestra Hall, Chicago, April 9.

Ross—William Barlow Ross will be the soloist at the Sinai Temple Orchestral Concert on Sunday evening.

MR. DRAKE AND HIS PUPIL

This is a picture of Earl R. Drake, the successful violin teacher, and his talented young pupil, Harold Fullen Ayres, who recently gave a very successful recital at Auditorium Recital Hall.



HAROLD FULLEN AYERS AND
EARL R. DRAKE

HENIOT LEVY-ALEXANDER SEBALD

The last of the Sonata Evenings at the Little Theater, given by Mr. Levy and Mr. Sebald, took place on Monday evening and attracted the same audience as before—an audience thoroughly complimentary in numbers and equally enthusiastic in approval of the program.

These two artists certainly deserve the unbounded thanks of lovers of high grade ensemble for the splendid work they have accomplished, and it is to be hoped that next season will see a resumption of their programs.

Each of these two players is a thorough solo artist, each has a fine knowledge of repertoire and, best of all when ensemble is in question, each is big enough and broad enough to submerge himself when necessary and to devote himself absolutely to the evolution of perfect ensemble.

The works given on Monday were Op. 29, E Minor, Busoni, played for the first time in Chicago; the Brahms Op. 78, and the sterling "Kreutzer Sonata," by Beethoven.

Busoni has written with much more attention to the piano score than to the violin and his work, though distinctly novel and unquestionably fine, sounds a little one sided.

Brahms in Op. 78 is at his best, the Adagio Movement was particularly fine for the violin.

The "Kreutzer" is a wonderful example of ensemble for violin and piano, each instrument has some lovely solo bits and together the effect is a wonderful one. It was played at this time with superb intelligence and corresponding effect. C. E. W.

MARVIN HINSHAW'S LETTER OF ADVICE TO VOCAL STUDENTS, AND SUGGESTIONS TO ALL PROFESSIONAL PEOPLE WHO USE THE SPEAKING OR SINGING VOICE AS A MEANS OF LIVELIHOOD.

In all ages as far back as we have any history and up to and including the present day, both in this country and abroad, it has been advocated and claimed by all teachers of singing and schools of music that it has been my privilege to come in contact with, that when a student starts taking vocal lessons, it is obvious that during the early part of his instruction, say for the first year or two or even three, he can get no definite idea of what the teacher is trying to convey, but that he must content himself with paying a good price for lessons two or three times a week, to have the teacher simply exercise his voice and muscles, and that the pupil is not to understand what is going on, and hence cannot assist in the process.

If the foregoing claims are true and the pupil cannot understand definitely what the teacher is endeavoring to tell them, we are forced to draw this conclusion:

1 Either the pupil is non compos mentis, and incapable of grasping the most simple and well established laws of nature, upon which all perfect singing and tone production depend; or

2 The teacher, while he or she may be able to sing very well, does not fully or sufficiently understand the process by which they obtain the good results; or

3 The teacher does not possess that necessary natural gift of imparting his knowledge, and for this reason many fine singers cannot teach successfully.

Any false impression that a pupil can learn to sing simply by paying some teacher to exercise his voice and muscles for a certain number of years, should be at once dismissed from the mind, for exercise of a fault only increases the trouble instead of remedying it, and if continued will form permanent habits which will have to be overcome before they can ever learn to sing correctly. For this very reason we have thousands of singers who possess wonderful vocal instruments but who use them very badly owing to incorrect teaching and being allowed to exercise all the faults they may have; as a matter of fact, any and every fault a singer may have is caused entirely by wrong mental conception of what is right and a lack of mental control over the vocal organs and the muscles used in breathing and singing, and no fault whatsoever can be corrected by physical exercises prescribed by any teacher until the trouble is first remedied in the mind of the singer, and he is taught a new idea, which when he thinks, will begin to relieve the difficulty in the very next tone he sings. Then with just a little practice on any simple exercise, in order that the mind of the student may gain control over the disobedient muscles or vocal organs by the Master Mind, the whole trouble passes away as simply as in

the law of nature the mist melts away under the rays of the morning sun. This will prove as great a help to the best singers as to students and will aid the greatest artists to sing still more gloriously.

This new natural method is founded upon the principles involved in science, mental suggestion, compressed air, wireless telegraphy and the telegraphic system of nerves in the human body. The object of all teachers should be to secure the best results in the shortest time possible.

The following are a few of many common faults so thoroughly taught to, and strenuously practiced by ambitious pupils and



MARVIN HINSHAW

singers, and which are a great detriment to the voice and must be fully undone before the singer can succeed to any degree:

A Few Don'ts

- 1 Don't force the breath out or even allow it to escape gently.
- 2 Don't stretch the throat abnormally.
- 3 Don't raise the uvula and soft palate.
- 4 Don't try to open the back part of the mouth beyond normal.
- 5 Don't hold the tongue down, or up, either.
- 6 Don't hollow the tongue out in the center or turn the point up.
- 7 Don't stiffen the jaw.
- 8 Don't allow the muscles under the chin to cramp or contract.
- 9 Don't hold the lips stiff during the articulation, or at any time.
- 10 Don't allow the head chambers to contract or close.
- 11 Don't allow the nasal cavities to close or contract in the least.
- 12 Don't practice humming exercises by

blowing air currents through one nostril at a time, or both.

13 Don't exercise your voice at all until your faults are first corrected in your mind, otherwise you simply develop the fault. Don't practice or sing the old three-register system.

14 Don't practice yawning exercises.

15 Don't spread the vocal cords.

16 Don't change (e) or (a) sounds to (ah), (oh) or anything else; speak them as in correct talking.

17 Don't hold the diaphragm too rigid.

18 Don't allow the diaphragm to weaken and sink during tone production.

19 Don't use chest or abdominal breathing.

20 Don't contract any muscles of the face, mouth, tongue, or throat during tone production.

21 Don't squeeze or pinch the muscles around larynx or vocal cords when singing high tones.

22 Don't push, force or reach to get your high tones.

23 Don't swallow your low tones or reach down to get them.

24 Don't try to portray any emotion by physical exertion or effort.

25 Don't try to gain expression by any arrangement of the muscles of the face.

26 Don't mistake facial contortion for true facial expression.

27 Don't make hard work of singing.

28 Don't mistake violent physical exertion for genuine emotion.

29 Don't sing all songs expressing grief, happiness, delight, pity, and a thousand others, with the same fixed facial expression.

30 Don't stand stiff or rigid while singing.

31 Don't raise on your toes when taking a high tone.

32 Don't stand or walk lazily or slouchy.

33 Don't stand on one foot and drop the other hip.

34 Don't stand with your feet far apart or just even.

35 Don't allow the shoulders to droop or the hips to fall forward.

36 Don't keep thinking about your physical body while on the platform; if you wish to be graceful, gain poise and develop a magnetic stage presence.

37 Don't tarry long or say too much when you call on a manager to secure an engagement.

38 Don't fail to have a neat card ready to leave with the manager bearing your name, address, telephone and your specialty.

39 Last but not least, don't look frightened. A smile is worth a million dollars and doesn't cost a cent.

MARVIN HINSHAW.

— # # # —

Votaw—Miss Lyravine Votaw and Miss Margaret Tarrant will sing excerpts from Humperdinck's "Hansel and Gretel" at 3 o'clock matinee Saturday, March 6, in the Central Eleanor Assembly Hall, and before the Austin Woman's Club Monday, March 8. This attractive performance is meeting with great success.

FRANCES INGRAM

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Music Abroad

LONDON, ENGLAND

Mr. Landon Ronald and the New Symphony Orchestra gave us a concert Sunday afternoon, unique in that it was entirely of British music, conducted by the composers themselves in three cases. I might as well give the program at once:

A Birthday Overture.....Landon Ronald
Orchestral Poem—A Phantasy of Life and Love.....F. H. Cowen
Concerto in B Minor, for violin and orchestra, Op. 61.....Edward Elgar
Two Movements from the "Seasons," Spring and Autumn.....Edward German
Shepherds Fennel Dance.....Balfour Gardiner

I was late in reaching the hall, on account of delayed transportation, and did not hear but the last few bars of the "Overture." What I did hear made me regret missing it. It was very impressive. It was conducted by Mr. Ronald himself, of course.

I was charmed with the Cowen number, under Mr. Cowen. This piece is well named. It is truly poetic. It abounds in melody of the most original nature. He does not strive for sensation, or to be "modern." It seems that he has given it the best of his years of experience. It is intensely emotional, even dramatic, but has a conservativeness about it that shows Mr. Cowen as a temperate man.

That admirable artist, Albert Sammons, had the solo part in the Elgar "Concerto." Nothing is uninteresting when Mr. Sammons plays. He is well equipped in technique, and his tone is large and never forced. His playing brought the heartiest response of the day.

The music is of the highest order. Mr. Elgar was announced to conduct it, but it fell to Mr. Ronald to do it. He always plays a good accompaniment. Much of the "Concerto" is without the solo instrument. There is where Mr. Ronald shows splendid

taste. He never forgets that the soloist cannot make the same amount of noise that the orchestra can. You never have to adjust your ears to the soloist again when his turn comes. The concerto is written along the usual lines for such pieces. It has a splendid cadenza that Mr. Sammons thrilled us with. If you have not heard it you should.

The spring and autumn movements from "The Seasons" was conducted by Mr. German. The music is typical of the name. It is more than "descriptive music" too. I have always thought of Mr. German as a song writer. This work goes farther than song writing. In it he has ample contrast, and still does not flaunt them at you. Of course, melody is the foundation of them, if I may so speak. Mr. German as a conductor has a most pleasing manner. His personality had much to do with making his work interesting from first to last.

The closing number, "The Shepherds' Fennel Dance," was like the fruit at the close of a meal. It is sharp, even tart, but does not need "sweetening." I have said before that these things in Mr. Ronald's hands are very delicious.

They can write music in England. The whole program was a well-balanced concert, and proved that England can have music without leaving her own shores to get it. I am more taken with the English orchestra players as I hear them more. I have met all of the conductors of the orchestras. They tell me that two rehearsals is all they ever need to give any program. Such men as Safonoff tell me that it would be impossible to find better readers. They take manuscript and play it as though it were the best of print. It is somewhat discouraging to think of the time that must pass before we can have such men in America. We have them, to be sure, but not in large enough numbers. When our parents see fit to give the boys a good start in music between the years of five and fifteen, then we will have the first step. I cannot say when that will be.

In talking to Mr. Percy Pitt, director of the Covent Garden Opera, he tells me that the season is very doubtful. It is again a case of depending on the foreign singer. If they had a school of opera here they could as well have them. It is the same thing with us. We have the singers, but have never used them.

The Tonal Arts Club

An organization without a purpose seems useless. That was the answer given me a short time ago by one of the oldest members of "The Tonal Arts Club" here in London, when I asked him the purpose of the club. "It is an organization without a purpose."

I have now attended two of their dinners, which are given monthly at "Pagan's." I go as an invited guest, of course, but that does not rob me of the sense of freedom and good fellowship that prevails among the best English artists. The foremost of musical artists and composers here are, with

few exceptions, "Tonal Artists." Unlike the "Savage Club," they are all connected with music.

After a dinner, which begins about 7 o'clock, they have a program of music which is arranged by the chairman of the evening. Mr. Waddington Cooke was chairman on my last visit. He had furnished us with "The London String Quartet" and Harry Dearth, a bass-baritone. I have mentioned the quartet before in some of my writings. They are one of the best Europe can boast of. Mr. Sammons, first violin, was away from the city on a concert trip at this time, but his place was taken by Mr. John Sanders, first violin of the New Symphony orchestra. They played the Schubert "Quintet" with the assistance of Mr. John Mundy. It was a most delightful performance. The music is so Schubert-like. Mr. Mundy is a 'cellist with a tone about like that Mr. d'Archembeau of the "Flon-zaleys." He is a good artist, and we can hope to hear him over on our side of the ocean some time.

Mr. Waraick-Evans, the quartet 'cellist, played a solo number in his usual care-free, unconscious, happy way.

Mr. Dearth's singing can be summed up in a remark I heard one of the club men make. "He has a jolly good voice, and can sing with it!" He has a "way" that is contagious; and was in the best of moods that night. The men made him repeat everything he sang.

After the program, a good visit is indulged in all around. One cannot get clear around in one night; or two for that matter. I will give you some idea of the gathering by mentioning those that were nearest to me at the table. Mr. Cooke, the chairman, is a pianist and composer, and one of the board of directors of the "Royal Philharmonic Society." J. Mewburn Levien, whose guest I was, is the treasurer of the same society. He is a voice teacher, for years associated with Manuel Garcia, and now doing most of the teaching for Sir Charles Santley. I had only to reach across the table to shake the hand of Edwin H. Lamare, the organist we know so well for his magnificent playing in our country. He will be there again soon. Miles B. Foster, organist and composer, was on my right; Mr. Percy Pitt, director of the Covent Garden Opera, was near, and told me how doubtful the spring season of opera is at this time. Stanley Hawley was his host. Mr. Hawley is secretary of the Philharmonic Society, and well known as an editor of many of the best piano works. His editions are used everywhere; J. H. Maunders, whose splendid church music and cantatas we use so much, was a neighbor. He was accompanist to Sims Reeves for many years, and gave me some useful information concerning Mr. Reeves. He freed my mind of some of the tales of his intemperance I have heard on our side; William Wallace, composer, author of "The Musical Faculty," painter, too, as an amusement; R. Goss Custard, organist at St. Margaret's, Westminster, and Frederick Whelen, director of the Queen's Theater, also Mr. Ambrose, whom we know over there as one of the directors of Savage Grand Opera, were all in talking distance. It was a most interesting evening, and one well worth while to any one. I will hope to see more of the "Tonal Arts Club."

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 52½ Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, MARCH 12, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspond-
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In New York at Brentano's, Fifth avenue and
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Advertising rate card will be sent on application.
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Vol. 7.

Chicago, March 12, 1915

No. 11

Editorial

THE ORCHESTRA PENSION FUND (Contributed editorial.)

What splendid proportions have been reached in the amount of this fund since our last article!

The total to date is \$219,000, though it must be remembered that \$62,000 of this is not yet (strictly speaking) available, by the terms its giver made when giving.

The quick accession, by the trustees, to the men's desire to give concerts in aid of the fund shows that the hearts of those trustees are "in the right place."

The benefit concert announced for March 30 should create a "bumper" addition to the fund.

And now for a new policy in the management of the orchestra: More concerts for Chicago; fewer tours "on the road"; all the profits to the Association; wipe out the debt.

S. F. NEWHALL.

— ## — OPERA IN ENGLISH (Contributed)

To the Editor: It is late to be answering the (implied) conundrum on the above subject, printed in your issue of December 11: "You said you wanted opera in English, beautifully sung by Americans, and put on in the best style at reasonable rates, didn't you? WELL?"

Here is at least one important part of the reason why such opera was so poorly supported. As a rule the libretto was very bad; wholly lacking in the poetry to which alone music should be set; not knowing the language in which, for instance, the libretti of "Boheme" and of "Butterfly" were written, I cannot say whether those libretti possessed this absolutely essential poetry or not; but I do know that old "Annie Rooney" or "Old Dog Tray" contained more real poetry than the English libretto of "Butterfly."

Is the poetic sense quite dead among our translators? Schubert and Beethoven went to the great poets for the lines to which they set their songs; the average music writer of today seems to demand nothing except that the lines shall rhyme, and that is the least important feature of poetry.

But let us be thankful that though the demand for opera be declining, the demand for good orchestral music is increasing by leaps and bounds.

***Liberty is the power which
of right belongs to every
man to use all his faculties
as he may choose. Its rule
is justice; its limits are the
rights of others; its principles
are drawn from Nature
itself; its protector is
the law.***

—ROBESPIERRE

PASSING COMMENT

In following his well known plan of letting the patrons of the Chicago Symphony Orchestra hear everything—old and new—that is worth hearing, Mr. Stock has led his hearers lately into some queer bypaths.

Edward Moore, of the Journal, in commenting upon Scriabine's "Prometheus," describes it as "the worst noise heard in Orchestra Hall since the 'Five Little Pieces

by Schoenberg,'" and Ronald Webster, of the Tribune, writing on Hadley's "North, East, South and West," speaks as follows:

There were many who thought Mr. Hadley's work undignified in the extreme; at the very least a sinful waste of time. For they might have been contemplating during that particular forty-minute period, the obscure and profound beauties of Brahms, or the doleful exuberances of Tchaikowsky shouting the doctrine of despair. A symphony by its very form implies a kind of self-abnegation, and writers of them might, many of them, be accused of "other-worldliness"—of sacrificing the audiences of today to the tastes of yesterday or tomorrow.

h h h

Like "a sweet morsel under the tongue" has been the news of the bankruptcy of the Chicago Grand Opera Company to the Eastern music papers and, needless to say, they have made the very most of it editorially and in their news columns.

As a matter of fact the "failure" is only a tentative one. The company is just as able now to go on and give opera next season as it was before going into bankruptcy; in fact, much more so, for by that act it was freed from many distressing contracts.

To go back to original causes: The failure, it would seem, resulted wholly from the facts (1) of the extended and very unprofitable western trip last spring, and (2) because of the lack of courage to go on with a season this year in spite of the war.

Many there are who will never understand the lack of enterprise which caused the abandonment of the season for the current year, for, most certainly, as events turned out a season could have safely been carried through in the winter no matter how distressing was the outlook last September.

Now, however, all mistakes have been considered and all the possibilities are squarely before the directors and shortly will be before the public.

There is still plenty of enterprise in the men who originally made the organization and it is devoutly to be hoped there is still enough civic pride among the people to make a season next year both possible and profitable.

A cartoon in one of the daily papers recently hit the nail squarely on the head. This picture represented the "Death of the Goose Which Laid the Golden Egg," the bird, a huge one, being depicted in its death struggles and surrounded by the opera singers with the captions, "High Salaries," on shoulder or cap, the whole a setting of the Auditorium stage.

h h h

"But," objects Julia Claussen in an interview, "the business men who run opera in Chicago should look at it not as a business but as an art." "Quite true," comments B. L. T. in his "Line o' Type." "The opera singers can be trusted fully to attend to the business details."

And there you are again. Mary Garden is a very wonderful artist and we all want to hear her, but surely she is not worth a guarantee of eighty thousand dollars for a single season; and Ruffo, even though he can pack the Auditorium when he sings what the public wants, must certainly be a "business" loss at two thousand dollars a performance.

h h h

Chicago will not accept a "starless" opera nor will any half-way measures be tolerated, but surely there is a happy medium where salaries of moderation can be offered and accepted and where the best of everything can be given to the grand opera patrons.

h h h

If you wish to learn a great many things about America which you do not now know, and if you wish to become thoroughly permeated with patriotism—go to the Auditorium and see "Uncle Sam at Work" before the close of the engagement of that wonderful production. It is so entirely different and so wonderfully superior to anything else in the "picture" line that words fail with which to tell you just how good it is.

The pictures are not confined to Washington by any means, though wonderful enough even from that angle, but also the work of the government on the seas and in every part of the country is shown in great detail and exhilarating quantity.

h h h

There are many stories around Chicago of bad checks and even one of a plain forgery of the name of an artist. Music News stands ready at any time to print the complete story of any one of these cases if the artist involved will sign a written statement. Young artists in Chicago have troubles enough without having to deal also with unscrupulous managements. This sort of dishonesty should be exposed.

h h h

A source of great rejoicing is found in the fact that Mme. Schumann-Heink has so far recovered her usual health that she has

been positively announced for the coming Wagner Festival at Harvard University and for the Brooklyn Saengerfest. California has done wonders in overcoming the conditions which existed when Mme. Schumann-Heink went there a few weeks ago, and although she will remain some weeks longer, it is now an assured fact that she will shortly be again in the concert field.

h h h

Chicago is gradually acquiring a colony of singers of international reputation and to this list a very welcome and prominent addition is Miss Florence Macbeth, the coloratura soprano, who has already made such fame for herself and her teacher, Mr. Yeatman Griffith, and who will certainly rise very high in her chosen profession. Her success in a recent concert trip to the Northwest was phenomenal.

h h h

Another singer who has elected to make his home in Chicago and who is very welcome indeed, is Mr. Louis Kreidler, an opera singer of renown who is also a splendid teacher and a concert singer with few equals.

h h h

It is said that Frances Ingram at the last rehearsal of "The Veil" by the Apollo Club seemed dissatisfied with the way things were going, and she suddenly stopped and said to the director: "Mr. Wild, do you want me to BE the Mother, or shall I just sing oratorio?" "Go ahead," said Mr. Wild; "sing it as you feel it." Miss Ingram did so, and the subsequent result will go down into history as one of the most stirring events of the season of 1914-15 in Chicago.

h h h

Few of the teachers of singing who came to this country because of war conditions have been more genuinely successful than Mr. Yeatman Griffith, whose New York studio is now the scene of lessons and rehearsals daily in which are involved one of the largest and finest vocal classes ever gathered together in that city.

h h h

Music News is in receipt of a letter from Elizabeth Bintliff, of Ripon, who is known to very many Chicagoans, and who takes this means to dispute a recent statement in our columns that the meeting here some weeks ago of presidents of the state associations to the end of discussing programs and with the ultimate thought of a federation, was the inspiration wholly of Mr. Lederman, of Illinois. Mrs. Bintliff claims, and Music News is glad to admit the claim, that the idea originally came from Liborius Semmann, of Wisconsin, but was, however, taken up with much promptness and vigor by Mr. Ledermann. At any rate, both men are working hard to make their individual state meetings very successful and both

have sympathies which extend also much farther into the music field.

h h h

A new management in Chicago is that of Maurice Fulcher in the McCormick Building. Chicago can very readily support such a management as that proposed by Mr. Fulcher, and Music News wishes him all possible success.

h h h

The Evanston ministers are raising quite a hullabaloo about the very successful Sunday evening concerts managed by Miss Rachel Busey Kinsolving. The whole matter seems to hinge upon the question as to whether it is better for the Evanston youth to travel to Chicago on Sunday evenings and there indulge in "picture shows," or to remain at home and hear some really good music at a very low price of admission.

h h h

The success of Clarence Eddy at the opening of the Festival Hall in San Francisco, when he played several organ recitals, was a notable one, Music News being in possession of some remarkable press comment which will be given to its readers later. In the current issue may be found a thoroughly interesting interview with Mr. Eddy, which was printed in one of the San Francisco papers.

h h h

It has been suggested by a member of the dilettante class in Chicago that if the Apollo Club wishes to give the "Forty-seventh Psalm" again, the sopranos be divided into relays (with great reinforcement) and that Relay No. 1 be asked to yell for the first minute, No. 2 the second and so on throughout the progress of the work. There are advantages in the plan.

h h h

Music memory is a subject which has had much attention and which is still a thoroughly "open" one. The recent announcements of Belle Squire along this line have caused much comment and her Fine Arts studio is the scene of much interested inquiry.

h h h

It is not generally thought that the musicians who play organs at "the movies" give much attention to suitability of selection. Music News is in possession of a program, however, which proves the contrary to be true in at least one case. Mr. Emmett Robert Gaderer sends his list of pieces played for "The Children of the Ghetto" film, and with surprise it is noted that the list comprises "Kol Nidrei" (Ver-rinder), "Eli Zijon," "Mesker-Neschamoth" and "Hebraische Melodie," by Wagner, as well as "Finlandia," by Sibelius, and "Reverie Trieste" (Ferrata).

This remarkable program was played at

the Independence Theater on West Twelfth street.

§ § §

Herbert Bailey, of Music News forces, is now in Kansas, and before his return will attend the Bethany Festival at Lindsborg.

§ § §

Recently the editor spent an hour at the Old Friends' Club Room on Dearborn street. This club is made up of actors and managers and will eventually become the local equivalent for the New York Lambs' Club. The Old Friends possesses a collection of photos of actors and of old play bills which is not surpassed anywhere. Music News will tell more about these later.

MUSIC TO COME

Friday, March 12

Orchestra Hall, 2:15; Symphony Orchestra.

Y. W. C. A., 8:15; Maude Fenlon Bollman, song recital.

Saturday, March 13

Kimball Hall, 2; Chicago Piano College, concert.

Kimball Hall, 3:30; American Conservatory, concert.

Orchestra Hall, 8:15; Symphony Orchestra.

Sunday, March 14

Illinois Theater, 3:30; Julia Culp.

Turner Hall, 3; "Martha," in costume.

Central Music Hall, 3:30; Florence Le Claire, piano recital.

Kimball Hall, 3:30; Betsy Howland, piano recital.

Orchestra Hall, 3:30; Bauer-Casals Sonata recital.

Blackstone Theater, 3:30; Isaac Van Grove.

Fullerton Hall, 8; lecture recital, "Orpheus."

Monday, March 15

Fine Arts Theater, 3:30; Popular Classical concert.

Sunday, March 21

Orchestra Hall, 3:30; Gabrilowitsch.

Illinois Theater, 3:30; Kneisel Quartet.

Monday, March 22

Fine Arts Theater, 3:30; Estella Neuhaus, piano recital.

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THE LAST POPULAR CLASSICAL CONCERT

The Spry-Kortschak-Steindel Trio, assisted by Minnie Fish-Griffin, soprano, will give the program at the third and last concert of the series of popular classical concerts, which will take place Monday afternoon, March 15, at 3:30, in the Fine Arts Theater.

Mrs. Griffin will give songs by Beethoven, Hugo Wolf, and Charpentier, and the trio will play selections from Schubert's "Trio, Op. 99," Saint-Saens "Trio, Op. 18," and the Tchaikowsky "Trio in A Minor."

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Cramer—Alice Ione Cramer, soprano, is to be the soloist at the program given by the Men's League at the Wellington Avenue Congregational Church Tuesday evening, March 9.

Music in Chicago

BACH CHORAL SOCIETY CONCERT

Bach is so austere—so utterly uncompromising in his demand upon his hearers—that a miscellaneous audience is apt to grow restive under too long a program of his works, and even the Cognescenti must

as the possessor of a voice of great potentiality.

Helen Bright Bengel brought to the interpretation of the beautiful contralto solos a commanding style and personality and a voice of rare beauty.

Evidently this sort of work appeals to Mrs. Bengel very much, and she certainly showed herself mistress of the situation on Tuesday.

George Hamlin, who had important work to do both in Mendelssohn's "Hymn of



EDITH AYERS McCULLOUGH

not be too long plyed with his profundities.

Therefore, it must be confessed at once that the chief weakness of the Bach Choral Society concert of last Tuesday evening was its undue length.

With Mendelssohn's "Hymn of Praise" for the second half of the program, the first part should have been shortened just 50 per cent.

But, aside from this objection, nothing further can be said in the way of criticism, unless, indeed, it be possible that some of the Bach numbers, especially the solos, were taken at too deliberate a movement for best possible results.

The program opened with the G minor "Fantasie and Fugue," for the organ, played superbly by Mr. Palmer Christian, who also supplied sympathetic accompaniments throughout.

Excerpts from the "St. John Passion" were given, as also a tenor solo from "Ich bin ein guter Hirt" and the entire cantata "Bide with Us," which, as stated before, was too much Bach by about one-half hour. The chorus numbers in these various works were accomplished with much intelligence and were invested always with tone at once pure, powerful and expressive.

Mable Corlew-Smith, in her lavish allotment of solos, showed herself an emphatically serious and sincere musician, as well



MABLE CORLEW-SMIDT

Praise" and in the Bach portion of the program, was not in his best voice but was able, as always in a program of this sort, to prove himself the possessor of a rare intelligence.

The society, under direction of John W. Norton, to whose artistry and indomitable perseverance the fine program was due, sang the choral numbers in the "Hymn of Praise" with more vivacity than was shown in Bach and with, at many points, warmth of feeling and truly artistic finish.

One of the most delightful moments of the whole evening was that when Mrs. Smidt and Mrs. Edith Ayers McCullough sang "I Waited for the Lord" with the most beautiful of vocal effects and a rare interpretative perfection. Both voices are lovely, the ensemble was perfect, and the obligato by the chorus was fine.

One solo for bass was sung by William M. Walter, a member of the club, who has

good voice and musicianship but who must rid himself of his present pronouncedly disagreeable tremolo if he wishes to advance in the vocal art.

Mr. Norton directed throughout with skill and authority, and good accompaniments were furnished by members of the Chicago Symphony Orchestra. C. E. W.

THE DOELLING-LUND CONCERT

Owing to a mistake which is becoming chronic at the Fine Arts Theater, an icy blast was put in circulation instead of that balmy atmosphere which would have been so much better a contrast to the raw March feeling outside on last Sunday afternoon.

Miss Mae Doelling and Mr. Rene Lund were therefore given an unnecessary handicap at the very beginning of their concert, which, however, with all other difficulties, was swept away by the sheer beauty and virtuosity of the program.

Miss Doelling elected to play the interminable Handel-Brahms "Variations and Fugue" as her opening number, and as she began promptly on the announced minute and the audience was unduly dilatory, it happened that by the time she had finished the number there were as many people standing in the foyer as there were seated in the theater.

However, after the serious break caused through seating all these people there were no further contretemps and the concert was marked by its very great effectiveness and the unusual enthusiasm with which it was received.

Miss Doelling played the Brahms number with great crispness, excellent tonal quality also being maintained throughout.

This was followed by the cunning "Three Hands," by Rameau-MacDowell, and a "Bourree" by Scarlatti, both played with vitality and musical style.

Her next group was made up of four Chopin Etudes, two of which were luscious in their purity of cantabile, one was of remarkable virtuosity in its technical display and the fourth (the "Butterfly") was played with such amazing grace and facility that its repetition was demanded. A further encore was "On Wings of Song" and a brilliant group by Sapellnikoff, Rachmaninoff and Schulz-Elver completed the piano offerings.

Miss Doelling has great technical preparation, much musicianship and an abiding sincerity and good taste in interpretation. She is already very popular and her great gifts will take her much farther.

Mr. Lund has grown amazingly in voice since his last appearance and his equipment now includes great power as well as the other items of musicianship, sincerity and artistry which have already placed him well to the fore among local baritones. His initial reception and repeated recalls testified eloquently to the fact that he has gained a firm footing in musical Chicago. His list on Sunday comprised thirteen songs, nine of which were in English text and several by Chicagoans.

To open his first group he gave two songs in Norwegian by Korling, for which translations should have been provided as very few of the audience, of course, understood what they were about. However, they proved to be songs of much musical intensity and they

were sung with great musical expressiveness.

"Dank," a nondescript excerpt by Schonberg, followed (in German) and the group closed with a beautiful reading of Massenet's "Pensee d'Automne," in French, a language in which Mr. Lund is particularly adept. "A Dirge of Love" (Canterbury) was fine in conception and in the reading accorded it. William Lester's "Compensation" again proved itself a perfect gem of a song and again also did Felix Borowski's "The Song of Tristram" prove him a writer of force and finish.

Mr. Lund sang also in this group two pieces by Herbert Hyde with the composer at the piano. These proved to be works of much purposefulness and great musical charm.

"Rain Song" has a high-lying "drone" which is delightfully characteristic and the voice line of both that and the "Serenade" proved wholly agreeable and very well suited to the Lund quality and style.

Works by Warner, Harling and Woodman were not heard by this writer. Excellent accompaniments, filled with pianistic surety and deft finish, were furnished by Miss Alice R. Deal.

The piano was a Mason and Hamlin and was as fine a concert grand as has been heard in a local concert room this season.

C. E. W.

A CONGREGATIONAL SONG-DRILL

Sunday evening, two weeks ago, the Emerald Avenue Presbyterian Church, pastor, Rev. Richard D. Hughes, M. A., experienced a new departure in connection with its congregational singing, not that its singing is behind but rather is ahead of most churches. The pastor invited his friend, William Ap-Madoc, to come and take the musical charge of his congregation, and give it one of the "drills" to which Welsh churches are accustomed. The result was, with the tactful help of the organist and the choir of twenty voices, that the hymn-tunes that are common with congregations were made over into new life and power; the tempo was made to conform with the nature of the words, and what he called "lights and shades" seem to shine out from all the tunes sung. "It was very courteous of Mr. Ap-Madoc," remarked a lady, "to invite the choir leader to conduct one of the hymn tunes, with baton in hand." It could easily be seen that such "drills" would lift congregational singing up to the intelligible measure of the words.

PALMER CHRISTIAN ORGAN RECITAL

Mr. Christian will play the following program at Kenwood Evangelical Church next Sunday at 4.

He will be assisted by Emily Louise Streich, contralto.

Dithyramb	Harwood
Meditation (Sixth Sonata)	Guilmant
Romance	Sibelius
Fugue in C	Suxtehude
Wait Thou Still	Franck (1670)
Into Thy Hands	Delamarter
By the Waters of Babylon	Howell
Miss Streich	
Adagio (Tenth Organ Concerto)	Handel
Allegro (Tenth Organ Concerto)	Handel
Toccata	Mereaux (1791)
Cradle Song	Dreyschock
Caprice (The Brook)	Dethier



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SUNDAY CONCERTS IN EVANSTON

The bewilderment, consternation, almost panic which Miss Kinsolving's concerts have worked up in the minds of certain of Evanston's spiritual leaders would be ludicrous were it not pitiful. These pastors see their influence over congregations waning because a little ensemble of ten members of the big orchestra, led by George Daseh, is playing on Sunday evenings, at a 15-cent rate, in the Evanston Theater, and presumably drawing a percentage of the sparse congregations which erstwhile used to seek the sanctuary, there to listen, generally speaking, to plain dogma.

The attitude of these pastors is reminiscent of a hundred years ago; what fair-minded man will contend that the influence of good music upon the emotions is anything but uplifting, ennobling, inspiring? And what more than these is the greatest sermon ever preached—always excepting the Sermon on the Mount?

These pastors, in their churches, spend hundreds, if not thousands of dollars for the element of music, and that music is oftener entertainment than devotion; they take up a collection and he who fails to contribute is looked at askance by him who passes the plate.

Miss Kinsolving is doing a fine work and deserves to succeed in greater and greater measure. VIEUX TEMPS.

Clarke—Rachel Steinman Clarke and Earl Victor Pahl, together with Miss Barbara Wait, will give a concert at South Bend on Thursday afternoon, March 11.



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PHILHARMONIC QUARTET

Irving Park Series

The twelfth concert of the orchestra series will be given Friday evening, March 19, at the Myrtle Masonic Temple, 4240 Irving Park boulevard. Rose Lutiger Gannon, contralto, will be the soloist.

The program follows:

Allegro con spirito, from Quartet in B Flat, No. 49	Haydn
Aria from Orpheus	Gluck
Theme and Variations, Op. 18, No. 5	Beethoven
Meditation	Bach-Gounod
Songs—	
Apple Blossoms	Kellie
Night in the Desert	Ross
Spring Is Here	Foerster
Quintet for Strings	Dvorak
Allegro—ma non tanto	
Dunka	
Scherzo	

The Philharmonic Quartet will be assisted by Arne Oldberg, pianist.

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ARTHUR UHE IN VIOLIN RECITAL

Mr. Arthur Uhe gave the following violin program at Bethany College, Lindsborg, Kans., last Monday:

Spring Sonata	Beethoven
Allegro	
Adagio	
Scherzo	
Allegro	
Passaglia	Handel-Leonard
Andante	Martini-Kreisler
Menuett	Handel
Rigaudon	Couperin-Kreisler
Canto Doloroso	Rubini
Finale of D minor Concerto	Vieuxtemps

THE ORCHARD SCHOOL

On Saturday, March 13, at 3 p. m., the first-year pupils of Miss Zeigler, piano; Miss Wallis, piano; Mrs. De Vore, violin; Mrs. Orchard, piano, and Miss Valentine, dancing, will present the following program:

Etude	Frank Sifton	Lemont
Ditty	Josephine Chappin	Schumann
Exercise	Scott Arms	Kohler
The Merry Bob-o-link	William Avery	C. Green
Russian Folk Dance	Arranged by E. H. Burchenal	
Pupils of Miss Valentine		
Cradle Song	Elizabeth Crandall	Paul Ducelle
Accompanist, Carlin Crandall		
The Pigeons	Jane Wild	Kohlsaat
Duet	Mrs. Crosby Adams	
Scott Arms and Harvey Skalen		
Gondolier	Marie Harney	Krogman
Graceful Dancer	Harvey Skalen	Lamothe
Dream Fairies	Foster Lewis	Ducelle
The Robins' Lullaby	James Skalen, Harvey Skalen	Krogman

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CHARLES ROUSE

Charles Rouse will give his fifth musical evening at his studio, 712 Fine Arts Building, next Monday evening, March 15, at 8:30. The program will consist of early and modern Italian and French songs, given by Mr. Rouse and his pupil, John Poat, basso-cantanto.

Mr. Rouse will also give a brief talk on the development of song in Italy and France.

Mr. John Kohler, violinist, will assist with violin numbers by Italian and French composers. Evabel Clixby Tanner, accompanist.

The three remaining musical evenings are as follows:

- April 12—Russian and Slavic song.
- May 10—English and German song.
- June 7—American song.

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SCHUBERT SYMPHONY CLUB

The Schubert Symphony Club gave a concert at the Presbyterian Church in Maywood on last Friday evening which was largely attended and which was the scene of very great enthusiasm.

The members of this company, which has traveled in all parts of the country, are ex-



THOMAS VALENTINE PURCELL

ceedingly versatile and though they number but three the variety of numbers offered was truly remarkable.

Leeta Corder, the soprano soloist of the company, has a voice of rare charm. It is lyric in quality but covers also every requirement of the coloratura scores.

This young singer has appeared in over a



LAVINIA ZENDT

thousand concerts, in thirty states, during the past four years and has proven herself a great favorite wherever she has been.

Her work at Sig. Arcangeli's concert at Orchestra Hall last fall when she created a sensation in the "Styrienne," from "Mignon," is still remembered and a great future is predicted for her.

She has a very large repertoire of concert songs and has learned also the soprano roles in many grand operas. During this season she has sung for the Hyde Park Travel Club, Hyde Park Business Men's Association, Convention of Merchant Tailors, and at the Park Ridge Country Club, and the Rotary Club.

On Friday evening she was heard in the aria from Handel's "Atalanta," called "Come, My Beloved," and gave an exposition of pure legato tone and sustained

breath control which was wholly remarkable.

There was beauty of feeling as well as of tone and the total interpretative worth of the song was very great.

This was followed by "Dream On, Dear Heart," a coloratura song, written for Miss Corder by Mr. Purcell, in which there was given a dazzling display of virtuosity as well as a suavity of style very rarely encountered.

Lavinia Zendt, the contralto soloist of the company, has a voice as unusual as it is charming.

She sings a whole octave below middle C, and has a corresponding power in her voice. "Love Is Mine" (Gartner) and "Lullabye" (Purcell) provided fine opportunities for the display of her exact musicianship and remarkable voice and in these she made pronounced success.

Thomas Valentine Purcell, violinist, presented the Wieniawski "Faust Fantasy,"



LEETA CORDER

"Adagio" (Bazzini) and "Czardas" (Nachez) with such skill as to prove that he has been a long-time and thoroughly sincere student of his difficult art.

His intonation is absolutely pure, his tone is rich and full, his musicianship very great and his concert style distinctly fine. The audience liked him very much indeed and insisted upon several encores.

In addition to these major items of the program, items also which were of absolute musical values, there were given a number of lighter things which not only pleased the audience but also proved the immense versatility of the three artists of the company—all of whom, by the way, are fine accompanists and took turns in so serving.

Several trios were played on mandolin, bandolin and guitar to the intense delight of the audience and Mr. Purcell also gave great pleasure in a mandolin "Concerto" by Stauffer, a work, by the way, which is far beyond the resources of the ordinary player of the instrument.

A vocal trio was also given, with much style and effect and Miss Corder and Mrs. Zendt scored a big success in a duet from "Bohemian Girl," to which (as also to several other numbers) an artistic violin obligato was furnished by Mr. Purcell.

Altogether a talented and artistic trio of musicians and one which will be heartily welcomed on a second appearance anywhere.

C. E. W.

Dormer—The vocal and dramatic students of Elizabeth Guion Dormer gave a concert at the hall of the Church of the Precious Blood on last Wednesday evening.

"THE ROSE MAIDEN" GIVEN AT CUYLER AVE. M. E. CHURCH

The fifth and final event of the great concert and lecture course which has been held at the Cuyler Avenue Methodist Episcopal Church, Oak Park, took place on Friday evening, March 5, amid much enthusiasm. The main feature of this final concert was a performance of Cowen's delightful cantata, "The Rose Maiden," sung by the forty-voiced choir of this church under the direction of H. H. Williams. Gertrude Duvigneaud, soprano; Frederica Downing, contralto; William Barlow Ross, tenor, and Frank B. Webster, baritone, took the solo parts, and Marie Edwards, organist; Mabel Lees, pianist, and Edna Anna Wheeler, harpist, furnished the accompaniments.

Preceding the cantata rendition, Miss Edwards played a group of three organ numbers which included the "Petit March," Du Bois-Rogers; "Minuet," Boccherini, and "Nuptial March," Guilmant. Each of the three proving wholly enjoyable to the audience through the mastery and skill displayed by Miss Edwards.

"Dear Love, Lend Thine Aid," from "Samson and Delilah," was sung by Mrs. Downing with great breadth and abandon. Her voice is one of the most satisfactory now being heard in Chicago and she is the true artist at every move. She sang in such a finished and convincing manner that the audience ardently demanded an encore, which came in the form of Ronald's "Down in the Forest," which was most beautiful in its delicacy and sincerity.

Miss Wheeler played two harp solos in a manner which drew much recognition and praise from her hearers and was compelled to add an encore, as did Mr. Ross, who offered the "Prize Song," from "Die Meistersinger," which, by the way, was considerably above his grasp on Friday night.

In opening the cantata rendition, Miss Lees played the introductory music in a style which stamped her as a pianist of no small attainment. She also contributed materially in the accompanying score throughout the performance.

The chorus should be and well deserves endless praise for their portion of the concert. There was genuine pleasure derived from their spirited singing of the many chorus numbers. They developed an unusual amount of well balanced tone volume for this number of voices and they knew their music well. The famous "Bridal Chorus" was of course heartily applauded.

Mrs. Duvigneaud revealed a very pleasing soprano voice, exceptionally rich and full in its lower scale, and her solo and ensemble offerings were adorned with those admirable qualities which come from the deep musician only.

Mrs. Downing, with the portions allotted the contralto in this work, continued the splendid success she attained earlier in the evening. One of the most graceful solos of the entire cantata fell to her lot and she delivered it in a wholly praiseworthy style and was accorded a ringing round of applause for her efforts.

Mr. Webster was struggling with a very bad cold, so consequently the bass solos were omitted, but he sang the several recitatives with mastery and the rich sonorous quality of his voice was heard with pleasure at those times. He entered into the duets

and trios with sympathy and a thorough understanding of the work at hand.

Mr. Ross may have been bothered with a cold also, at any rate the heavier parts of the tenor score seemed a burden to him, but in the softer passages his work was satisfactory.

Miss Edwards deserves a strong word of praise for the success of the evening. She played at the piano splendid accompaniments for the soloists in the early part of the evening and was ever alert to just the proper support for the chorus and soloists in the cantata performance. There is a wealth of beautiful music in the accompanying score and she played it all in an excellent manner.

H. M. B.

CHICAGO LITTLE THEATER

Week of March 8. In response to numerous requests, the Chicago Little Theater has succeeded in making arrangements for a return engagement of Miriam Marmein, in her own dances. This talented dancer made her debut at the "Little" on January 27, and her extremely clever interpretations created such enthusiasm that Mr. Maurice Browne, the director of the Chicago Little Theater, congratulates himself on having secured Miss Marmein for the forthcoming week.

The demand for seats at the Chicago Little Theater to see the Puppets play has been so great and so many people have had to be turned away, that it has been decided instead of Wednesday afternoon performances, a regular Puppet repertory season will be given towards the end of April. Meanwhile the Saturday morning performances will continue, but there will be no Wednesday afternoon performances, as previously announced.

Maverick—Laura Maverick will sing Irish songs by Carl Hahn and Fay Foster at the concert of the University Forum, Plaza Hotel, New York, Tuesday evening, March 16.

RECITAL BY WARREN PROCTOR

Mr. Sandor S. Radanovits presented Mr. Warren Proctor, tenor, in recital Thursday evening, in Studio 516, Fine Arts Building.

An audience of large proportion and great enthusiasm was assembled, and only praise was heard for the young artist's work.

Mr. Proctor has much poise and sings with authority and sincerity. His program of Thursday night, as appended, gave opportunity for much variety in his work, and he showed himself equal to the many demands.

"Wohin?" (Schubert) and "In Italy" (Boyd) both had to be repeated.

"My Rose" (William Lester) and "My Rose Immortal" (Sandor Radanovits) were received with great appreciation. Mr. Proctor's English is very well spoken in most cases.

Mr. Proctor is an artist of whom Chicago may be very proud, for he will win laurels wherever he sings and his engagements will certainly be many. Mr. William Lester was the assisting artist at the piano.

Recitative—Ye People, Rend Your Hearts	
Aria—If With All Your Hearts (Elijah)	Mendelssohn
Possession	Clough-Leigher
Mary Jane	Clark
My Rose	Lester
Dein Angesicht	Schumann
Wohin?	Schubert
Ich liebe dich	Grieg
Ungeduld	Schubert
Prize Song (Meistersinger)	Wagner
A Spirit-Flower	Campbell-Tipton
In Italy	Boyd
My Rose Immortal	Radanovits
I Hear You Calling Me	Marshall
	M. K. W.

Majestic Theater—The engagement of Henry Dixey at the Majestic Theater last week brought the usual great success for him, and Joseph Santley also proved a great attraction for Mr. Glover's patrons. This week the headliner is Charlotte Walker & Company.

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NORTH SHORE CONGREGATIONAL

Thursday evening, March 4, a concert was given at the North Shore Congregational Church by Mrs. George Lee Tenney, soprano; James Goddard, baritone; Rex Underwood, violinist; Palmer Christian, organist, and Miss Ruth Simmons, accompanist, for the benefit of Pi Beta Phi Settlement School Building Fund.

Mr. Christian is an excellent organist, playing his numbers with a fine display of musicianship and a splendid technic. He gained some splendid effects in color and tone and his interpretations are always musicianly. Mr. Christian gave as the opening group de Boeck's "Allegro con fuoco," Drey-schock's "Berceuse," Kreiser's "Caprice." Later he played Saint-Saens "Prelude," Faulke's "Capriccio" and Mendelssohn's Overture in C. The accompaniments Mr. Christian furnished for Mr. Goddard and Mr. Underwood were elegant along every line.

Mrs. Tenney, a great favorite at this church, gave songs that were very artistically sung. "A Birthday," Woodman, was given a splendid reading, and "Legacies," by Mildred Hill, sung with a fine quality and beauty of tone that was a delight to hear. Bizet's "Agnes Dei," sung with violin, piano, organ, was heard with great pleasure. Miss Simmons at the piano left nothing to be desired, in musicianly and sympathetic accompaniments. Mr. Rex Underwood isn't heard very often in public because of other duties, but it is safe to predict that should he choose the public platform again he would be given a cordial welcome. Mr. Underwood draws a tone that is colorful and of good quality. He gave splendid presentations of numbers by Tor Aulin, Kreisler, Cui, and Brahms-Joachim. The "Berceuse," "Orientale" and "Hungarian Dance" were especially well liked and rendered. Mr. Goddard, baritone, might be called a new comer in the field of concert singers, but he has made a good impression. He has an excellent voice and much musical temperament and his presentation of Verdi's "Il lacerato spirito" and "Invictus," Huhn, and Homer's "Uncle Rome" won him much sincere and merited applause. H. W. P.

AMATEUR MUSICAL CLUB

The next regular concert of the Amateur Musical Club will be held in the Second Presbyterian Church, corner Michigan avenue and Twentieth street, on Monday afternoon, March 15, at 2:30 o'clock.

Program arranged by Mrs. Henry Sheffield and Miss Ruth Simmons.

PROGRAM

Come unto Me, Ye Weary.....	Andrews
Mrs. Monica Stults, Miss Jennie F. W. Johnson	
Marche Pontificale (from the First Symphony).....	Widor
At Twilight.....	Stebbins
Finale, in A flat.....	Thiele
Miss Alice Deal	
Hear Ye, Israel (from "Elijah").....	Mendelssohn
Mrs. Monica Graham Stults	
Meditation.....	Dubois
Largo (for violin, harp and organ).....	Handel
Miss Zetta Gay Whitson, Miss Emma H. Osgood,	
Miss Mary Porter Pratt	
Three Sacred Songs.....	Dvorak
Hear My Prayer	
God Is My Shepherd	
By the Waters of Babylon	
Miss Jennie F. W. Johnson	
Rhapsodie.....	Rosseter Cole
Berceuse.....	Clarence Dickinson
Benedictus.....	Reger
Caprice Heroique.....	Bonnet
Mrs. Katherine Howard Ward	

MR. NEUMANN'S ANNOUNCEMENTS

Julia Culp, assisted by Conrad V. Bos as accompanist, will make her only appearance in Chicago at the Illinois Theater, under the direction of F. Wight Neumann, next Sunday afternoon, March 14. The program is as follows:

Minnelied	
Nachtigall	
Vor dem fenster	
Sapphische ode	
Schwalbe sag' mir an	
Feldeinsamkeit	Joh. Brahms
Indian Songs—	
The Weaver	
Her Blanket	
Lullaby	Thurloew Lieurance
Wind Song	James H. Rogers
The Star	James H. Rogers
Dutch Serenade	S. de Lange
Befreit	Richard Strauss
Morgen	Richard Strauss
Sie blasen zum abmarsch	
Ihr jungen Leute	
Mausfallenspruchlein	Hugo Wolf
Heimweh	

The Kneisel Quartet, assisted by Rudolph Ganz, will give their third and last concert this season at the Illinois Theater, under the direction of F. Wight Neumann, Sunday afternoon, March 21. The program will contain Quartet, B Minor, Op. 51, No. 2, by Brahms; Quartet, E Minor, by Smetana, and the Cesar Franck Quintet.

Charles W. Clark, the popular baritone,

Leginska
PIANIST

Has been engaged for FIVE appearances as soloist with the
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will make his first public appearance in Chicago this season at the Illinois Theater Sunday afternoon, March 28, under the direction of F. Wight Neumann.

Maggie Teyte, prima donna soprano of the Metropolitan Opera Company, will give a song recital under the direction of F. Wight Neumann at the Illinois Theater, Sunday afternoon, April 4.

Albert Spalding, American violinist, who pleased the large audience attending his recital last Sunday, has been engaged for another recital by F. Wight Neumann, to take place Sunday afternoon, April 11, at the Illinois Theater, when Mr. Spalding will give an entirely new program.

LA GRANGE, ILLINOIS

An organ recital will be given at La Grange, Ill., by Palmer Christian March 15 with this program.

Concert Prelude and Fugue	
Barcarolle	
Capriccio	Faulkes
Mr. Christian	
Rhapsodie ..	Cole
Reverie ..	Debussy
Scherzo ..	Bossi
Mr. Christian	
Berceuse ..	Spinney
Overture in C ..	Mendelssohn

Haydn Choral Society—The Haydn Choral Society, under direction of H. W. Owens, will present "The Creation," by Haydn, at Orchestra Hall on April 9. The soloists will be Lucille Stevenson, Charles W. Clark and Edward Walker.

SONATA AFTERNOON BY CAROL ROBINSON AND JOSEPHINE GERWING

In one line of expression the "sonata form" certainly gives a valuable reason for its being. Nearly every composer has made a contribution to the sonata literature for violin and piano, and in marked measure these gifts are free from exaggeration and excess and alive with the sincerest earnestness and simplicity.

On Sunday afternoon, at the Fine Arts Assembly Hall, Miss Robinson and Miss Gerwing offered a thoroughly delightful program, both as to selection and presentation. Before comment is made about their playing, one wishes to express gratification that the two young artists sought this method of use for their talents, and to congratulate them upon the success which attended their endeavor. If they did not scale all the heights or sound the full depths of the music they used, there was a fine spirit of care and preparation that made for an ensemble altogether admirable. It aroused a desire that they might feel the undertaking so well worth while that they would continue in it.

The program consisted of the D minor suite of Schutt in full, and three movements each of a sonata of Brahms' and Strauss'. The Schutt music in its entirety went best. Its contents seemed to appeal vastly to Miss Gerwing's style, which is so vigorous at times as to be almost brusque, but has at its command a big, broad tone and unqualified surety of pitch and facility of execution. The disposition to accent heavily might grow into a mannerism and hamper a great talent.

Miss Robinson lifted into prominence at this time a most admirable trait not felt to the full by the reviewer at former hearings. She has a cantabile that can be denominated luxurious—the ability to make of certain passages, long drawn phrases of elastic flow and smoothness colored and molded adeptly into a glowing beauty. There were any number of opportunities for the use of this enjoyable trait and she used them completely. In addition she was as forceful and inspired as before with an adjustable sense of rhythm, a notable breadth, and deft fleetness for the brilliant moments. Particularly did all these fit into the demands of the first movement of the Strauss "Sonata," which is something of eloquent charm in itself. The Brahms "Andante Tranquillo" will grow upon the players—perhaps more knowledge of life itself must come before its hidden meaning will reveal itself and give the reason for its title.

ALBERT COTSWORTH.

Brines—Mr. M. J. Brines was the soloist at the last Sunday evening concert in Evanston and scored a great success with the splendid audience present. His voice is very beautiful and his style thoroughly ingratiating and he was received with great enthusiasm.

"The Messiah"—Handel's oratorio, "The Messiah," will be sung by the Irish Choral Society, under direction of Daniel Protheroe, at Orchestra Hall on March 28. The soloists will be Helen Protheroe, Christine Miller, Dan Beddoe and Gustaf Holmquist.

CARL BRUECKNER, 'CELLIST, IN IRVING PARK

There are two factors which are absolutely necessary for a successful concert, namely good talent and an appreciative audience.

These factors were both in evidence in Irving Park on Tuesday evening, March 2, when Carl Brueckner, 'cellist, assisted by Jennette Loudon at the piano, gave a recital in the beautiful auditorium of Myrtle Masonic Temple.

The residents of Irving Park are to be congratulated on having among them some public-spirited men who believe that there is nothing in the musical line too good for Irving Park. Consequently they are having a series of recitals and concerts with Chicago Symphony Orchestra members, Philharmonic String Quartet, Albert Borroff, Gustaf Holmquist, Mable Corlew Smidt, and other like talent as attractions.

What more could they ask?

As to Tuesday evening's recital, it is hardly necessary to tell Chicago concert-goers how the program was delivered. For the benefit of any who may never have heard Mr. Brueckner play, we will say that if there had been a better way of doing it it would have been done that way, because his performances are always first-class.

The assisting pianist of the evening is also well known and needs no eulogy from

AN EVENING OF MUSIC AND GOOD-FELLOWSHIP IN WILMETTE

The Ladies' Aid Society of Wilmette Congregational Church provided a very enjoyable event for members and friends of the church on Friday evening of last week.

During the early part of the evening the large audience which assembled in the auditorium of the church listened to a recital by Mrs. Marie Sidenius Zendt, soprano, assisted by Mr. Arthur F. Platz, tenor, and Miss Elizabeth Phelps, pianist.

Mrs. Zendt opened the program with a group, "When Roses Wake" (Mark Andrews), "Night and the Curtains Drawn" (Ferrata) and "Villanelle" (Del' Acqua), which received splendid interpretation.

Next came "Oh Si Les Fleurs" (Massenet), "Menuet d'Exauget" (Wackerlin), "Tintania" (Swedish) (Peterson-Berger, "Zueignung (Devotion) (Richard Strauss), a delightful group, charmingly sung.

The third number on the program was contributed by Miss Phelps, who played "Pastorale Varie" (Mozart) and "Prelude in G Minor" (Rachmaninoff). This young lady is a recent comer to Chicago, but after hearing her work on this occasion we do not hesitate to predict a bright future for her in the field of music. Her playing is marked by beauty of tone, ease and authority. Her accompanying is sympathetic and very satisfactory.

"Sunset" (Alexander Russell), "In Heather Time" (Fanny B. Earle), "Slumber Song" (Fanny B. Earle), "When Love Is Kind" (A. L.) and "Where Blossoms Grow" (Sans Souci) were Mrs. Zendt's last solo offerings of the evening and scored a success, as the previous numbers had done.

Mrs. Zendt was in good voice throughout the program, and her beautiful clear tones and excellent musicianship won the hearty appreciation of the audience.

Two duets, "Du Liegst Mir am Herzen," a German folk song by Berger, and "The Day Is Done," by Herman Lohr, sung by Mrs. Zendt and Mr. Platz, closed the recital.

Following the recital the audience was invited into the church parlors for refreshments, and while these were being served Mr. Platz sang a group of songs, accompanied on the piano by Miss Jeanne Boyd. Among the songs sung by Mr. Platz were three charming compositions by Miss Boyd, which made a decided "hit" with the audience.

Mr. Platz's voice is of excellent quality and his singing thoroughly artistic.

The whole evening was a success artistically and socially, and from the size of the crowd we would assume that it was equally successful from a financial standpoint.

C. J. B.

MARIE WHITE, CLARK

Some recent and future dates of Mrs. Clark, soprano, are as follows: January 21, Evanston Woman's Club; February 1, reception at residence of Mrs. Tobey, Evanston; 9, Chicago Woman's Club, Blackstone Theater; 12, Cuyler Avenue Methodist Episcopal Church concert; 20, residence of Mrs. Clarage, West Adams street; 23, chamber music program, Assembly Hall; March 26, Evanston Country Club.



EVAN WILLIAMS

TENOR

Some comment on the splendid successes of Mr. Williams in the west reads as follows:

A large audience was held entranced by the magic of Evan Williams' voice, personality and sympathetic interpretation of favorite "heart throb" songs at the Oliver Theater Tuesday evening. This was the first visit to Lincoln by the famous Welsh tenor, and he made a striking success.

Mr. Evans renders his songs with the tender, exhilarating appeal of a matchless tenor voice and adds to this the charm of an unusually cordial, natural manner. The audience was greatly impressed by the pleasant faces of and perfect sympathy between the singer and his son, T. Vernon Williams, who accompanied him at the piano.

In "A Song of the Sea," by Riker, and "The Youth's Departure to the War," by Sidney Homer, and "Open the Gates of the Temple," colorful, powerful songs, he showed the might and majesty of his voice. But it was the sentimental, poetical songs which won the greatest enthusiasm of his audience. His rendition of "A Perfect Day" was like a benediction. Eugene Field's "Little Boy Blue," "The Four Leaf Clover," the Schubert "Serenade" and "Dry Those Tears," all encore songs, brought joyous smiles to the faces and were greeted with thunderous approbation. "Dreaming," Bartlett, "Miss Mary's Eyes," "Lullaby," Brahms, and "Open the Gates of the Temple" were special numbers which he substituted, displacing the Schubert group on the program. He announced that as he had been singing for six nights in succession and was very tired, he could sing but a few of the special numbers requested.—Lincoln (Neb.) Star.

"Engagement extraordinary" was the announcement at the head of the programs passed at the song recital given by Evan Williams at the Brandeis Theater Sunday afternoon, and such in fact it was, for the appearance of Mr. Williams will stand out as one of the rare occasions of inspired singing that have been heard in Omaha. Mr. Williams opened the program by inviting the audience to come a little closer and fill the vacant seats; from that moment he had their sympathy and held them spellbound until the end of an intensely interesting recital. Gifted with a tenor voice of extremely beautiful quality and a sympathetic personality, Mr. Williams has added to his art wonderful breath control, exquisite phrasing and clear diction; these are, however, simply the means, for the real thing back of each song which he sings is the interpretation, the spirit, or rather the inspiration. He sings to the soul of his listeners and, from the response shown by the audience, there is no doubt but that he awakened in each their highest and noblest thought and aspirations.—Omaha News.

Management

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this reviewer. The accompaniments were models of skill and good taste, and the audience had but one fault to find with the piano solo number. It was entirely too short. The audience wanted "more."

The program of the evening was as follows:

Sonata	Richard Strauss
Sarabanda, for 'cello alone.....	J. S. Bach
Gavotte, for 'cello alone.....	J. S. Bach
Etude	Chopin
At the Fountain.....	Ch. Davidoff
Piano solos—	
Liebestraum No. 2.....	Liszt
Scherzo	Mendelssohn
Albumblatt	D. Popper
Mazurka	D. Popper
O Cara Memoria.....	F. Servais
	C. J. B.

MARCELLA CRAFT TO SING IN CHICAGO

A benefit concert is to be given at Orchestra Hall on March 22, evening, for St. Joseph Hospital. The artists giving the program are Marcella Craft, soprano, Royal Opera House, Munich; Bruno Steindel, 'cello; Enrico Tramonti, harp, and Wilhelm Middelschulte, organist.

DORIS PFEIFFER-MOSES

Doris Pfeiffer-Moses, who has been having splendid success as a teacher and in concerts in Iowa, has located in Chicago permanently.

Mrs. Moses was a pupil of Herbert Butler in violin and of Karleton Hackett in voice.

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PRESTON PHILLIPS IN RECITAL**

The Society of American Musicians presented Miss Carol Robinson, pianist, and Mr. William Preston Phillips, baritone, in a joint recital at Fullerton Hall on Friday



MISS CAROL ROBINSON

evening and as usual at their functions a capacity house was in attendance.

This audience was also of that sort which could fully appreciate a program of unusual seriousness and significance and the endorsement of the work of the two artists was therefore in the highest degree enthusiastic.

Mr. William Beard, who made the intro-



WILLIAM PRESTON PHILLIPS

ductions and who, by the way, spoke with sufficient distinctness to be heard throughout the hall, told something of the scope and the plans of the society, saying among other things that it was composed of "singers and musicians," a statement on which he dared to venture because of the fact that he himself is a singer. Among other cheerful announcements made by him was the

fact that a series of five chamber music concerts is to be given during the spring, the backbone of which will be Hugo Kortschak and Ludwig Becker.

In his talk Mr. Beard told that both Miss Robinson and Mr. Phillips are strictly American taught, the former having studied exclusively in Chicago while the latter, although he spent some time in Europe, also was there the pupil of an American teacher.

Miss Robinson is a pianist whose work impresses more and more as the months go by and who will doubtless rise to very great heights in public esteem. In the crisp security of her work, the absolute control over rhythms and in the great variety of tone, color and shading at her command she suggests, irresistibly, her splendid teacher, Mrs. Fannie Bloomfield-Zeisler, but she has also a very distinct and a wholly pleasing originality of style and in interpretations, and on these she can depend for great and continued successes.

She was greeted with enthusiasm on Friday evening and proved very easily that she has scores of friends among the professional musicians, who made up the audience very largely and that they frankly and gladly grant her applause in the very unusual success she has made.

Her program was chosen with uncommon skill and while it was largely of direct appeal, it also had a big element of novelty in it, the numbers being chosen largely for their unhackneyed qualities.

The "Intermezzo," Op. 118, No. 2, and the "Capriccio," Op. 76, No. 2 (Brahms), served to open the list with purposefulness and were followed by the Bach-Liszt "Fantasie and Fugue" in G Minor, played with superb poise and swing.

A Dolnanyi "Rhapsodie" found Miss Robinson at her best; the Chopin "Nocturne," Op. 27, No. 1, was given with breadth as well as beauty of tone; a Liszt "Valse Impromptu" was sparkling, and the Schumann-Liszt "Widmung" was perhaps the most distinctive number of the program. It is immensely difficult and very difficult of interpretation, but it was read nevertheless with great fire and intensity as well as a crystalline purity as to feature.

The Arne Oldberg "Arabesque" proved attractive; a "Valse" by Carl M. Beecher (also of Evanston) was original; a "Prelude" by Otterstrom (sounding exactly like Chinese music) brought the program to its last number, the "Concert Etude," Op. 36, by MacDowell, which was given such a splendid reading both from the technical and the interpretative standpoints as it has very rarely received.

Mr. Phillips, who now lives in Bloomington, Ill., has many friends in Chicago, and he also was received with great acclaim, and as the evening progressed he won the hearts of the audience completely.

He has splendid concert style and authority and in his musical and interpretative work is so thoroughly sincere and so wholly in earnest that no audience could fail to appreciate these good qualities or to applaud him for them.

Mr. Phillips' voice is of good quality and his musicianship is unquestionably fine. His enunciation is an asset far above the ordinary value and he has the power also to differentiate his songs in quite remarkable fashion.

He also chose a thoroughly original and

very much varied program, including works in German, French and English.

The "Fussreise" (Wolf), "Zueignung" (Strauss) and "Zigeunerlied" (Dvorak) are certainly fine examples of the art of the three composers named and wholly agreeable also to any audience.

"Chanson Trieste" (Duparc) and "Chanson Bachique" (Thomas) are splendid examples of French songs and were excellently sung, while "Tambourin" (Old French) was one of the most attractive and popular moments of the evening.

Mr. Phillips closed his program also with American works, presenting "Blue Are Thine Eyes," by Winter Watts; "The Hidden Song" (Cadman); "Witch Woman" (Deems Taylor), and "The Day Is No More" (John Alden Carpenter), very carefully and with much musical worth.

The Watts and Taylor pieces need further hearing to determine possible values, the Cadman song was fine from every vocal and poetical standpoint, and the Carpenter work was the best yet heard from this pen.

Following these, Mr. Phillips presented "The Song of the Eagle," by Leonard Lahay, a young Chicagoan, to the accompaniment of the composer. The work is pretentious and forceful; the text, very indicative, is by E. F. Andrews, another young Chicagoan, and the total effect was a fine one.

Mr. Gordon Campbell played all the other accompaniments and he was, of course, a tremendous help to Mr. Phillips and a very great factor in the complete success of the evening.

C. E. W.

A WELSH CHORAL TREAT

The excellent church choir of the Welsh Presbyterian Church, corner Adams street and Francisco avenue, under the direction of Professor W. R. Jones, will hold its second annual concert Tuesday evening, March 16, in the auditorium of the church. As announced in Music News, the choir's first concert consisted of a third performance of Dr. W. Rhys-Herbert's cantata, "Bethany," and without question the best rendition of the three performances, which is a high compliment to director and choir. Next Tuesday evening no lover of good music will miss the varied program prepared by this choir of seventy-five voices. Professor Jones does not neglect the composers of his own people. Gwilym Gwent in his day, and up to the present, is considered one of the best writers of glees, part-songs, and short oratorios. His part-song, "Sleep, Lady Sleep," the Welsh and English words by William ApMadoc of this city, is a gem, and it will be sung by the men members of the choir. "Dixie," arranged beautifully for mixed voices by Professor Evan Stephens, conductor of the famous Tabernacle Choir of Salt Lake City, will also be sung. There are thousands of Welsh-Americans on the west side, and elsewhere, who will be glad to attend. The pastor of the church, Rev. J. C. Jones, D. D., will preside.

Dunford—Mr. Frank M. Dunford sang in concert Sunday, March 7, at Clinton, Ia. Mr. Dunford has several other out-of-town engagements in the near future, which will be announced at an early date.

ANOTHER FACULTY RECITAL AT THE ORCHARD SCHOOL OF MUSIC

The third of a series of faculty recitals given by the Orchard School of Music, 1533 Hyde Park boulevard, took place on Tuesday evening, March 2, with Miss Olene Wallis, pianist; Mrs. Jessie Nichols-Baldwin, soprano; Mrs. Jessie DeVore, violinist, and Mrs. Charles Orchard, accompanist, furnishing the program.

Miss Wallis opened and closed this program, playing at her first appearance the "Sonata in E Minor," by Grieg, at her second and last a group of numbers composed of "Au Ruissau," Schutt; "Etude," Neupert, and "Valse de Concert," Wieniawski. She is a young pianist worthy of many more public hearings than is now being accorded. She has a most gracious stage presence, enthusiasm, sincerity, assurance and above all a well-schooled technical equipment, which is used with great intelligence. She performed all her numbers on Tuesday night brilliantly and artistically.

Mrs. Baldwin likewise had two appearances during the evening, singing at the former a group of Russian songs made up with "Bend, Lovely Bud," Rubinstein; "Lilacs," Rachmaninoff; "Sylvan Roundelay," Rimsky-Korsakow, and "Hopek," Moussorgsky, which were prefaced by a very appropriate, interesting and intelligent talk by Mrs. Baldwin on the characteristics of Russian music, especially the songs from that country. This discourse was a wise move on the part of the soprano and bears imitation on the part of many other musicians. Her voice is of very pleasing quality, good range and carries a true ring of sympathy and sincerity. Her interpretations of the Russian songs were especially realistic and much to be commended. Her latter appearance brought forth Rummel's "Across the Hills," which displayed Mrs. Baldwin's use of the mezzo voce in a beautiful light and the flexibility of her voice was shown to fine advantage in "The Swallow," by Del'Acqua. "Little Damsel," by Novello, is a most grateful song to this soprano, and was much enjoyed. Woodman's "Birthday Song" closed her part of the program in great style and aroused more than the usual amount of enthusiasm on the part of the audience.

Mrs. DeVore is always a welcome addition to any program, and she and her violin were in especially good form on this occasion. She played the "Canzonetta" from Tchaikowsky's "Violin Concerto," Op. 35; "A Memory," by Gena Branscombe, and "Danse Tzigane," by Nachez, in fine style throughout and pleased her audience immensely.

The offerings of both Mrs. DeVore and Mrs. Baldwin were much enhanced by the ideal accompaniments played by Mrs. Orchard, who has few equals in this style of musical endeavor. She not only deserves praise and credit for her work at the piano, but for the splendid faculty she has assembled which makes these concerts possible and for the present flourishing condition of the school which she founded on the south side and which bears her name. H. M. B.

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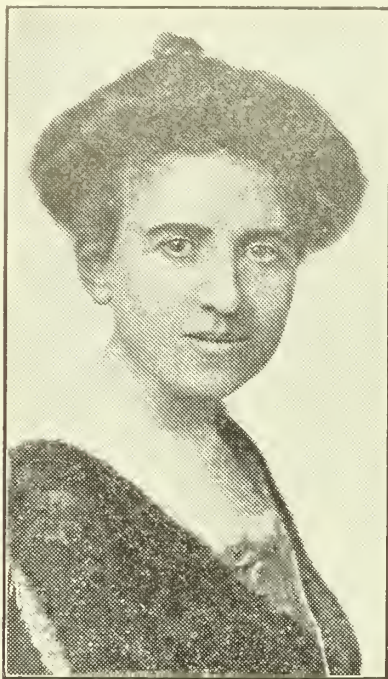
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ESTELLA NEUHAUS IN CHICAGO DEBUT

Estella Neuhaus is well known in the Pacific coast cities and also in New York, but Chicago had not heard her until last Monday afternoon, when she played a splendid piano program at the Fine Arts Theater to a goodly audience, which enjoyed her



ESTELLA NEUHAUS

work to the full and applauded with vigor.

The program was both unique and of rare musical value, being adapted admirably also to display pianistic gifts both technical and interpretative.

Estella Neuhaus makes a sincere and direct appeal to her audience. Entirely devoid of mannerisms, she yet compels attention by the perfection of her technic and the good style with which she infuses all her readings.

She has power in plenty when she chooses to use it, but her finest charm lies in the remarkable clarity and finish which she is able to command in passages of the light and purling order.

The program opened with one movement of the Chopin "Sonata" in B Minor (allegro maestoso), and before this had proceeded very far Miss Neuhaus had shown her ability to present great contrasts of light and shade as well as to prove that she has a strong sense of rhythmic values and can also color her tone dramatically and poetically.

Next followed a "Gondolier's Love Song," by Cui, a work of very unusual content, but possessed of decided charm as played by Miss Neuhaus.

A "Spinning Song," by Youferoff, proved to be a distinct novelty, and was played with scintillant charm. No "spinning song" other than Mendelssohn's is remembered to have such sparkling effect. Later the "Arabesque," by Debussy, was also found to be thoroughly in keeping with Miss Neu-

haus' finer gifts, and the "Slavonic Cradle Song," by Klein, was also "different" from the usual and was played with a true cantabile melody line.

The F Sharp Minor "Polonaise," by Chopin, marked the highest point of intellectuality and musical erudition of the program and served to prove that Miss Neuhaus has rare introspective powers, while the Balakirew "Islamey" (Fantastic Orientale) and the Liszt "Thirteenth Rhapsodie" proved equally well that she has virtuosity of technic and brilliance of interpretative thought.

Altogether Miss Neuhaus is a pianist of fine attainments and her second recital, to be played on March 22, will doubtless attract great attention.

Midway of the program, some readings were given by J. Howe Clifford. C. E. W.

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GRACE CHURCH, OAK PARK

Sunday afternoon, March 7, the ladies' choir of the Grace Church sang Gounod's "Gallia." Ethel Geistweit Benedict, soprano, was the soloist. Mr. Fraser is a capable organist and the work accomplished by the chorus heard on this occasion is proof enough of his ability as a director, for they have been singing scarcely three months, and they acquitted themselves in a very praiseworthy manner. Gounod's "Gallia" was originally written for soprano and chorus, orchestra and organ. Clifford Page

CORA LIBBERTON

Mrs. Cora Libberton, whose successful singing at the Popular Classical Concert in the Fine Arts Theater on Monday of last



MRS. CORA LIBBERTON

week was reviewed in the last issue of Music News, is soprano soloist at the new Fourth Presbyterian Church, where her work has been very much appreciated and is also a member of the faculty of the Walter Spry Music School.

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THE ILLINOIS COLLEGE OF MUSIC

The Illinois College of Music, 2831 Washington boulevard, gave a students' recital last Friday evening at the college; the program being given by the following students: Francis McMaster, Ethel Seavey, Anna Wedemeyer, Elizabeth Pearn, William Learn, Shirley Stetler, Lucille Linneman, Myrtle Reuschell, George Hahn, Gertrude Maxwell, Dorothy Ferney, Roland Stetler, Isabel Barenz. At the close of the program medals were given to those who had worked diligently and had the required averages for the first half year work ending the middle of February. Those who received them were: Ethel Seavey, Shirley Stetler, Bertha Dahlstrom, Naomi Dahlstrom, Lucille Linneman, Bonnie Donaldson, Gladys Wagner, Lortcea Flaherty, Rumelle Aubrey, Helen Golding, Vesta Learn, Jessie Donaldson, Clarence Fine, Dorothy Ferney, Sadie Rawitch, Evelyn Pollack, Leah Rubin, Ethel Rawitch, Ruth Anderson, Helen Dyer, Gladys Hughes, Clarence Jensen, Helen Rusch, Amy Berkowitz, Rose Rubenstein, Carl Wagner, Beatrice Dorian, Myrtle Reuschell, Shirley Stetler, Roland Stetler, John McArthur, George Hahn, Franklin Paul, Francis McMaster, Ellsworth Waters.

The college will give a concert at the Garfield Park M. E. Church this Friday evening and at the Central Park Presbyterian Church on the 19th, the next Friday.

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Tenney—Mr. George L. Tenney will present his pupils in song program at Lewis Institute, West Madison and Robey streets, this (Friday) evening. Cadman's "Morning of the Year" will form a part of the program.



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has arranged it for women's voices, organ, orchestra and soprano soloist. The chorus sang with much surety, good body of tone, and their shading, attacks and releases were well taken.

The "Jerusalem" number sung by the chorus was especially enjoyable. "Is It Nothing to You?" for the chorus, with soprano obligato sung by Mrs. Benedict, was a high point of the musical service.

Mrs. Benedict sang as an offertory number "Lord, Why Hidest Thou Thy Face," from Sullivan's "Light of the World." She has a voice of good quality and excellent range, and she sings with great sincerity and musical feeling.

Her solo number was given with much dramatic power, and the solo parts in the cantata were splendidly done.

Mr. Fraser at the organ left nothing to be desired, and he kept both chorus and orchestra well in hand, completing a very effective ensemble. H. W. P.



MARGARET TARRANT AND LYRAVINE VOTAW IN "HANSEL AND GRETEL"

"HANSEL AND GRETEL"

Saturday afternoon, March 6, the members and friends of the Central Eleanor Club were permitted to enjoy a rare musical treat. The event was a delightful and artistic presentation of Humperdinck's opera, "Hansel and Gretel," in what might be called an opera-lecture-recital, given by Misses Lyravine Votaw, "Hansel," Margaret Tarrant, "Gretel," Alice Kent, interpreter, Martha Lathrop, pianist. The excerpts from the scenes of the opera presented on this occasion had been chosen with much care and arranged in a manner that enabled one to enjoy to the full the many beauties of the score and text. Miss Kent gave us the story of the opera in such a natural and intelligent manner that one could not help saying she had much real ability along this particular line of endeavor and she should be heard from when her work becomes better known.

Miss Lathrop was at the piano throughout the evening and did some splendid accompanying. And in the solo parts for piano she proved herself a capable pianist.

Misses Votaw and Tarrant have excellent voices and they excelled themselves in the portrayal of the characters of "Hansel and Gretel." They sang the music with great finish and understanding, proving beyond doubt that they had studied well, and their merited success should be very gratifying. The songs and dances were given in an irresistible manner throughout. Their acting is natural and unaffected, and they looked

like "Hansel and Gretel." It is well worth a special effort to see and hear them in Humperdinck's opera. H. W. P.

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CHICAGO WOMAN'S MUSICAL CLUB

This very flourishing club, which, less than a year old, has already more than four hundred members, gave a program by its student membership under direction of Miss Anna Balatka, chairman, with a lecture by Miss Katherine Schuster and with Mrs. Fannie Barnett-Preiser as accompanist at the Francis First Room of the Congress Hotel last Thursday, which was very successful. The following young people took part: May Hornbeck, Winifred Gibbons, Madeline Gerharz, Glyndine Andersen, Madeline Lawrence Carroll, Elisa Leimbach, Helen Volckmann, Bernice Chapman, Gladys Welge, Marguerite Thjomoe, Charlotte Krause, Marie Walters and Lucy Thacher. Among the teachers represented were Miss Ella Bachman, Mrs. Fannie Preiser, Mrs. Herman Devries, Mrs. Eleanor Capps Hostler, Albert Leo Preiser and Miss Anna Balatka.

LAKEVIEW MUSICAL SOCIETY

A fine concert under the auspices of the Lakeview Musical Society took place in Martine's Hall Monday afternoon, March 8.

The first part of the program was given by active members of the society, and the second part was in the form of a piano recital by Rudolph Reuter.

Miss Isabel Richardson, soprano, had the task of opening the program, and proved herself entirely equal to the occasion, her selections being "May Morning," by Denza, "Elysium," by Speaks, and "An Open Secret," by Woodman. Miss Richardson's voice is a brilliant one of excellent quality and she uses it with intelligence and good control. Her phrasing and enunciation are admirable, and the varied tonal qualities demanded in properly presenting the numbers in her group were beautifully brought out.

For the encore which was demanded, she sang Mrs. Downing's "Only a Rose," and scored further success thereby.

Mr. William Lester furnished Miss Richardson's accompaniment, and anyone acquainted with the Lester accompaniments need not be told that it was excellent.

The second number was given by Miss Mildred Brown, a young violinist, who played "Introduction and Rondo Capriccioso," by Saint-Saens, in a manner entirely to her credit, and was accorded splendid appreciation by the audience. Miss Mae Doelling, a pianist of well known ability, accompanied Miss Brown with her usual fine discrimination.

Mrs. Lucile Megahan Wynekoop, contralto, was to have given a group of songs, but on account of illness, was not able to appear.

Mr. Reuter, a young Chicago pianist of ability, played selections from the works of Schumann, Chopin, Granados, Ravel, Schoenberg, Paderewski, Dieter and Dohnanyi for the second part of the program, and displayed thereby great technical skill and a conscientious devotion to classic repertoire. We would offer the suggestion, however, that Mr. Reuter would add greatly to the charm of his performance by offering more variety in the style of compositions on his programs. C. J. B.

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Ballmann—The Ballmann Orchestra will give its nineteenth program on Sunday with the following artists: Henrietta Herfurth, pianist, and the Chicago Grand Opera Quartet, Ella O'Neal Corrigan, soprano; Elsa Staud-Denton, contralto; Dan S. Denton, tenor; Max Bing, baritone. The program will consist of excerpts from grand opera.

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Racine, Wis.—A concert was given at the White House Theater by the Lyric Singing Society under the direction of Jessie Waters Northrop on February 23. A program of part songs and solos was given. The soloists were Leonora Allen, Russel Lewis and Alfred Hilker.

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AT THE CLIPPINGER STUDIOS

Mrs. Anna C. Binnix, soprano, with Mrs. Charles Orchard at the piano, furnished the regular Saturday afternoon hour of music at the studios of D. A. Clippinger in Kimball Hall on March 6.

The recital in an educational and enjoyable way was fully up to the high standard maintained in these studios. Mr. Clippinger had an unusual amount of information to offer in reference to the songs given by Mrs. Binnix, who has a well schooled voice of good quality and range and gave an all around good account of herself on this occasion. She opened the program with two seldom used Handel arias which displayed the more light and flexible side of her voice to good advantage, as did an aria by Donizetti and "The Violet" by Scarlatti, the latter being sung with especially good breath control and enunciation. "The Knotting Song," "Nymphs and Shepherds," "I Attempt From Love's Sickness to Fly," "Five Fathoms Deep" and "Come Unto These Yellow Sands," all five by Henry Purcell, formed a fine group and were sung in a very commendable manner by Mrs. Binnix. "The Fairy Pipers," by Brewer, and "Ecstasy," by James Rogers, were the only numbers heard in her last group. The Rogers song was one of the most delightful heard during the afternoon. A part of its success came through its charming accompaniment, which was played in appropriate and realistic style by Mrs. Orchard. No accompanist in the city is more satisfactory than Mrs. Orchard and the singers giving these recitals may well boast of their good fortune in having her take a part in the rendition of their programs.

CCSMOPOLITAN SCHOOL OF MUSIC

The Cosmopolitan School of Music and Dramatic Art gave a recital on Saturday afternoon, March 6, in the recital hall of the school.

Pupils of Mrs. W. S. Bracken, Henry P. Eames, Mrs. Mabel W. Osmer and Lucille Stevenson appeared.

Mr. and Mrs. Henry P. Eames entertained members of the faculty of the Cosmopolitan School of Music and Dramatic Art at their home, 4401 Oakenwald avenue, on Thursday evening, March 11.

Mr. William Waugh Lauder, director of the musical history and aesthetics department of the Cosmopolitan School of Music and Dramatic Art, will lecture at the University of Iowa on March 15 and in Missouri and Alton, Ill., on March 18 and 20.

American Conservatory—Saturday afternoon, March 20, several advanced pupils of the American Conservatory will appear in recital, accompanied by the Conservatory Students' Orchestra under Herbert Butler. The program will include the Rubinstein D Minor, the MacDowell A Minor and the Chopin E Minor piano concertos, played by the Misses Idorne Newmark, Katherine Kittilsby and Florence Schubert. Miss Gertrude Schulze will sing the aria, "Voi che Sapete," by Mozart, and Miss Frances Burch the aria, "My Heart at Thy Sweet Voice," by Saint-Saens.

Little Theater—Miriam Marmcin is repeating her successful dance program at the Little Theater. On Thursday "Medea" will again be put on for two weeks.

STEIN CONSERVATORY

The third of a series of public recitals presented by the Stein Musical-Dramatic Conservatory was given March 3 in the Auditorium Recital Hall by pupils of Mr. and Mrs. Stein and Mr. Edwin J. Gemmer. This is the first time pupils of Mr. Gemmer have appeared on the school recitals and in spite of nervousness on the part of one or two they proved that another efficient and high class teacher of piano has been added to the faculty.

The quartet arrangement of the Lucia Sextet, sung by the Light Opera Quartet, made a good opening number. In the "La fioraja" Miss Dahly was at her best, which is saying a great deal, and Mr. Loach gave a fine accounting of himself in the "Evening Star" and "The Gipsy." Miss Spiegel sang the "Melba Waltz Song" with ease and beauty of tone.

"There are no pupils like Mrs. Stein's pupils," said one of the audience and it would be hard to find more realistic acting than Miss Thormann's in "Behind a Screen," more intense feeling than Miss Robson's in "Kchoes Bar," or more spirit and clearer pictures than Miss Paulsen's in "The Parson's Conversion," and all done without the slightest affectation. The closing number was an entertaining playlet, "The Burglar," cleverly acted by Misses Duell, Galtermann, Leonhardt, Torshund and Riencke. E. B.

AT FULLERTON HALL

Miss Henriette Weber is very catholic in her tastes and the plan of her Fullerton Hall lectures covers easily the operas of all schools and countries.

The early Italian, severe German or modern French operas each find her keenly alive to possibilities and she makes each in turn thoroughly fascinating to her audiences.

On Sunday evening "Herodiade" was the theme and in her preliminary remarks Miss Weber impressed upon her hearers the versatility of Massenet by showing the vivid contrasts between "The Juggler" and "Thais," as well as by pointing out the beauties of all three operas.

She told entertainingly of the wonderful local color in "Herodiade." "It has been said that the hearing of a fine performance of Herodiade is as good as a trip to Palestine," said Miss Weber. "But the music, nevertheless, is essentially modern French."

It was not possible Sunday evening to remain throughout the program, but a thoroughly characteristic reading of a "Dance" by the players was heard, as also "He is Kind, He is Good," which was sung in superb style by Miss Lucille Stevenson and was rewarded with a storm of applause.

FLORENCE LE CLAIRE IN RECITAL

Miss Florence Le Claire will give a piano recital at Central Music Hall on Sunday afternoon, March 14, at 3:30, under direction of J. E. Allen. The program was printed in Music News last week.

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KURT WANIECK AND LOUISE HATT-STAEDT-WINTER IN CONCERT

The American Conservatory on last Saturday afternoon presented Mrs. Winter and Mr. Wanieck in a song-piano program and drew the usual capacity audience to Kimball Hall.

Mrs. Winter has a pretty voice and a good style and, although she was indisposed on Saturday, did herself much credit in groups of songs including distinctive works by Bizet, Pessard, Reger, Tosti, Bemberg, Ware and German. Of the numbers heard by this writer, "Tis Snowing," by Bemberg, was the best, and it was truly an example of refined and legato vocal work.

Mr. Wanieck opened the program with the Schumann "Sonata," Op. 22, which he played with great distinction and infused with much of temperament.

For his second group he made the "Bells Across the Valley," by Ravel, very interesting, gave the "Moto Perpetuo," by MacDowell, with excellent technical detail, and in the "Concert Etude," by the same writer, he was splendidly virtuosic.

This same mood was continued in the Liszt "Etude in D Flat," in which there was breadth and power as well as astonishing fleetness of lighter technical effects and the concert was brought to a close with a truly inspiring reading of the "Toccata," by Saint-Saens, a monumental work difficult both to interpret convincingly and to manage technically. Mr. Wanieck, however, found the composition entirely within his powers and played it very beautifully as well as with entire conviction.

This young pianist has every possible gift in the pianistic art and will certainly go on his present conquering way to still more pronounced successes. C. E. W.

Thompson—Cave Thompson, the distinguished blind pianist of Chicago, has recently been engaged to give a recital in the early part of April under the auspices of one of the well known churches of this city.

As usual Mr. Thompson's program will contain numbers which are in keeping with his superb musicianship and wonderful virtuosity; it would likewise look very strange to see a program by this artist which did not embody a few new and unhackneyed works, since Mr. Thompson is a musician at all times to be found in the vanguard of pianistic progress.

The letters of endorsement and press comments which are always the spontaneous result wherever he appears are a constant testimonial of the fact that he bids fair to become one of America's most eminent pianists in the near future. His stamina and intellectual keenness highly qualify him for what he has so marvelously attained.

Lester—"The Triumph of the Greater Love," a sacred cantata, the libretto by Frederick Martens, the music by William Lester, will be given a festival performance at St. James' Episcopal Church, Cass and Huron streets, Sunday afternoon, April 18, by Margaret Lester, soprano; Augusta Alberti-Meeker, contralto; Warren Proctor, tenor; Cardon V. Burnham, baritone; Palmer Christian, organist, and the choir of the church, assisted by members of the Chicago Symphony Orchestra, all under the direction of John W. Norton.

MENDELSSOHN CONSERVATORY

Tuesday evening, March 2, Miss Carrie Scott presented Miss Margaret Andersen, a member of the artist piano class, in a recital at the School. The Mendelssohn Conservatory Ladies' Quartet assisted. Miss Andersen is a young pianist with much musical ability and a good technic. She gave numbers by Chopin, MacDowell, Sinding, Debussy, Liebling, Grieg, and Liszt. She opened the program with the Chopin "Polonaise," in A flat Major, Op. 53, receiving much applause for her efforts. A MacDowell group, including the "Concert Etude," "In Autumn," Op. 51, "Praeludium," Op. 10, No. 1, were played with much finish and with a fine regard for interpretative thought. In the Chopin group, Miss Andersen made a good impression. Sinding's "March Grotesque," Op. 32, No. 1; and the Grieg "Dance Caprice" were given excellent interpretation and heard with much pleasure. The Liszt number was a happy choice for closing the well played program. The Mendelssohn Ladies' Quartet gave two numbers by Park, "Annie Laurie" and "A Perfect Day." They gave great pleasure in their programmed numbers and the recall numbers were very enjoyable.

ALBERT BORROFF AS AN ORATORIO SINGER

To be successful as an oratorio singer, one must have a finely developed sense of sincerity. There must be a full sympathy for the uplifting thought as voiced by religion. Mere vocal display must be suppressed and no other thought in the singer's mind than the message of the text and music. The Staats-Zeitung of Chicago said of the singing of Albert Borroff in the "Messiah": "He was one through whom the message of the composer was made clear," and the Chicago Tribune said: "The best singing of the 'Messiah' heard in years." A singer can have no greater compliment paid him than to have it said that he made the audience feel the truth and beauty of exalted religious utterance through the medium of music.

DEATH OF FRANCES CROWLY

For the second time in the history of the Columbia School of Music, death has entered the ranks of the faculty, this time taking Miss Frances Crowly, for many years a valued teacher of piano. Miss Crowly's work was almost entirely with children and her passing has created a general depression throughout the school, for she had made a very special place for herself in the hearts of her co-workers. Miss Crowly died Tuesday, March 2, as a result of a very serious operation, and her funeral services were held from Oakwood Chapel, Thursday, March 4, at 11 o'clock.

ORCHESTRA CONCERT

The Chicago Symphony Orchestra, Frederick Stock, conductor, presented the following program Tuesday afternoon in Mandel Hall:

Overture—Fingal's Cave Mendelssohn
Symphony No. 2, D minor, Op. 70 Dvorak
Symphonic poem—The Sirens Grieg
Italian Serenade Wolf
Symphonic poem—The Moldau Smetana

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LAURA WESSEL

Mezzo Contralto

Miss Wessel was heard in three numbers affording splendid opportunity for the exploitation of her vocal attainments.—*Omaha World Herald*.

Miss Wessel was repeatedly encored and at each succeeding appearance seemed to give added pleasure. Her voice is of wide range, exceptional velvety quality and an unusually even scale. "Der Sieger" was sung with wonderful spirit and dramatic fire. The soft pianissimo tones of "The Woodland Croon Song" were alluring in the extreme. "Hoffnung" proved her capable of doing exceptional legato work. She also displayed a charming bit of piquant humor in her rendition of "Niemand hat's gesehen."—*Omaha Examiner*.

Laura Wessel possesses a remarkably pleasing contralto voice of rich velvety quality which she handles very intelligently and she has considerable dramatic ability. This was especially evident in the interpretation of the song cycle "Moods," which was given with great dramatic force and called forth repeated encores.—*Omaha Excelsior*.

Studio recitals seem to be the fad at the close of the season. Mr. Dickerman of Omaha, before leaving for his annual season in Chicago, invited the writer to a recital by Laura Wessel. Her rendition of "I Hear a Thrush at Eve," Schubert's "Erking," and "Good Night," by Ashford, proved her the possessor of a scale of exceptional smoothness and a most pleasing interpretative voice. Her ability to cover a wide range of songs shows the excellent standard of instruction she has followed.—*The (K. C.) Clef*.

Laura Wessel, contralto, possesses a rich, well modulated voice, sweet and entrancing; her selections in German and Italian gave her splendid opportunity for displaying the varying tone colors. Her English selections were no less attractive.—*Papillion (Neb.) Times*.

Miss Wessel's voice is very sweet and clear, of wide compass and fine intonation. Much skill was manifest in her rendition of the difficult music of which her program was composed, singing in French, German, Italian and English.—*Wisner (Neb.) Chronicle*.

Miss Wessel has an excellent and pleasing voice and the care with which it has been trained is manifest in her singing. That her audience was delighted with her work was attested by the hearty applause and repeated encores to which she graciously responded.—*Pilger (Neb.) Herald*.

For terms and dates, address 22 Arlington Block, Omaha, Neb. Home address, Wisner, Neb.

H. W. OWENS PUPILS IN SONG PROGRAM

In all candor the recital given at the Athenaeum Building on last Monday evening might have been announced as one by artist pupils, for the designation fits the case exactly.

Mr. H. W. Owens has the happy faculty of holding his pupils for a long time and the result is that he always has a lot of thoroughly advanced pupils on hand.

He also is great on giving recitals and very especially does he believe in oratorio performances, which latter he gives whenever he finds a possibility to do so.

In these performances he has a habit of using his own advanced pupils as soloists and thus they gain a routine and an experience which are not offered by many teachers.

Of the pupils who appeared on Monday night at least half have been heard at some time during the past two or three years by this writer in regular oratorio performances, and in passing it may be said very truthfully they were heard with great pleasure.

The program of Monday was only one hour long, but it introduced a wealth of good material and again proved Mr. Owens a fine teacher. It also proved Haydn Owens to be a good accompanist and it showed again that the Owens class is composed of a lot of energetic young artists who will certainly make their way in the musical world.

The program was made up of standard selections from opera and oratorio as well as from the ballad list, all in English, the writers represented being Hawley, Delibes, Handel, Schubert, Ronald, Stuart, Mendelssohn, Ware, Pontet, Salter and Mulder.

The students appearing were Harriet Schnitker, Lillian Anderson, Ledru Treider, Nina Shankland, Haydn Owens, Charles Burch, Mayme Jenkins, Robert Jones, Lillian Landwer, Archer Ballantine, Gertrude Steinberger, Carl Brown and Augusta Collson.

Every one of these did good work and it is hardly fair to specialize, but it may truthfully be said that Haydn Owens showed a very good tenor voice and much style in some Ronald numbers, Lillian Landwer was very facile and had a fine trill in "Sunlight" (Ware), Archer Ballantine proved himself the possessor of a phenomenal range for bass voice, Gertrude Steinberger showed musical temperament in Salter's "Cry of Rachel," Carl Brown was very suave in an oratorio selection and Augusta L. Collson again displayed coloratura excellence in the Mulder "Staccato Polka."

C. E. W.

Clarke—Edward Clarke, baritone, and Kurt Wanick, pianist, are to give a joint recital at Thurber Recital Hall, Fine Arts Building, Thursday evening, April 15. The feature of the program will be Tennyson's "Enoch Arden," with music by Richard Strauss.

Longman—Marie White Longman gave one of her novel programs at South Haven on March 11, at Hope College. Requests are coming in for these programs, not only from musical organizations, but from literary clubs as well. Mrs. Longman appears at Hutchinson, Kas., on April 5.

AT TRINITY CHURCH

The ever growing popularity of the Lenten "cantatas" was well exemplified on Sunday afternoon when in spite of the very bad weather, Trinity Church was found packed to the doors and Music News representative could not even secure a program, much less get inside the door. The occasion was triply a "festival," inasmuch as "The Crucifixion" was sung by the choirs of Trinity, Christ and Redeemer Episcopal Churches, making a total of 150 men and boys.

The three directors are Irving Hancock, Mason Slade and Francis Mackay. On this occasion Mr. Hancock presided at the organ and Mr. Mackay directed, the soloists being chosen from the various choirs.

From the vestibule, the chorus sounded very fine indeed. There was, of course, much massed beauty of tone and, be it said to the credit of all concerned, there was wonderful unanimity of purpose and precision of effect. The solo voices rose full and clear and the tones of the organ came with such purity and sweetness as to again prove Mr. Hancock's skill and to show that his new organ is indeed a gem. C. E. W.

Elmhurst, Ill.—At the Community House, on February 16, the Euterpean Men's Chorus, of Morgan Park, under direction of Edward T. Clissold, gave a concert of part songs.

Morgan Park—The second concert of the Euterpean Men's Chorus series, under direction of Edward Clissold, will be given on Saturday evening with Henry Eames, pianist, as assisting artist.



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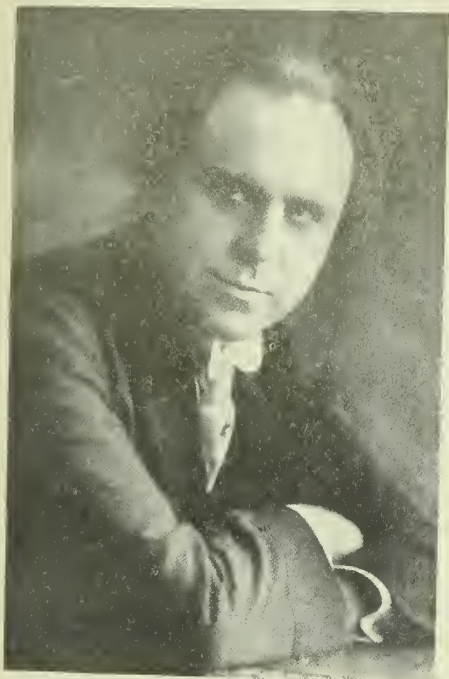
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KURT DONATH PUPILS IN OPERA PROGRAM

Everything in the Little Theater is presented with distinction and on Monday evening there was unusual charm and finish accorded the performance of three opera



KURT DONATH

excerpts by pupils of Mr. Kurt Donath.

The music also was charmingly rendered and certainly reflected very great credit on the training done in the Donath studios.

The choice of operas was thoroughly felicitous, for the piquant color of "Carmen" was in vivid contrast to the sweet simplicity of the act from "Der Freischuetz," and the "Trovatore" scene served to cap the climax of an evening full of music delights.

The pupils had been well drilled, they dressed and acted admirably and the singing was far above the usual amateur, being, in fact, very near the professional stage throughout.

In "Carmen," Miss Pearl McAdams sustained the name part exceedingly well, her singing being pure and musical and her acting thoroughly convincing. She also looked charming and sang sweetly in the part of "Annie" in "Der Freischuetz."

Irene Graf, as "Frasquita" in "Carmen," brought that small part up to unusual perfection, and as "Agnes" in the Weber opera, was of unusual excellence, acting with distinction and singing the long aria falling to the part with much vocal beauty.

Joseph Hurt had important parts in each of the operas and acquitted himself creditably, as did also Maude Haseh, and a small chorus consisting of Henrietta Dix, Julia Montague, Tena Nisted, Mildred Nisted and Mathilde Sehuber.

The wedding music in "Der Freischuetz," sung by these young ladies, was so particularly charming that one wonders why it is not often selected to sing at such functions in real life.

To close the program, an act of "Trovatore" was given with great vim and intelligence, Miss Graf assuming the part of

"Leonora," and Mr. Kurt Donath resuming the stage clothes of "Manrico" and singing with splendid style and distinction.

Mr. Donath has tradition at his finger tips—he is a splendid actor and his voice is thrillingly impressive.

His singing of "Di quella pira" has not often been equaled, and it brought the performance to a brilliant and enthusiastic close, even though the hour was near 11:30.

As intermezzi to the opera scenes, Mr. Augusto C. Gonzales gave some songs and presented a duet with Mr. Donath, and Miss Marie Simon was heard in some piano solos.

Mr. Gonzales has a most ingratiating personality and a bass-baritone voice of unusual purity and charm.

He gave Tosti's "Good Bye" in Italian and Adams' "Thora" with thoroughly excellent English enunciation.

He has real musical feeling as well as rare intelligence and will unquestionably go far in his art.

Miss Simon, who played fine accompaniments throughout the evening, was discovered also to be a finished player along the solo line. Her reading of the Glinka-Balakirew "Lark" was marked by delicate charm, and the Saint-Saens "Etude en forme de Valse" was sufficiently brilliant.

C. E. W.

Evanston—Miss Dorothy Watt, soprano, and Miss Louise Carter, pianist, gave a program at Northwestern University last Wednesday, the accompaniments being played by Miss Jane Watt. Miss Watt sang numbers by Haydn, Mozart, Grieg, Saar, Thayer, Woodman, Finden, Frederick Norton and Del Riego. Miss Carter played works by Oldberg, MacDowell, Chopin, Grieg and Rachmaninoff.

CHICAGO PIANO COLLEGE

The Chicago Piano College presents Betsy M. Howland, pianist, in recital at Kimball Hall Sunday afternoon, March 14, at 3:30. She will be assisted by Sydnie Smith Cooley, contralto. The program follows:

Prelude and Fugue, D major.....Bach-Busoni
Saint Francis Walking on the Waves.....Liszt
Songs—

Dawn of the Night.....L. Nikolayef
Slumber Song.....A. Gretchaninow
Lilacs.....Rachmaninoff
Nur wer die Sehnsucht kennt.....Tschaikowsky
From a German Forest, Op. 61.....MacDowell
Of Bre'r Rabbit, Op. 61.....MacDowell
Fantasie, F minor, Op. 49.....Chopin
Song Cycle—A Night in Raibapur.....Mary Turner Salter

Allegro, Op. 35
Lento, Op. 35.....Cyril Scott
Danse Negre, Op. 58
Polonaise, E major.....Liszt-Busoni

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Kortzenborn—Mr. George F. Kortzenborn, who was for two and a half years choir director at the Ravenswood Baptist Church, is now filling a similar position at the California Avenue Congregational. On next Sunday evening a special music program is to be given, including anthems, quartets and solos. The choir is at work on Mendelssohn's "Forty-second Psalm" and Barnby's "Rebekah," to be sung at the annual spring concert.

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Chicago Artists' Quartet—The Chicago Artists' Quartet, the personnel of which is Florence Hedstrom, Nellie Sturtevant, Carl E. Craven and Alonzo Morsback, assisted by Mrs. Charles Sorrensen, contralto, will give a popular concert with the Glenn Dillard Gunn Trio at Fine Arts Theater Sunday afternoon, March 21.

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NICHOLAS DOUTY	Tenor	EDGAR NELSON	Organist

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The Elderly Person

The Elderly Person can't help writing just a little about the reflections engendered by reading a contributed editorial called "A Symposium of Noise" in the number issued February 26. He is quick to add that he does not do so to arouse argument. He has lived long enough to know that argument fattens on itself and arrives nowhere. It is even difficult to discuss, wisely, any topic which causes one or other side of the table to call the discussed object "names," and the writer referred to expresses himself or herself (as the case may be) in no uncertain terms when Frederick Converse's "Ormazd" is called a "phantasmagoria" and "a drivel of discords." Well, that's all right, good friend, if you feel that way, but there is an Italian proverb that reminds us that hard words are like burrs in the hair—easy to throw but difficult to disentangle.

One of the privileges of youth is to be severely positive and to do battle for a position once assumed. And fortifications can always be built about any statement that has the energy of conviction in it. And it never matters to youthful combatants that there are any number of shattered forts that were built to support a position once taken, and defended for that reason even after it was found to be a doubtful one. The Elderly Person has more than once rained all the shot and shell he could muster at those who opposed his radical statements. Irony and sarcasm and taunts that should surely have struck dismay have been launched, and blunderbusses loaded with argument and streams of flowing ink have gone into the fray. Sometimes he has been on the right side, sometimes not, and he has not always been a good loser when victory perched elsewhere than on what he felt sure was his white plume. Not very long ago he was bemoaning to a well-to-do friend the fact that he had put a little of his hard-earned money into a stock which promptly passed its current dividend, had not paid any since and steadily decreased in price. "Hoot, mon," said this friend, "and have you only one bad stock to your credit? I have heart failure every time I go to my strong box. I have any number of certificates that stare me in the face and ask me impertinent questions. Ask any man of means and he'll tell you he has gold and silver and copper mine stocks, and that all the metal he has even seen from them is what is used in the illuminated letters on the certificates. All of us have put more money into the ground than we've ever taken out." . . . In some such way the Elderly Person reviews his bad judgments in matters musical in past years. And like the bad stock certificates that will not stay at the bottom of the strong box—the real humiliations of life are the confessions we have to make to ourselves of the egregious blunders we made and the way we tried to prove them to be steps of prescience and superiority. If it were not for these records there do be many who, when they reach elderliness and find themselves much given to looking backward, would readily say that they would be glad to live their

lives over again. But to have to make the same sort of blunders again—no, thank you!

Now it so happened that the Elderly Person heard the orchestra play the Converse tone poem. He felt that he must say something about it, but there was no time to prepare the comment, else there would have been two extremely opposite expressions as to its merits in the columns of what evidently two men think to be the only musical columns worth while. In fact, the Elderly Person only awaits an opportunity for a second hearing to endeavor to express the thoughts the music aroused in him. Funny about this matter of impression,—how two absolutely honest men could obtain diametrically opposite stimulation from the same thing. In one man it stimulated such impatience that he called it names. In the other it stimulated the imagination to see a great vision of moral strength and inspiration. But by both these tokens the work itself proves its worth. The old parson used to say: "I don't care what you call my preaching. You can call it heresy if you want to, but if it makes you think it does what I want it to do."

It is nearly always so with anything which has in it the possibility of being ahead of its time. The Elderly Person recalls well the days when Wagner and his "music of the future" were scoffed at, laughed at, abused and belittled. And Richard Wagner himself by all the evidences of biography and history was difficult to get along with, and really not the kind of a man one would choose for mentor in morals or money matters. He was all sorts of outrageous things—but nothing could down him or his music. It has come to stay. There is nothing quite like it and all the praise that those who emulate him can hope to obtain is that their endeavors may resemble his. In more recent days Gounod sniffed at Cesar Franck, and those who basked in Gounod's sunshine hurt in all manner of ways the gentle organist and fine-souled man with a message of beauty for the world.

Nearly every innovator who looks for a hearing of his preachment of any sort is obliged to exaggerate to secure attention. Nearly always there is a tang of bitterness accompanying the stressful moments. Quiet endeavors make progress slowly—hence the impatience of those who wish to see results while they are present in the flesh. Berlioz stormed and fought and fumed and fretted out his being, and in his overwrought moods defeated his desired ends by failing to see where he was vulnerable. But, like the old parson, when he did get a hearing all people talked, and some of them thought, and he lived to see himself respected, if not altogether righted.

It has to be confessed, therefore, that some of those who are now writing the music of the present, hoping that it may survive them and be the music of the future, are indiscreet in their expression, somewhat like those examples of cubist art

we had at the Art Institute. But there were plenty of quiet moments of force in the school, even if they were not heeded in our glee at discovering the overwrought and excessive. Mr. Stock offered the Schoenberg "Five Little Pieces" and the Elderly Person made himself conspicuous by his undisguised hilarity at their queer-ness, to put it mildly. The Strawinsky "Fireworks" bored him as it seemed to bore the players, and there was a Debussy contribution recently that made one think of that funny business about the little gazelle and the roaring lion and the palmetto tree. But one can't condemn and dismiss these composers and their confreres because we don't appreciate them. Leipsic refused to welcome Brahms despite Mendelssohn's friendship, Joachim's enthusiasm and Schumann's prophecy. Not until the restless Herzogenbergs turned every stone to prepare him a welcome did he get any foothold in the stronghold. They called his music hard names or else they were indifferent, which is the worst of crimes. But now he is listed as "classical," and one of those, doubtless, whom the contributed editorial writer frets for, as lying almost neglected for the modern noise producers. But Mr. Stock owes it to his time to give the new voices an utterance. It cannot always be taken to indicate his preference. The Elderly Person is quite at one with the writer in feeling a slack interest in many of the "novelties" that come and go, and he audibly wonders at times what led Mr. Stock to select them. But by the very irony of things he was as prodigiously impressed with the Converse tone poem as the writer was disgusted by it. And so he laughs a little at his own strictures anent other novelties, which may in their turn have gladdened other hearts, and urges his friend to be patient for a while, assuring him that time will duly settle whether the present trend of music is to be the permanent one, or whether the return to former standards is the ultimatum.

The contributor was perfectly honest in firing his broadside at what he conjectured to be a bubble coming down the musical road. But he may find his bullets are mashed against a hard substance. We may as well recognize Tendency with a capital T as filling a wide space just now, and it has a way of flattening out those who stand in its path and call on it to stop. The Elderly Person accepts the popular cry of "Safety First" as a wise maxim, and prefers to sit on the fence and whistle while he watches the fellows pushing along this vehicle of musical momentum. He observes some anarchist among the group, Florent Schmitt being one who makes himself loudly heard, but he sees Frederick Cowen in his old age down among the boys, too, and Harrison Wild patting him on the back through the Apollo Club's work on "The Veil." The Elderly Person hopes to be sharp enough to know which way to jump when the time comes. Meantime he repeats his adage about thanking God for the good that can come through the worst of men. The lawyer don't like that indirect philosophy and says "Whenever I find myself disparaging a man I don't understand, I jerk myself up by confessing that he is no doubt smarter than I am and I don't like to acknowledge it." THE ELDERLY PERSON.

People & Events

YEATMAN GRIFFITH

Mr. Yeatman Griffith is having a busy season in New York with the students he



YEATMAN GRIFFITH

brought from Europe and those from all parts of the states who have gone to New York to study with him. His studio is at 318 West Eighty-second street.

MR. AND MRS. HERBERT BAILEY FILLING CONCERT DATES IN KANSAS

Mr. and Mrs. Herbert Bailey left Chicago on Sunday evening, March 7, for a brief concert tour in Kansas. Notable among their engagements are two performances of the "Creation" during the convention of the Golden Belt Teachers' Association, held in the Fort Hays Normal School, Hays City, Kas., March 10 and 12. Mrs. Bailey will sing the soprano role, Mr. Bailey the bass, Garnet Hedge will be the tenor, and H. E. Malloy, former director and bass soloist of the music festivals at Lindsborg, Kans., will conduct the performances.

Mr. and Mrs. Bailey will give their joint recital, in which they have specialized and are very successful, at a number of the smaller cities in Kansas later in the month.

Mr. Bailey will attend the "Messiah" festival at Lindsborg from March 28 to April 4 in the interests of Music News, as well as visit several other important cities of the middle west in the same capacity.

Bush Temple—On Friday evening, March 5, a students' recital was given at the Bush Temple Conservatory by Gertrude Van Straaten, Agnes Hart, Gertrude Brenner, Dorothy O'Brien, Marietta Livengood, Lillian Fox, Adele Reimers and David Marcus.

ANTONIO SALA

Antonio Sala, Spanish 'cellist, member of one of the C. W. Best Concert Companies, appeared recently as soloist with the St. Louis Symphony Orchestra, scoring a great success.

The local press comments as follows:

Outstanding features of the sixteenth popular concert by the St. Louis Symphony Orchestra Sunday afternoon were the 'cello numbers played by Antonio Sala.

Sala, the young Spanish 'cellist who quite accidentally came into the ken of Mr. Zach and was induced to remain in St. Louis over Sunday, revealed himself as a superb artist. Of engaging presence and demeanor, he attacked the intricacies of Saint-Saens' "A Minor Concerto" as if there were nothing ahead of him but the playing of half notes in common time.

He made no pauses between the three movements, and there were moments when he played with such astounding facility that a listener closing his eyes might think he heard a violin. Those who kept their eyes open would not have been surprised had Sala suddenly chucked his 'cello under his chin while finishing the cadenza.

But for some reason the soloist did not develop the tone-volume or the clarity of his playing in the Saint-Saens, excellent though his exposition of the work proved to be.

He rose to the height of his endeavor in his encore, a Chopin "Nocturne," for which Mr. Zach played the piano accompaniment. Against this lighter tonal background, Sala's 'cello sang an entrancing song, warm and luscious, and, by way of pardonable virtuosity, he embellished his presentation with sundry arabesques in the imitation of which few of his contemporaries will assume the hardihood.

Sala would gladly have added another extra, save that Mr. Bach's rule of "one encore only" had to be obeyed. The ready deference which Sunday's audience paid to this stipulation was not an unpleasant factor of the occasion.—St. Louis Globe.

It was the luckiest of windfalls for popular concert goers that a belated train connection held Antonio Sala, Spanish 'cellist, in St. Louis over Sunday a month ago; and that, seeing a street-car advertisement of a "pop" concert, he went to the Odeon, played for Conductor Zach at the end of the program, and was engaged as soloist for yesterday afternoon's Symphony Orchestra concert.

For this unheralded youth of twenty-one years, coming as a gift of chance, gave a performance of such amazing technical perfection, informed with so flaming and poetic genius, as fairly to electrify his hearers.

Those who went with the expectation of hearing merely a proficient performer on the 'cello caught their breath at the first few strokes of Sala's bow, as he began the Saint-Saens "Concerto for Violoncello in A Minor," Op. 33.

They heard the bulkier 'cello become a "show" instrument of violin-like nimbleness; they heard arpeggios race with dazzling velocity and surety from one end of the keyboard to the other. His chanterelle string sang with the vibrant passion of a great contralto voice; and his flageolets, or harmonics, produced with the fleetest facility, were thrilling and resonant, like full tones on the E string of a violin.

But this prodigious skill was only the servant to a temperament of fiery emotional power. So that, at the end of the concerto, the audience, in astounded delight, burst into a storm of applause. As an encore Sala played a Chopin "Nocturne," with Mr. Zach at the piano. His playing was such that even the musicians of the orchestra sat spell-bound, while the audience clamored long and loudly, but in vain, for a second concerto.—St. Louis Post-Dispatch. (Advertisement.)

Reiterman—Mabel Reiterman was accompanist for Mr. and Mrs. M. Ongawa at Oshkosh, Wis., on February 13. They presented their Japanese play, entitled "Along the Road to Tokyo," before the Twentieth Century Club. She will also accompany them at Kankakee, March 3, before the Woman's Club.

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RAOUL BONANNO

Another talented musician who came from Europe this season is Raoul Bonanno, of the Paris Opera, who has decided to make his home in Chicago.

Sig. Bonanno is an Italian and, although a titled man, has devoted his whole life and en-



RAOUL BONANNO

ergies to the development of his musical art. He developed remarkable musical talent in his early youth and first attracted attention when he was a soloist with the Royal Choir of the Capella Palatina, or Choir of the Royal Palace. He decided to follow a musical career and met with such strong opposition on the part of his family that it finally caused a serious breach and the young nobleman departed for Milan to follow out his own inclinations and study music. Later he studied in Paris with de Rezske, Bouhy and Duquanne and also sang with the Paris Grand Opera. He bids fair to become one of the world's greatest baritones.

Signor Bonanno has traveled over the whole world and on account of his fondness for the American people has spent much time in America. He says that he is an admirer of the independence of American women and an advocate of woman's suffrage. He, like many other artists, is fond of Chicago and sees for it a great artistic future.

Signor Bonanno is available for concerts and recitals and will accept a limited number of pupils in voice placing and operatic coaching.

He is under the management of J. E. Allen, Fine Arts Building.

Portage, Wis.—A concert was given by the Portage Choral Society at the Presbyterian Church on February 26 by local artists, assisted by Miss Mignon Meeker, of Chicago.

JESSIE MACK HAMILTON IN RECITAL

Among the many musical events that took place outside the downtown district of the city last Sunday afternoon, the recital by Mrs. Jessie Mack Hamilton given at her residence, 5057 Winthrop avenue, should receive more than casual mention, because it was entirely worth while.

In the first place, the program was carefully built from works of some of the best composers, old and new, and furthermore the selections were so arranged as to hold one's interest from start to finish. Many excellent programs are deprived of their effectiveness by poor arrangement.

Another important factor in Mrs. Hamilton's recital was the fine accompanying of Mrs. Grace Kessler. Evidently Mrs. Kessler knows what an accompanist should and should not do and acts accordingly. Her work was skillfully and beautifully done.

The program opened with "Hear Ye" from "Elijah," and was sung with plenty of dramatic spirit.

Then followed compositions of Schubert, Wolf, Bishop, Massenet, Dessuier, Chaminade, Cadman, Laura Drake Harris, Palmer John Clark (these last two Chicago com-

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posers) and Chadwick. All these were given thoroughly artistic interpretation.

The old English number, "Should He Upbraid," by Bishop, was an especial delight, and showed the brilliancy and flexibility of Mrs. Hamilton's voice to splendid advantage.

Two Spanish songs, "Ouvrez," by Dessuier, and "Spanish Love Song," by Chaminade, were pleasing novelties, being given in Spanish.

"Ode to Night," by Laura Drake Harris, and "Mary Jane" and "Summer Winds," by Palmer John Clark, are entirely worthy of a place on such an excellent program and Mrs. Hamilton did well to include them.

The complete program, which was noted in last week's issue of Music News, was beautifully rendered, and should be of especial value to the vocal students who were privileged to hear it.

After the recital the hospitality of the home was extended to the many guests of the afternoon, refreshments were served, and an exceedingly pleasant social time ensued.

C. J. B.

BUSH TEMPLE CONSERVATORY

The following recitals will be given at the Bush Temple Conservatory at 8:15:

March 19—Pupils of Charles W. Clark and Lyle Barber, pianist, pupil of Harold von Mickwitz, assisted by Mrs. Lorraine Decker Campbell, soprano.

March 26—Eugene Musser, pianist, pupil of Grace Steward Potter, assisted by Frank Brantley, baritone.

April 2—Earl Victor Prah, pianist, pupil of Julia Rive King, assisted by Rowland Leach, violinist.

CONSTANCE PURDY ALREADY BOOKED FOR NEXT SEASON

The energetic Mabel Hammond, who has the management of Constance Purdy's concert engagements, and who is also the artist accompanist on Miss Purdy's programs, is already making arrangements for 1916. On January 6, 1916, Miss Purdy is booked to give a recital with Tina Lerner at the Woman's Musical Club of Columbus, Ohio. As this club, of which Ella May Smith is president, is one of the most important in the country, the engagement is especially gratifying.

Miss Purdy was recently a visitor in St. Louis, where she sang at a concert given at a convent and immediately returned to New York, where she sang at a musicale, after a most trying experience in traveling.

Miss Purdy is fortunate in having as her associate in her recitals so gifted an artist as Mabel Hammond, who is a native of Worcester, Mass. Miss Hammond's talent comes to her through inheritance, for her mother was a most talented pianist, quite a remarkable woman in every way and always active professionally, being accompanist for the old Mozart Society. Miss Hammond in her early years studied with her mother and then with Clayton Johns and later for three years with MacDowell. Then, going to Paris, she was for a considerable time with Therese Chaigneau and in Harold Bauer's ensemble classes. Miss Hammond graduated from Radcliffe College and is a highly educated woman as well as a most talented musician. She is also a keen critic, judging with unerring discrimination and fairness. As a coach, Miss Hammond has done considerable work and with splendid results, for she is instinctively an artist and one whom it is a pleasure to meet.

Miss Purdy and Miss Hammond will probably open their next season in Chicago with a recital.

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HONORS FOR CHEVALIER FERRATA

Dr. Chev. G. Ferrata, well known composer also of organ music, had bestowed on him by the king of Italy the honor of "Commander of the Order of the Crown of Italy." In 1904 Dr. Ferrata was made a Knight of that Order. Between the "Knight" and "Commander" there is an "Officer's" class, but the king of Italy of his own initiative elevated his former subject to the exalted dignity dispensing with the intermediate rank.

Dr. Ferrata has been active as a composer and has not confined himself to any one particular field of composition. Amongst his most successful works are "Night and the Curtains Drawn," a song gaining in popularity every season; "Nocturne" for organ, played frequently by Clarence Eddy, Charles Heinroth of Pittsburgh; Samuel A. Baldwin of New York, and last but not least, his excellent series of violin and piano compositions entitled "Italian Spring Melodies."

Dr. Ferrata has been connected with the Sarah Newcomb College of Music and Tulane University of New Orleans, for about six years.

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Russell School—On Monday evening, March 15, a Pupils' Faculty Recital will be given at the Russell School of Music at Seventy-fifth street and Vincennes road.

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IN BRIEF FORM

Owens—Pupils of H. W. Owens will give a song program at Athenaeum Hall Monday evening at 7 o'clock.

Adler—Miss Lois Adler will present her pupil, Marie Donner, in piano recital at the Little Theater on March 29.

Cosmopolitan School—A pupils' recital will be given on Thursday evening, March 18, at the Auditorium Recital Hall.

Mandy—Mr. and Mrs. Frank P. Mandy will present their pupils in a recital at their Oak Park studio on Sunday afternoon.

Dellers—Walter Dellers is to give a series of concerts with his Oak Park Orchestra at the First Congregational Church in that suburb.

Pettinger—Florence Pettinger, dramatic soprano, will sing at the annual banquet of the Iowa State College Alumni, at the Auditorium, March 13.

Van Grove—Sunday, March 14, at 3:30, Mr. Isaac Van Grove, pianist, will give a recital at the Blackstone Theater. He will be assisted by Mr. E. Concialdi, baritone.

Kaun—The Kaun Music Company of Milwaukee have sent out "The Song of Songs" (Melodie), English words by Clarence Lucas, paroles de Maurice Vaucaire, music by Moya.

Langer—Mrs. Ora Padget Langer sang a program for the Chicago South Side Woman's Club at the Swedenborgian Church, Forty-sixth street and Greenwood avenue, on Thursday evening.

Durno—Miss Cecilia Bellaire of the Jeanette Durno studio has been engaged to give a piano recital in Dubuque on March 17. She will give a Chicago recital on April 9 in Thurber Hall.

Clarke—Edward Clarke, baritone, Rachel Steinman Clarke, violinist, and Earl Victor Prael, pianist, will give a concert for the Woman's Club of Chicago Heights on Wednesday afternoon, March 10.

Austin—Anna C. Braun, contralto, and Robert R. Birch, organist, will be heard in recital Tuesday evening, March 16, at the Austin Masonic Temple. Mabel E. Woodworth, violinist, will be the assisting artist.

North Shore—Gaul's "Ruth" will be given at the North Shore Congregational Church by the Choral Society on Sunday evening. The soloists will be Ethel Geistweit Benedict, Winnifred McGaw, James Seiler and

Julia Dashiell. Sarah Wildman-Osborn will play.

Calumet Choral Society—On Wednesday evening, March 17, the Calumet Choral Society, under the direction of Mr. Clemens A. Hutter, will give their St. Patrick's program, in the Midway Hippodrome at Sixty-third street and Cottage Grove avenue. An interesting program has been arranged and a number of soloists will appear.

Temple Emanuel—A special musical service will be given this (Friday) evening at 8 o'clock under direction of Miss Stella Rodin. The soloists will be Naomi Nator, Louise Harrison Slade, Worthe Faulkner, Dr. J. B. Tommenschein, Alice Cramer, Elizabeth Fisher and Thomas McGrannahan.

International Series—The first of the International Series of song recitals will be given at the Auditorium Hotel on Sunday afternoon at 3:30. A Russian program will be given by Alexander Makutin, tenor, assisted by Master Mischa Kottler, pianist.

Civic Music—Sunday, 3:30, Sherman Park, Madrigal Club, under direction of D. A. Clippinger, with Allen W. Bogen at the piano. Hamilton Park, Herbert Butler Orchestra. First Baptist Church, evening, the Civic Music Club under direction of John Allen Richardson; soloists, William Clifford and W. J. Breach.

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2422 S. LAWDALE AVENUE**JENNY DUFAU IN CONCERT**

Between October 5 and March 1 Miss Jenny Dufau has been giving on an average of two to three concerts a week all over the country. Very nearly half the number of her appearances resulted in re-engagements for next season. Some notices on last week follow:

Last evening, at the Grand Opera House, Keokuk was given a musical treat. Jenny Dufau has been endowed by nature in a lavish manner. She is perfectly at home with French and German. One seldom hears the German so musically interpreted. In the "Polonaise" from "Mignon" the rapid trills, runs and staccato movements were so wonderfully sustained that she was recalled and responded with a number which seemed marvelous in execution after so apparently a trying role as that which preceded it, but she was as fresh and charming as though it were her first number, and her stage presence was most alluring. The recalls were many, and people were loath to leave.—The Daily Constitution-Democrat, Keokuk, Ia., February 26, 1915.

Last evening was given one of the most wonderfully attractive programs ever presented in Keokuk under the auspices of the Monday Music Club.

Mlle. Dufau possesses a coloratura soprano voice of exquisite quality; her vocal purity stands out in bold relief in her exquisite bel canto, displayed most noticeably in her perfect staccato effects; her soaring song electrifies her hearers with its scintillating brilliancy and accuracy. Not often does a single artist enjoy the distinction of being equally successful in both operatic and concert fields—this honor belongs, without question, to Mlle. Dufau.—Clara Gertrude Fry, in the Daily Gate City, Keokuk, Ia., February 26, 1915.

A record-breaking audience gathered to hear Mlle. Jenny Dufau, who made her initial appearance before a Normal and Bloomington audience. Mlle. Dufau is just as successful in concert as she is in opera, and she has quite easily adjusted herself to American concert requirements. She sings the English language as it should be sung, and her enunciation is a telling example of what most of our American singers neglect, namely, clarity in diction. All agree that the supreme art of the singer is to sing herself into the souls of her hearers, and that, in brief, is what Mlle. Dufau did at the concert last Saturday evening. The audience, heterogeneous in its ability to appreciate music in its finer points, was taken by storm, and when the captivating and charming personality had favored with the final encore of the simple and beautiful "Tis the Last Rose of Summer," the audience sat hushed and spell-bound, then the singer was given an ovation that is rarely seen. If Normal or Bloomington is ever again given the opportunity to hear Mlle. Dufau, the management would do wisely to provide a place adequate to the accommodation of the largest crowd ever assembled in either of the cities to hear grand opera singing.—The Pantagraph, Bloomington, Ill., February 28, 1915. (Advertisement.)

Nichols—Mr. and Mrs. John W. Nichols are rapidly filling their open dates for a spring tour. Some of the most important include, the Buffalo Saengerbund Society for a concert, April 19; the Ladies' Club of De-Witt, Ark., for April 23; two engagements at the Spring Festival of the Kansas State Normal, Emporia, Kans., April 27 and 28; one for a joint recital and another for an appearance with the Minneapolis Symphony Orchestra, when Mrs. Nichols will play the "Hungarian Fantasy" by Liszt for piano and orchestra. April 29 Mr. Nichols appears with the Chicago Mendelssohn Club, doing a couple of groups of solos and also singing the tenor part in Hallin's "Before the Dawn" with the club. On March 19 Mrs. Nichols makes her second appearance this season on the Artists' Course at Columbia University, playing a Grieg program. In July Mr. and Mrs. Nichols give a six weeks' course in piano and voice at the University of Vermont, Burlington, Vt., (on Lake Champlain).

APPRECIATION OF CECIL FANNING

At the first concert of the season given by the Kentucky branch of the Southern Association of College Women, Lexington, Ky., Cecil Fanning and Mr. Turpin gave the program. The following article concerning Cecil Fanning is taken from the Lexington Herald and was written by Elizabeth Byers:

Brilliant indeed was the concert given last evening at the Ben Ali by that popular baritone, Cecil Fanning. It was but natural under such pleasing circumstances, for this singer and his splendid accompanist to be in the best of moods to bring his most exquisite offerings to his audience.

He must have realized that the entire assembly felt not only distinct sympathy with their work, but a warm feeling of genuine friendship as well, because of their previous visits here. And certainly this condition between artists and audience added much to the evening's pleasure.

A decided point was scored in the first number, the wonderful "I Pagliacci" prologue, when Mr. Fanning sang it in English. It was really, as it was intended to be, an address to the audience. An exquisite encore was "A Song of India," by Rimsky-Korsakow. In the second number we had a beautiful group of varied German songs rising gradually to a superb climax in Loewe's "Der Erlkonig." This was well sung, highly dramatic and appreciated.

Mr. Fanning's style is most pleasing, his interpretation broad in scope and his tones were exquisitely formed. They were rich and deep and pure, with an almost tenor-like clarity in the upper register.

Mr. Turpin's accompaniments were so excellent that the piano and voice seemed one perfectly combined instrument.—(Advertisement.)

MAUDE FENLON BOLLMAN

A song recital will be given by Maude Fenlon Bollman at the Y. W. C. A. this (Friday) evening. She will be assisted by Jeanne M. Boyd, pianist, in the following program:

Come, Ever Smiling Liberty (from Judas Macabaeus)	Handel
Caro Mio Ben (1743-1798)	Giordani
On Wings of Song I'll Bear Thee	Mendelssohn
La Colomba	Tuscan Folk Song
Wir Wandelten	Brahms
Un Jour de Printemps	Bizet
Legacies	Mildred Hill
A Spirit Flower	Campbell-Tipton
The Willow	Goring Thomas
Light	
In the Mystic Wood	
The Fairy Pool	
From "A Child's World"	
Dedicated to Mrs. Bollman	Jeanne M. Boyd
Wind from the South	
La Larentella	
In Italy	
The Cuck-Coo Clock	Grant-Schaefer
A Lullaby	Herman
In Lovely Summer	Del' Acqua
A Song Fairy	Bernberg
The Wood Pigeon	Lehmann
Giangui d' Inferno	Mozart

BETHLEHEM, PA.

The tenth Bach Festival will be given at Lehigh University on May 28 and 29, by the Bach Choir of the Bethlehems. The program, as announced this week by Dr. J. Fred Wolle, conductor, will be the "St. John's Passion" on Friday, May 28, at 4 p. m. and 8 p. m., and the "Mass in B Minor" on Saturday, May 29, at 2 p. m. and 5 p. m.

The Bethlehem Bach Festivals have been designated by the Outlook as "the greatest sequence of musical performances in America." Charles M. Schwab, chairman of the Bethlehem Steel Corporation, is one of the leading guarantors. Dr. H. S. Drinker, president of Lehigh University, is president of the choir.

Celebrated Boston Symphony Orchestra to Give Thirteen Concerts at the Panama Pacific International Exposition

The celebrated Boston Symphony Orchestra will be heard in an extended series of concerts at the Panama-Pacific International Exposition for two weeks during the latter half of the month of May.

The coming to San Francisco of this, the greatest symphonic organization in existence, without question will be the most important musical event of the world during the coming year. The entire series of concerts will be heard in Festival Hall, on the Exposition grounds.

The conductor of the Boston Symphony Orchestra is the famous Dr. Carl Muck, for many years conductor of Kaiser Wilhelm's Royal Opera, Berlin. Under the magic of the baton of this great master, the 104 musicians composing the orchestra, each one an artist of renown and each a master, chosen from all of the greatest musical organizations of the world, will weave such melodic harmonies as to make of the Exposition City, for the time, the musical capital of the world.

Following the invariable rule of this organization, the full strength of the orchestra of over 100 musicians will be heard during the fortnight of their engagement. In order that they might fill this engagement, it was necessary for Conductor Muck to omit two weeks of popular concerts in Boston. They will come and return to Boston on special trains, making no stops en route in either direction. Thus the only opportunity which the public will have for hearing them between the closing of their seasons of Boston Symphony concerts and the opening of the following season, will be at the Exposition at San Francisco. The supreme excellence of this organization is due largely to the fact that under no circumstances, no matter how far they may travel, has the management ever consented to decrease the full number composing the orchestra. This is the first time that the people of the Pacific slope ever have been given the opportunity of listening to this greatest of orchestras, the organization never before having been further west than Chicago and St. Louis. Repeated attempts in past years on the part of San Francisco, Los Angeles, Portland, Seattle and other centers to secure Conductor Muck and his melodists have been abortive, owing to the vast sum of money required, and to the fact that the eastern seaboard cities have insisted on monopolizing them.

It is said that it is costing the Exposition management a fabulous sum to secure the presence of the Boston Symphony people for this engagement of two weeks. The Exposition directors, however, took the position that the organization secured ought to be of such superlative merit as to stand on a par with the Panama-Pacific Exposition itself—the greatest in point of cost, comprehensiveness and artistic beauty ever given to the world; and the engagement of the Boston organization—only one of a number of similar triumphs, announcement

of which will be made in a few days—was the logical result.

Commenting on this signal achievement, one of the most capable authorities on things musical in America, who is now in San Francisco, yesterday said:

"The Boston Symphony Orchestra is acknowledged throughout the world to be the greatest orchestra that has ever existed. Collectively and individually, it is made up of the best musical ability that can be found in the known world. The leading players of its different sections, year by year, have been brought from Paris, Vienna, Berlin, London, Rome, Buda Pesth and other great centers of music; and in practically every instance, each man secured was the most important musician in his city. It is easily to be seen therefore that the orchestra contains a larger number of virtuosi than any other organization in the world.

"Among the thirty violinists in the orchestra, headed by Anton Witek, the concert master, are such masters as Roth, Hoffman, Rissland, Mahn, Berger and Gerardi. There are ten violas, ten cellos, eight basses, nine horns, four each of flutes, bassoons, trumpets and trombones, and three each of drums, oboes and clarinets, besides harps, tympani, tuba, bass clarinet and an organist and two librarians.

"This orchestra was composed 35 years

ago by the man of wealth and culture who still is responsible for its maintenance, Major Lee Higginson, a grandson of the famous aide of Washington, "Light Horse Harry Lee," and one of the little group who on Tuesday were first to send the human voice from the Atlantic coast to the Pacific—at which time, along with President Wilson, he conferred with the Exposition officials. In its early years Major Higginson personally maintained the orchestra, many times with yearly deficits ranging from \$50,000 to \$75,000. Recently, in order to perpetuate the orchestra, he announced that he had created for it an endowment of \$1,500,000.

"At San Francisco the orchestra will be under the leadership of Dr. Karl Muck, who was selected by Kaiser Wilhelm many years ago as the conductor of the Royal Opera in Berlin. Dr. Muck unquestionably stands pre-eminent as the greatest conductor of symphonic music in the world today. Eight years ago, Major Higginson, through his personal acquaintance with the Kaiser, induced him to loan Dr. Muck for two seasons to the Boston Symphony Orchestra. After the conductor's return to Berlin, every influence was brought to bear from year to year to induce him to come permanently to Boston; but not until his contract with the Kaiser terminated was he permitted to return to America. This will be the greatest of many great musical events secured by the management of the Exposition at San Francisco."

— — — — —
Lipschultz—On Sunday afternoon, March 7, George Milton Lipschultz played the Hollaender "Concerto" with the orchestra at the Ballmann concert with fine success.

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MISS ISABEL HAUSER

Miss Isabel Hauser, a reproduction of whose lovely features adorns the front page of this issue of Music News, is a pianist who adds to her distinguished talents as a soloist the far more difficultly-obtained laurels of an ensembliste of rare distinction and devotion; for ensemble playing postulates conscientiousness, tireless energy, the will and the power to subordinate the individual instrument to the complementary instruments. The desire not to outshine but to complete; to merge the lesser individuality of the soloist in the greater individuality of the ensemble; to help in the rounded and complete fusing of a small body of instrumentalists.

Miss Hauser as a member of the Saslavsky ensemble has done much in her own self to help the public to appreciate chamber music. Her audiences have grown to have a finer ear for the offerings of this exquisite genre in music, and the Saslavsky ensemble with Isabel Hauser has become a magnet, an aggregation of artists second to none in drawing powers.

As a pianiste, Miss Hauser takes her art very seriously. She loves it profoundly. Hence the music-lover is well satisfied when she presides at the keyboard.

Aesthetically the connoisseur of the artistic and the beautiful has his pabulum supplied in the winning and attractive picture she creates; for her unerring taste sartorial adorns if it cannot enhance the charms of her personality; the sincerity of her smile; her charms of body and spirit.

Miss Hauser is an ideal hostess, and one concerned unobtrusively with the uplift of society (which needs something beyond functions and cards); she is an artiste of fine sensibilities because she has sought and seeks always the fields of a broadening culture.

Miss Hauser has a fine taste in program-making. We shall know more of this next season, when it is hoped that she will appear frequently in public in her own recitals.

The accompanying picture is a fairly faithful bit of portraiture, but it cannot give anything like an adequate idea of this lady's countenance; which reveals a delightful mobility in the play of her dimples when she smiles. Her fair and rosy complexion cannot even be guessed at in the faithful black and white, nor the changing expression of her large, dark eyes.

Germaine Schnitzer, Soloist with Russian
Symphony Orchestra

Saturday, March 6, ushered itself in with

a flurry of rain and snow, developing soon into one of the severest storms of the season. By evening walking was a matter of calculation and at night the snow made a wall of itself—the heavens showed lurid and truculent. Of disagreeable nights it was the most disagreeable.

The foyer of Carnegie Hall at 8 p. m. might have been the pavement outside; it ran water and melting snow; men came in looking like Santa Claus, and all the women, even comfortable Mrs. Raphael Joseffy, became engaging snow maidens, with here and there and everywhere the crystalline decorations that were the trail of the tempest, and its miniature trophies.

But the auditorium hinted nothing of the violence of Old Boreas outside. Boxes were comfortably filled; the parquet showed few empty seats and the galleries were filled with the real enthusiasts. The people who adore music; those who never pose, who always use their hands in making the applause which encourages the artist to do his best.

The Russian Symphony Orchestra lives up to its title, and its programs are usually revelations of the treasure in the Czar's country—the country which has lent its inspiration to not a few of contemporary composers to help themselves. Mr. Modest Altshuler, a conductor who appears to live up to the definition of his baptismal, did the music-loving public a service of great value, when he brought forward in orchestral form alone (himself the learned and adept orchestrator) Moussorgsky's "Boris Godunov," an opera which has enjoyed some few productions at the Metropolitan Opera House this and last seasons, without, however, creating much of a stir.

Treated in suite form—sequence upon sequence—the tremendous intrinsic merit of this matchless harmonic structure becomes immediately apparent, and the lover of the symphonic will have enjoyed a treat, withheld from the opera-goer, confused into a belief in the miscellaneous character rather of the Moussorgsky opera, as its scenes pass before his eyes; the singers faintly heard (for the nose and throat operations vocally of course are the rule in an opera house where vocal efficiency and carrying voices have been and are conspicuous by their absence), the orchestral parts an auxiliary in the general operatic misunderstanding.

Here Moussorgsky could reveal himself freed from cluttering obstructions to his contrapuntal scheme; and here one discovered with more than a shade of indignation the sources of the Debussy output—the rea-

CARL FLESCH

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son for the Frenchman's sudden departure from Gallic conventionality in music; from Gounod, and Massenet and Saint-Saens. (Puccini, even he has not hesitated to profit at third hand by the acquisitiveness of Debussy.) Rimsky-Korsakoff whispered, and lo! Moussorgsky was born anew into a world which failed to recognize him alive.

Also "Pelleas et Melisande," the "Apres midi d'un Faun," the "Chevaux de Bois," and its little sister-songlets, including the "Mandoline," and the Morceaux for the piano, owe themselves to the dead Moussorgsky in whose resurrection one Modest Altschuler is a factor of importance.

Now will some of the gentlemen of the baton who have embraced and espoused Debussy, not widen the sphere of their educational activities to include Mr. Altschuler's orchestration of "Boris Godunow?" Let them mount not the palfreys of Mr. Debussy's "Chevaux de Bois," but the mettled, heaven-ward soaring Pegasus, upon whose heaving body the Russian might have looked down to see a small army of Debussys, cubists and futurists, pushing and striving—himself their remote and unacknowledged founder.

Hats off to Mr. Altschuler.

So much (and not nearly enough) for Mr. Moussorgsky upon his heaven-kissing hill.

Now for the soloist, one Germaine Schnitzer, risen from her sick-bed, a fair, white maiden in fair, white clouds of tulle and crystal, to tryst with another Russian—an acclaimed—Tschaikowsky.

Fair and sweet, Germaine Schnitzer, notwithstanding her physician's wishes—commands—came to the scene of battle to confront her Russian general, and the smiling front hiding his bristling spears and javelins.

The B flat minor Concerto of Tschaikowsky is no prattling mono-toned Debussy—no mere Lisztian fireworks, or Brahms' tier upon tier of storied architecture melted into harmonies.

The Russian is deep and clever—even mocking—under his guise of melodist, and his concerto demands brains as well as body. The flesh and yet the flesh, and yet the spirit too.

Granted a certain amount of endurance, technical dexterity and a familiar acquaintance with the black and white keys, the cock-sure pianist may furnish forth a quite assimilable performance of this celebrated concerto, but to achieve the triumph of an exposition of its poetry as well as its mightiness, demands far more than finger facility and the wish to please.

In selecting Germaine Schnitzer as his soloist for the Tschaikowskian sphinx problem, Mr. Altschuler chose wisely. For this artist has the will to do; the power to execute; the brain capable of analyzing the composer's complexities; his effects to cause and cause to effects.

She has the daring as well as the subtlety—the gift (rare in musicians of any variety; Bonci has it; Bachaus has it; de Pachmann has it) of serious analysis; the abundance of dynamic resources; the digging deep for meanings—the elective as well as the selective force. And these and other delights she bestows upon her hearers.

The prodigious tempo of the last movement—the "Allegro con Fuoco"—must remain as a standard of comparison. (Carreno who played it here last season could not compass it; nor fulminate with the passion

(Continued on page 34)

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Music in America

KANSAS CITY

The Minneapolis Symphony Orchestra gave a Wagner program in Convention Hall on Sunday afternoon, February 21. Nine numbers, and all directed from memory—bravo, Mr. Oberhoffer! Furthermore, we read in Mrs. Van Kirk's interesting article from Minneapolis that every symphony given this season by the Minneapolis Orchestra has been directed by Mr. Oberhoffer from memory. It is enough to make one marvel. It was a great treat to hear the orchestra in Kansas City. The following was the program:

WAGNER PROGRAM

Introduction to Third Act and Bridal Chorus, from "Lohengrin"
Overture to "Rienzi"
Prelude to "Lohengrin"
Walther's Prize Song from "Die Meistersinger"
Violin—Richard Czerwonky
Overture to "Tannhauser"
Ride of the Valkyries from "Die Walkure"
Prelude and Liebestod, from "Tristan and Isolde"
Good Friday Spell, from "Parsifal"
Violin—Richard Czerwonky
Finale from "Das Rheingold" (Entrance of the Gods into Valhalla)

The "Lohengrin" music was given a splendid interpretation, and the familiar "Tannhauser" overture, with its religious motif predominating, was carefully played. The popular "Ride of the Valkyries" was a brilliant number; one could well see the goddesses on their winged steeds and hear the "Ho-yo-to-ho." In the poetical "Tristan and Isolde" music and in the finale from "Das Rheingold" the orchestra did its best work. Richard Czerwonky, in two numbers, delighted the audience. His tone work is exquisite.

Kansas City is indebted to Miss Myrtle Irene Mitchell, energetic and generous manager, who brought the Minneapolis Symphony Orchestra here.

The second concert of the Kansas City String Quartet series, with Mr. Moses Boguslawski, pianist, as assisting artist, was given at the Grand Avenue Temple, February 8. The members of the quartet are Henri Shostac, first violin; Ray Shostac, second violin; Hans Peterson, viola, and Alfred Buch, cello. With such a quartet, each member being an artist, we may expect a very remarkable performance.

This program was given:

Quartet, E flat, No. 14.....W. A. Mozart
Allegro ma non troppo
Andante con moto
Menuetto
Allegro vivace
Quintet, Op. 44.....R. Schumann
Allegro brillante
In modo d'una Marcia
Scherzo
Allegro ma non troppo
Quartet—Cinq Novellettes.....A. Glazounow
Alla Spagnuola
Orientale
Interludium in modo antico
Valse
All' Ungherese

The Mozart "E Flat Quartet" is an interesting one, the allegro making an excellent opening number for an evening of music. The melodious andante is a real gem, and was played in a truly poetical way. The Schumann "Quintet" was splen-

didly handled, the scherzo being especially brilliant. The "Novellettes," by Glazounow, were pleasing. The interesting airs in the "Orientale" were marked in a fascinating way. Perhaps the best of these five numbers is the "All' Ungherese," and it was played with fitting decision and brilliancy by the quartet.

The next concert of this organization will be March 22, when the assisting artists will be Mrs. Carl Busch, pianist, and Mr. Carl Busch, viola.

h h h

A musicale and reception given to Professor W. H. Leib, who is retiring from active work in Kansas City and expects to make his home in the Ozarks, was given at the Grand Avenue Temple last week. Professor Leib came to our city in 1885, and has been a man of great influence in musical circles. His voice is a lyric tenor, and even today is true and sweet. It was a real pleasure to hear him sing some of old-time favorites, with which he has charmed audiences so many times in the past. Other numbers on the program were part songs, duets, quartets and chorus work given by some of the best singers of our city, who united in the endeavor to show that the work of Professor Leib as a singer, as a teacher and as director of the Choral Club and Oratorio Society, has been appreciated by everyone in Kansas City. Also, there was a violin solo by Miss Norma Troje, an organ solo by Mr. Powell Weaver, and a piano solo by Miss Geneve Lichtenwalter.

We regret that Professor Leib is leaving us, but rejoice to think that the Ozarks are not far away, and he can be often in our midst.

h h h

The recital given in the Studio Building by Miss Winifred Repp, soprano, assisted by Miss Geraldine Shepard, pianist, was an affair of interest. Miss Repp has a well-placed voice, and sang with style. Her stage presence is pleasing. Her songs were a group of Italian songs, most notable of which was Mimi's song from "La Boheme" (Puccini), followed by a group of French songs and another group in English. Her singing of Sanderson's "Awakening of Spring" was particularly good. She was accompanied by her teacher, Mrs. Jennie Schultz, who is an accompanist par excellence.

Geraldine Shepard played the "D Minor Concerto" by Mendelssohn, with orchestral parts on the second piano played by Miss Geneve Lichtenwalter. Miss Shepard is an industrious and gifted young pianist, whom it is always a pleasure to hear.

h h h

At the second concert of the Schubert Club, February 18, Miss Maggie Teyte was the assisting artist. She is a most charming singer and a generous one too, singing some twenty songs during the afternoon, half of which were French. Probably no one can sing the French chansons in more delightful manner than Maggie Teyte.

The Schubert Club, under the able direction of Clarence Sears, showed progress

in choral work. In "The Death of Mighty Pan" the Club was perhaps at its best.

h h h

Felice Lyne will give a concert here the first of March. It will be her only appearance here this season.

h h h

At the next concert of our own symphony orchestra, to be given on the first Tuesday of March, the Saint-Saens "C Minor Symphony" will be played. We will also have the opportunity to hear a new symphonic poem by Carl Busch, "Minnehaha's Vision."

h h h

Miss Lucile Vogel has opened a studio in the Studio Building and will take advanced piano pupils. Miss Vogel comes to us after several years abroad, where she studied with the masters of pianoforte playing. She recently played with the Forbes String Quartet the following program:

Twenty-one Variations Brahms-Haendel
Piano Quintet.....Cesar Franck
"Eugen Onegin" Paraphrase.....Pabst-Tschaikowsky
Piano Concerto in E Minor.....Chopin

We are looking forward with great pleasure to a recital to be given here in March by Rudolph Ganz, pianist, and Helen Ware, violinist and interpreter of Hungarian music.

—ARY H. FLAGG.

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SAINT PAUL, MINN.

The program of the sixth evening concert by the Minneapolis Symphony Orchestra, under the St. Paul Institute auspices, at the Auditorium, was largely given over to the soloist, John McCormack. It was a great audience that assembled to hear John McCormack and though the orchestra itself should have the patronage at these concerts without depending to so great an extent on the soloist, it was inevitably manifest what the drawing powers are of the name of John McCormack.

Mozart's overture to "The Magic Flute" opened the program and the wonderful D Minor Symphony of Cesar Franck's with its triumphant note and themes so beautifully wrought, left us with a desire to hear it again. After the intermission McCormack sang "Che gelida Manina," from Puccini's "La Boheme." The Irish Rhapsody by Stanford followed and the program closed with Irish songs, sung as only McCormack can sing them. Edwin Schneider was the accompanist.

h h h

Plymouth Congregational

Society was well represented at the Plymouth Congregational Church on the occasion of the farewell recital given by Elizabeth Rothwell-Wolff, with Walter Henry Rothwell, the former conductor of the St. Paul Symphony Orchestra, in the role of accompanist. A most interesting program was enjoyed by the large audience and Mr. Rothwell played accompaniments. Mrs. Rothwell was never more enjoyed, especially in the aria, "One Fine Day," from Puccini's "Madame Butterfly," sung as an encore. Many floral tributes were received and the recital was one to be remembered.

Alma Peterson, soprano; Bessie Parnell-Weston, pianist; and Katherine Hoffman, accompanist, gave the program at the Saint Paul Hotel, the evening of February 13, before an audience which would have been larger had the weather permitted.

Miss Peterson sang the scene for "Michaëla" from Bizet's "Carmen," with which she was to have made her debut with the Chicago Grand Opera Company last fall.

Mrs. Hoffmann played artistic accompaniments.

Bessie Parnell Weston, pianist, was never heard to better advantage. Her brilliant success is due in a measure to the developing and broadening of her powers under Rudolph Ganz. She has an admirable technique and played with finish and an authority that was commanding. The Brahms "Rhapsody," Op. 72, No. 2, she played nobly and finely.

Marie McCormick, with Katherine Hoffman, accompanist, and Mary Keegan, pianist, gave a recital at the Church Club. Miss McCormick has broadened noticeably in her art since her last appearance here. Her beautiful soprano voice was heard to distinct advantage in her admirable singing of Brahms "Wiegenlied" and "Standchen." French, English and Irish songs were beautifully sung, the program closing with a Scotch song by Leopold Bruenner, "Bonnie Doon," which was well received.

Miss Keegan, pianist, gave an admirable performance of Chopin's "Twelfth Etude" and MacDowell's "Brook."

Albert Lindquist, the Chicago tenor, appeared in concert with the Arpi Male Chorus at the Central Presbyterian Church. He sang a group of Swedish songs and later one of English.

Christine Chindblom, pianist of Chicago, played two groups with excellent finish. Notably fine was her playing of the Paganini-Liszt "Campanella." The Arpi Chorus sang delightfully.

The last meeting of the Minnesota Chapter of the American Guild of Organists was a dinner at the new House of Hope Church, a most enjoyable feature of which was the singing of the Apollo Quartet, made up of the following well known singers, Harry E. George, Walter Mallory, Karl Larson and Grant Kelliher. After the dinner Mrs. Harry Crandall, organist of the church, gave a short organ recital and Dr. Henry Swearingen, minister of the church, gave a most interesting talk on the symbolism of the church architecture.

The second organ recital in the series at the House of Hope Church was given by Mr. George H. Fairclough.

Mr. Thomas McCracken, tenor, was soloist, and his numbers were beautifully sung. Mrs. Harry W. Crandall was an admirable accompanist.

Of the representative organists of California and the Pacific Coast, Middle West and East, who have been engaged to play at the Panama-Pacific International Exposition, it is interesting to note that Mr. G. H. Fairclough of St. Paul has been engaged for a series of organ recitals in Festival Hall.

The Charity Musicales at the residence of Mr. and Mrs. Louis Hill was an artistic success, enjoyed by a fashionable audience of some 200 people. About \$1,000 was raised for the benefit of the poor in St. Paul. The finely appointed ball room, with its splendid three-manual Aeolian, furnished a charming background for those who took part. The program was given by Louis Shawe, baritone; Mrs. F. L. Paetzold, soprano; George A. Thornton, organist; and Katherine Hoffman, accompanist.

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JENNIE OWMAR RICKETTS



JANET MILLER

A REMARKABLE LITTLE PIANIST

Miss Viola Cole, whose studio is in the Fine Arts Building, and who is herself a pupil of Harold Bauer, presented on Tuesday evening a young pupil, Miss Janet Miller, in a very remarkable piano program.

Janet is a very small girl, so small that her feet do not come anywhere near the floor when she is seated on the piano stool, and she can use the pedals (which she does very adroitly) only with the aid of a clever contrivance which brings them a foot or so nearer the keyboard.

Her musical gift is astonishing, her style is remarkable and the real musical feeling she displays would do credit to a veteran.

Miss Cole has rare skill in teaching children and splendid taste in selecting programs.

Reviving the old tradition that Bach expected all players to elaborate his simpler clavier scores, Miss Cole teaches this art in her appreciation classes, and there Janet Miller has shown her great talent.

The program of Tuesday contained a Bach march in D Major, the harmony for which had been composed by Janet in the children's harmony class.

Also, Poldini's "Music Box" and Lack's "Le Chant du Ruisseau" were given in arrangements made especially for Janet Miller by Miss Cole, and in the latter case a second piano part was supplied very skillfully by the teacher.

The little pianist opened her program with a number of Schumann pieces, excellently sensed, and beautifully played.

Bach was splendid in her hands, especially the "Invention in F."

Durand's "Pomponnette," played with remarkable rhythmic surety, and Poldini's "Music Box," tossed off with fine abandon, both had to be repeated, and a "Pastorale,"

by Mozart, contained real musical feeling and pure musical tone.

The Lack piece was played with great poise and musical feeling.

At the close of the program Miss Janet was given a genuine ovation and literally buried in flowers.

Miss Gertrude Cole was announced to sing, but on account of illness, Miss Myrtle Lawson, pupil of Kirk Towns, was substituted.

Through a series of contretemps her accompanist did not arrive, and therefore her announced aria by Massenet, and songs by Bemberg and Tosti could not be given. She

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afforded a great treat, however, with Carrie Jacobs Bond's "Little Pink Rose," a song which is effective any time or place.

She played the accompaniment herself and sang sweetly and sincerely. C. E. W.

RADANOVITS STUDIO

The following engagements have been filled this week by the professional pupils of Sandor S. Radanovits:

Isabel Richardson, soprano, Lake View Musical Society, March 8.

Hattie L. Mann, lyric coloratura soprano, at the Baron Hirsch Society March 10.

Augusta Mecker gives a recital in Austin March 10.

Margaret Lester recital at the Fine Arts Studio Recital Hall March 11.

The next studio recital will be given by Artur Platz and Isabel Richardson March 25.

PROGRAM OF ILLINOIS COMPOSITIONS

On Illinois Composers' Day at the Millard Avenue Woman's Club on March 5, the following interesting program was given:

Piano—	
Mazurka	Selected
Selected	Ethel R. Dickson
Songs—	
Oh, Joy	Helena Bingham
Selected	Miss Eleanor Goudy
Songs—	
The Quest	Eleanor Smith
A Perfect Day	Carrie Jacobs Bond
	Mrs. George Adams McGaw
Violin—	
Adoration	Felix Borowski
Humoreske	Felix Borowski
Mazur	Felix Borowski
	Robert Louis Barron
Songs—	
Sleep that Flits on Baby's Eyes	Carpenter
If You Would Love Me	MacDermid
Flower Rain	Schneider
	Mrs. Cora McAllister Knapp
Songs—	
Ashes of Roses	Cole
Slumber Boat	Gaynor
	Millard Avenue Woman's Club Chorus
Songs—	
May Time	Arthur Olaf Andersen
The Gypsy	Merle Kirkman
	Mrs. Clara Stenger Gamble
Violin—	
Melody	Dawes
Dance of the Sylphs	Maurice Goldblatt
Butterfly	Maurice Goldblatt
	Robert Louis Barron
Song—	
Illinois	Millard Avenue Woman's Club Chorus

MR. JAN BLOMQUIST IN SONG RECITAL

Mr. Jan Blomquist, a member of the faculty of the Chicago Conservatory, who made several successful appearances in Europe last summer, will give a song recital at Belmont Hall, Belmont and Clark streets, on next Wednesday evening, March 17. He will be assisted by Beatrice Van Loon, an opera singer; Hans Hess, cellist, and Frank Ernst, pianist, in a very attractive program.

Zaring—Mrs. Irene Belden Zaring was organist at the dedicatory exercises of the North Shore Methodist Episcopal Church when a new Hinners organ (Pekin, Ill.) was dedicated also. Her numbers included "Fanfare Triumphale" (Dubois), "Grand Chorus" (Guilmant), "Grand Choeur" (Spence), "Harmonie du Soir" (Karg-Elert) and "March in C" (Purcell-Mansfield). Miss Edith Maldwyn Jones sang the offertory solo. On Sunday evening, March 14, Mrs. Zaring will give an organ recital preceding the service.

Correction—Music News inadvertently stated in its Omaha letter that Marie Yard of that city had been chosen as understudy for "Conscience" in the morality play, "Everywoman." As a matter of fact, Miss Yard was selected to fill the role of "Conscience," as is told in a clipping from the Omaha press printed elsewhere in this issue of Music News.

Sinai Temple—Sunday, March 14, Miss Lucile Stevenson, soprano, will be the soloist with the orchestra at Sinai Temple.

ARTHUR UHE

The following is from the Lindsborg Record:

The first number on the program was a double selection of Professor Uhe, his offerings being "Largo," Handel, and "Perpetuum-Mobile," Reinhardt, with piano accompaniment by Arvid Wallin. So much has been said in praise of our new instructor in violin, in these columns and elsewhere, that we fear what we would attempt now would be a mere repetition, and shall therefore desist. We have often heard it said by those of authority that there can be no doubt but that in a very few years Professor Uhe will be considered as among this country's greatest violinists. We had hardly dared deem this possible, but after his magnificent performance of last Monday evening we confess ourselves capable of believing anything predicted for him—even that his playing will soon rival that of the renowned Ysaye.

The following is taken from the press of one of the leading Kansas towns:

At the close of "The Morning of the Year," Mr. Uhe favored the delighted audience with two more wonderful selections, "Air on G String" (Bach) and "Prelude and Allegro" (Pugnani-Kreisler). The stamp of genius and of talent lies on him, who, in doing whatever he does, does so with all his heart and soul, loses all consciousness of that about him and gives forth the best within him. He who can do this is a master. Never have we seen a performer so wrapped up, so entirely given over to playing his last selection. It was a revelation, a veritable inspiration. After this last selection, Mr. Uhe was applauded so roundly that he was compelled to respond to an encore, which he did in a very gracious manner.

Mr. Uhe has the largest violin class ever maintained at Bethany College, with students from California, Texas, New York, Illinois and other states.

After his recent appearance before the Wichita Convention, Mr. Uhe received the following letter:

Mr. A. Uhe,
Lindsborg, Kans.

Dear Mr. Uhe:

The president of the K. S. M. T. A. has appointed you a member of the Committee on Violin Standards, of which Mr. C. A. Preyer is chairman. The Executive Committee hope you will be willing to serve, but if for any reason it is impossible, kindly notify the secretary at once, before the new stationery is printed.

Yours truly,
ALBERT O. ANDERSON.

(Advertisement.)

Clark—Charles W. Clark will give a song recital at the Illinois Theater, March 28.

ST. PETER'S CHURCH

Sunday evening, March 7, the choir of St. Peter's Church, under the direction of Herbert Hyde, presented Stainer's cantata, "The Daughter of Jairus." The men and boys' choir at St. Peter's Church are in splendid trim, and it is safe to predict that their renditions for the coming musical evenings will be of especial interest. The cantata was sung with a splendid quality and wealth of tonal color that was very satisfactory. The chorus numbers were very effectively sung. The "Wailing," written for women's voices, was beautifully done, as was the recitative and chorus, "Awake, Thou That Sleepest." The tenors and basses, representing the chorus of unbelievers, acquitted themselves with distinction. The soprano soloist of the evening was Master George Johnson, and as this was his first attempt, much credit is due him, for he sang well and his voice is very pleasing. He gave his solo numbers with much assurance and in the duet with Mr. Ahlberg, tenor, they made a deep impression. Mr. Ahlberg has a lyric voice of good quality and his singing was very commendable, as was the work of Mr. Middleton, bass.

Mr. Hyde presided at the organ throughout the evening and he gained some splendid effects, and the accompaniments for the soloists might well be taken as models in organ accompanying.

Sunday evening, March 14, Buck's "Story of the Cross" will be given, and March 21, "Olivet to Calvary," by Maunders, will be presented. H. W. P.

AUSTIN, ILLINOIS

"Hansel and Gretel" was most charmingly given by Miss Tarrant and Miss Votaw at the Austin Masonic Temple Monday afternoon, March 8, as the closing program of the music department of the Woman's Club of Austin, Mrs. M. V. Hinshaw, chairman.

The voices blended perfectly and their work was very artistic, especially in the prayer.

Miss Alice Kent, as interpreter, was most graciously received, and great credit is due Miss Lathrop for her excellent work as accompanist.

There were about five hundred ladies in attendance.

C. E. WRIGHT,
Department Secretary.

REED MILLER AND NEVADA VANDER VEER

These artists have just had a splendid success as soloists with the Rubinstein Club in Washington.

They both appeared on March 4 in "Stabat Mater," in New York; on the 15th will sing in recital at Mt. Vernon, N. Y.; on tour in the south the last ten days of April; May 21, Keene, N. H., festival; 27, Montpelier, Vt.

Mr. Miller will appear in "Mors et Vita" with the Cathedral Choir of New York on March 14, as soloist with the Minneapolis Symphony Orchestra on March 31 and April 1, and with the Handel and Haydn Society in Boston on the 14th and 15th.

EDWARD V. EHRHARDT

Some recent press comment:

Mr. Ehrhardt certainly possessed the physique and technic, his performance being highly pleasing.—Mt. Pleasant Daily News. (Advertisement.)

WANT ADVERTISEMENTS

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SAN FRANCISCO

The following interview with Clarence Eddy is taken from the San Francisco Chronicle, for which it was written by Walter Anthony:

"I congratulate the people of San Francisco," said Clarence Eddy, "on the possession of a brilliant and important concert organ which is one of the largest in the world, and my pleasure in felicitating your city is heightened by the thought that from Festival Hall this instrument will pass permanently into the Civic Auditorium, where I earnestly hope the acoustics will be as favorable to tone as they are in Festival Hall."

Clarence Eddy has probably "opened" more organs than any other living man and his knowledge of the mechanics of the instrument is fortified by an experience during which his hair has become gray, though his feet are as agile, seemingly, as the pedal extremities of Ruth St. Denis or Mrs. Douglas Crane.

Since no organist or musician would quarrel with Mr. Eddy's judgments as to the obvious mechanics of a pipe organ, I thought it decent to ask a pointed question.

"What," I said, "is the matter with the organ in Festival Hall as it now stands?"

"Nothing," said he. "It is a brilliant organ, prompt as lightning to the touch, as elastic as a hand clasp and the action of the 'swell' is precision itself."

By the "swell" is meant, patient reader, that part of a pipe organ which adjusts dynamics to the gusty moods of the composer. A pianist pounds when he wants a sudden climax. An organist opens the "swell" behind which are the pipes which sing softly or noisily, according to the disposition of the shutters which surround them.

"Is not the organ lacking in refinement?" I asked, seeking to draw more enthusiasm.

"On the contrary," said this expert on pipe organs, "if there is a radical fault to be found with the instrument, from my point of view, it is over-refined. Much money has been spent in providing the lighter 'stops,' which are infinite in number and variety of tone color.

"The 'voicing' is also artistic to the highest degree and the character of the orchestral instruments which are the models of the organ, has been nicely reproduced."

"Still," I insisted, "there is something in the organ that I miss. It is not of the character, let us say, of the organ that thundered and rumbled and glowed at St. Ignatius before the fire."

Thereupon Mr. Eddy grew confidential and told me what I had been trying to hear.

"There is no intrinsic fault in the organ at Festival Hall," said he. "It is a great organ, and one of the noblest I have ever played upon. Vocally it needs more diapason. A big scale eight-foot diapason is missing on the 'great organ,' and another large scale 'stentophone' should be installed in the solo organ."

A "stentophone" is stentorian and noble, like a "diapason," which is the foundation of all organ tone, and which differentiates the pipe organ from the orchestra.

According, then, to Clarence Eddy, dean of American organists and fellow of any man who ever sat at a console from Bach to Lemare, our pipe organ needs only a few more pipes. Otherwise it is perfect and complete. It needs an "eight-foot tone" to balance the sixty-four-foot tone that now thunders and rumbles against the melody of the smaller pipes.

"This correction," said Eddy, "is the more important since the organ is going to be placed, I understand, in the Civic Auditorium, where the area is much greater and the need is likewise greater that the organ be provided with fundamental, carrying diapason tone."

Since Clarence Eddy came all the way from Paris to dedicate the organ at St. Ignatius Church, he has felt himself a member of our musical family, and was reluctant even to suggest that the organ in Festival Hall needed anything to make it perfect.

"I really think," he said, "that the American builders of pipe organs now lead the world. We have the inventive genius and we have had the advantage of the experiments of Europe. Bach's influence remains supreme, the French have added a note from the orchestra and an emotional feeling for organ music; the English have added color and America has taken the nobility of Bachian fugue, the orchestral effects of the French and the flexibility of the English organ and the resultant is the greatest organ built today.

"Personally I believe that the 'colorist' is the only

organist. By 'colorist' I mean a man who 'orchestrates' as he plays. It is in the wealth of instrumental effect that the organ demonstrates its right to be called 'the king of instruments.' And there are, indeed, very few good colorists. I consider Edwin Lemare, who is coming soon to play on this organ, one of the few splendid colorists."

Only two hours were required by Eddy to familiarize himself with the manifold possibilities of instrumentation that are latent in the pipe organ at Festival Hall. This ease was due, he says modestly, to the fact that the organ has been designed to lend itself to the best conventions of organ playing anywhere. It is not "freakish." I prefer to assert, however, that Clarence Eddy has within him that which expresses itself in combinations of tone and color possible only on the pipe organ. He is a Guerin for color and a Whistler for design.

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SANTA BARBARA

A varied and interesting program was given by George H. Normington, assisted by Miss Ruby Kathryn McCarmel, vocalist, Sunday, February 21. The two numbers of greatest beauty and deserving of the highest praise from the standpoint of interpretation were "Spring Song," by Alfred Hollins, and "Gavotte" ("Mignon"), by Thomas. "Variations on an American Air," by Flagler, proved elaborate, while Gounod's "Imperial March" (introducing "America") was interesting and enjoyable. Miss McCarmel sang "Rosary," by Nevin, and "Over the Stars There Is Rest," by Franz Abt.

The Music Study Club's program, given before the Woman's Club, brought forth several numbers of worth and two numbers which were a distinct surprise. A chorus of sixteen voices, brought into existence during the past two months, and under the excellent leadership of Mrs. Helen Manhee Barnett, sang "Italian Serenade," by Frederick Stevenson, with baritone solo by Mr. Crowther, "The Reverie," by Josef Rheinberger, and "Old Mammy's Sleepy Song," by Cornelia J. Thompson. The delicacy of shading, the beauty of expression and the finish which characterized these numbers were almost unbelievable in an organization so new, and spoke volumes for the thorough musicianship of Mrs. Barnett. This fact was further emphasized by her singing of "How Nearly I Was Sleeping," from "Der Freischütz." Other numbers on the program were "The Nightingale and the Star" (Victor Herbert), by Mrs. Hazel L. Hummel; quartet from "Hawthorne and Lavender" (Fanny S. Knowlton), by Mrs. Lapham, Mrs. Heimerl, Mrs. Porter and Mrs. Bliss; cornet solos, "Evening Star" (Wagner), "Somewhere a Voice Is Calling" (Bohn), by Miss Esther McKee; "Butterfly Time" (Vernon), and "Boat Song" (Ware), by Mrs. Audrey Turner Lapham; and a violin duet, "Celeste Aida" (Verdi), by Mrs. Edna L. Bliss and Mrs. Helen R. Heimerl.

A. B.

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ISABEL STEWART NORTH

The members of the Musical America Club and the Music Study Club, all being pupils of Mrs. Isabel Stewart North, met at her home on Saturday evening. The program was a delightful one. The participants, who were all workers of much promise, revealed intelligent perceptions of the import of the compositions rendered and elicited enthusiastic praise from all present. Mrs. North gave the second part of the program, playing with emotional fervor and rich warmth of tone. She closed the program with her own piano novelty, "The Fable," for the left hand alone.—(Advertisement.)

CHARLESTON, VA.

In reviewing the happenings of the past month the Elks Minstrels probably stands out more prominently in our minds than any other. This is an annual affair wrought out by local talent, coached and presented by representatives of a company of organizers of that class of entertainment, and is usually a very popular event. This year's production was in no way behind that of previous offerings, except in point of date, and the brethren made a nice little sum, the organizers earned their salaries, the boys had lots of fun, and the public paid the bills and enjoyed the show.

The Cambridge Players appeared at the Stephenson Auditorium (Y. M. C. A.) under the auspices of the Philathea Societies, in a program of music and dramatic readings of much merit. The company is composed of Misses Granger, Miller and Harrison and Mr. Jesse Coffey. Three scenes from "Hamlet," an old English comedy, "My Miller's Bill," and Barrie's "The Twelve Pound Look," were among the numbers presented.

The Mason Quartet, too, which at one time gave great promise of becoming a well and favorably known institution, but which has not been in evidence for some time, was heard again at a benefit concert at the Plaza Theater, Sunday afternoon, February 7. Mr. W. S. Mason was the violin soloist, playing the "Thais" Meditation and Kreisler's "Liebesfreud." Mrs. Matilda Reddington Mason also sang several numbers.

Several minor events of mainly local importance have been staged, but little was heard of the results, effects, etc. Good reports came to us from Huntington, however, of the Carnival at Marshall College. Among the musical programs, a minstrel show and a musical comedy, "made, concocted and produced at home," were particularly well spoken of. Mr. Earle V. Townshend had charge of the former and Mr. C. E. Hawthorn wrote and developed the latter. "Medea," the classic Greek drama, was leading feature of the fair.

Here in Charleston, at the Burlew Opera House on Friday, the 26th, afternoon and night, the members of Beni-Kedem (Shrine) Patrol gave their first attempt at an amusement enterprise. Assisted by the Charleston Choral Club in Gilbert and Sullivan's "Trial by Jury," and several local people of histrionic and terpsichorean ability, etc., they gave a very creditable vaudeville bill. Lack of space prevents a detailed account; the "Trial by Jury" was the "headliner," however, and evoked much favorable comment.

As yet the Lenten season does not seem to be influencing affairs, one way or the other, and another week will bring yet more news of interest. J. HENRY FRANCIS.

JEANNE M. BOYD

"In Italy," by Jeanne Boyd, has been accepted by the Gamble Hinged Music Company and will shortly be on sale. Arthur Platz sang a number of the Boyd songs at the First Presbyterian Church in Wilmette on last Friday evening. A musical sketch by Jeanne M. Boyd, entitled "My Divinity," was produced at Christian College, Columbia, Mo., on March 1, at Carthage College, Carthage, Ill., February 2, and at Iowa City, Ia., February 24. Press notices from all these places are very favorable.

CINCINNATI, OHIO

The Cincinnati Matinee Musical held a most interesting meeting on Wednesday, February 24. Local talent provided the program for the day and all assisting were most graciously received. The musicale was held in the parlors of the Gibson house.

The Symphony Orchestra under Dr. Kunwald gave the public a magnificent program on Friday and Saturday, the 26th and 27th of February, respectively. Miss Florence Hinkle was the soloist on this occasion and as heretofore proved herself a great and worthy artist. Her singing of Bruch's "Cross of Fire," a rather mediocre composition, became a masterpiece through her wonderful attributes of voice and style. Her tone is exquisite, her poise wonderful and I consider Miss Hinkle one of the leading sopranos of the musical world today.

Gatty Sellers, the English organist, gave two performances in Cincinnati last week. Mr. Sellers did not seem to have an exceptional impression of his ability as an organist.

A vocal recital given by the pupils of L. Drew Mosher at Cable Hall, Thursday, the 25th, proved a great success. The sextet which closed the program received many deserving recalls which only its repetition satisfied.

Miss Louie Webber, a beautiful young contralto, and Mr. Raymond Baker, bass of exceptional promise, will sing the solo parts in Kernochan's "Foolish Virgins," at Aurora, Ind., the 14th of March.

Madame Dotti of the College of Music presented a number of her pupils in recital at the Odeon on Tuesday evening, March 2. The students were well received and sang with much musical expression.

The success of the performers who so well merited praise on the 10th of February in recital at Cable Hall under the direction of Mr. L. Drew Mosher, when the main feature of the program was Liza Lehmann's "In a Persian Garden," will have the opportunity of repeating this program on the 17th of March, when the Hyde Park Business Men's Club has engaged them. The performers will be Miss Frances Drew Mosher, pianist; Bernice Carl Eller, violinist; Florence Teal, soprano; Carolyn Dunn, contralto; W. E. Smith, tenor; E. A. Prentice, baritone; Olinda Voss Mosher, accompanist. L. D. M.

LA GRANGE, ILLINOIS

The entertainment given at Mrs. C. P. Clark's Wednesday, February 17, served a triple purpose, the dime "birthday social," valentine party and memorial, it being the anniversary of the Heavenly birthday of Frances Willard, the beloved leader of the W. C. T. U. movement so many years. About fifty ladies were present, members and their friends. The rooms were tastefully decorated with flowers, hearts and valentines. The following delightful program was given under the supervision of Miss Ella Clark:

Organ—
Communion Baptiste
Offertoire Read
Ella Clark

Vocal—
Philosophy Emiel
To My First Love Sherman
Mrs. Frank Vorhees

Words of greeting and presentation of certificate of Cook county W. C. T. U. life membership to Mrs. C. P. Clark by the president, Mrs. Watts.

Vocal—
Life's Garden Carrie Jacobs Bond
Supposing Bischoff
Mrs. G. W. Booth

Piano—Magic Fire Scene Wagner
Ella Clark

Vocal—
The Borden Marden Fraser
After Water Robert Burns

Reading—The Sign of the Cross Quo Vadis
Olive Cota

Vocal—
Japanese Love Song Thomas
The Chrysanthemum Salter

Accompanist, Miss Clark.
Remarks on "Peace and Peace Flag"
Mrs. T. R. Fleming
—La Grange Citizen.

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Potter—Miss Grace Potter has the following piano recital engagements: March 1, Madison, Wis.; 5, Rockford, Ill.; 10, St. Paul, Minn.; 11, Minneapolis, Minn.; 15, Moline, Ill.; Waterloo, Ia., and Decatur, Ill., to follow. Later in the spring Miss Potter goes east for a two weeks' tour.

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Wycoff—Eva Emmet Wycoff, soprano, gave a recital of French songs for the Modern Music Society in New York on February 9, and has had several engagements recently in programs devoted exclusively to American songs. She will be in the west in April.

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NEW YORK LETTER

(Continued from page 27)

and energy of Germaine Schnitzer.) It was carried through in this whirlwind tempo without a tremor, accelerated to the immensity of the thunderous climax.

The opening of this concerto is immediately exhilarating. It thrills the spinal column. Its chords must ring out true yet wild. Mme. Schnitzer attacked them big, broad, flung-out to the winds of heaven as they should be; and, as the composer desires and asserts, with majesty; with the martial dignity and assurance of an Amazonian queen.

It is given to few women to compass upon the technical side this gorgeous display of force regulated by brain, and to infuse into a bewildering display of dynamics the thousand upon thousand shades of melodic meaning so rarely left accounted for.

Matchlessly quiet and unobtrusively-virginally sung was the dainty "Andantino Simplice." It was a little pearl; a dewdrop



GERMAINE SCHNITZER

falling from heaven. An armistice after a clash of arms. The breathing period before the renewed attack. The combat to the death. The climax wherein the little pianist fell upon her enemies (for this concerto to me means war) and destroyed them.

Against her the weather; against her her sick body doing the work upon her command, yet against it; nerves stung and tingling, and muscles quivering and relaxed; against the formidable eventuation of the epoch-making "Boris Godunow" just played by the orchestra, and leaving the audience under the strain of an omnipotent sensation; against all these, Germaine Schnitzer came to her audience; battled with the mighty concerto, and triumphed.

Hers was the ovation of the evening. Flowers and recalls; recalls and applause; applause, crescendo to fortissimo, and still applause, and more. The applause still rings in the ears.

Here cunningly inserted by my editor's art is the dainty head which for days has ornamented the Carnegie Hall program, that

important pamphlet in vivid sepia and dull ochre. I am wondering how much better it will look in black and white.

Among those who braved the storm and elements to do honor to Mme. Schnitzer were Raphael Joseffy and his wife, who paid their respects and their grateful homage to her remarkable musicianship after the concerto, in the artists' room. Mr. and Mrs. Fitzhugh Haensel were also among those in the artists' room, and as I departed group after group came in to shower congratulations.

§ § §

Alice Verlet in Recital

Miss Alice Verlet, the coloratura soprano, whose "character" singing might afford her a special niche and mark her apart from her work as a coloratura singer who takes her high art seriously, lovingly and earnestly, was heard on the afternoon of March 4 in Carnegie Hall, well filled in all its parts—its tiers of boxes overflowing with fashionables of the artistic world; singers, musicians et al., and artistically gowned fashionables—women whose motor cars lined more than the liberal space fronting Carnegie Hall.

The Soprano is typically French from the tips of her little silver "mules"—veritable Cinderella slippers—to the tips of her pink-nailed fingers, and the tip of her dainty retousse nose.

The elegance of her pale gray and gold—dull gold—costume was doubly eleganted by the bewitching arrangement of her bronzed chevelure with its aggressive, upstanding black aigrets, cunningly fastened in two combs of winking rhinestones.

Miss Verlet sang a taxing program with a clear and exceedingly flexible voice which proved itself as fresh at the end of the program as at the beginning, and as the singer was encored for nearly everything she sang, it is only fair to say that she was in the pink of condition when she kissed her adieux to the audience after her ultimate encore.

The Diva is a vocalist of intelligence and refined art. Her rendition of Vidal's "La Meneuse de Jeu" was a bit of delicious vocal characterization, as was in its way the "Concert a la Cour" by Auber. In this last her laughing measures rang naturally yet vocally, repeated in different keys; a feat of which few coloraturists of the day might be expected to acquit themselves. To sum up Miss Verlet is a conscientious musician and has mastered the technical vocal difficulties of Song.

Her singing of Rossini's "Rossignol" with flute obligato, showed her mounting the flights of roulades—of ascending and descending scales—of gently ushered-in trills, and upleaping florituri.

Miss Verlet has the subtly-ingratiating air of one who takes her audience into her confidence, and established a precious rapprochement.

Her programs are entirely out of the ordinary, and for that reason if for no other doubly enjoyable.

A variation in program and genre must be a relief to the concert-goer, weary of over-many "Lieder" singers roaming the land like Gypsies, and with somewhat of a reminiscent fragrance. The Brat-Wurst contending with the Pineapple cheese.

Beginning with a Gluck air and the Page's song from "Nozze de Figaro" of Mozart,

the concert was an afternoon of surprises; what with a Flautiste, Miss de Forest Anderson, who supplied with delicacy and finish a difficult flute obligato to the amiable soprano, who was also heard in an elaborate aria with violin obligato.

The program follows:

Air de la Naiade from "Armide".....Gluck
Non so piu from "Nozze di Figaro".....Mozart
Le Mariage des Roses.....C. Franck
Ballade et air de la Fileuse from "Gwendoline".....Chabrier
Le Rossignol.....Handel
With Flute obligato by Miss de Forest Anderson
Flute Solo—
Concertstück Chaminade
Miss de Forest Anderson, Accompanied by Philip Sipser
Le Bonheur est chose Legere.....Saint-Saens
With Violin obligato by Charles Vét
Group of Modern French Songs—
Mandoline Debussy
Après de la Source Glacée.....Ch. Pons
La Meneuse de Jeu.....P. Vidal
A story of the difficulties of a grown up person trying to organize games for a crowd of unruly children who cannot make up their minds just what they want to play.
Concert a la Cour (old classical French aria).....Auber

Ellmer Zoller, Accompanist

§ § §

Thuel Burnham Again

Thuel Burnham will be heard on Tuesday, March 9, in New York. In the meantime he has not been idle elsewhere, and his near future will be devoted to filling re-engagements, and surprising new centers of musical endeavor by exhibitions of his manly art—not of self-defense—but of proving that the piano is a means of self-revelation; to prove that the pianist may dream over Chopin, and thunder—but not pound—with Liszt.

In the meantime word has come to me from Boston where he has many friends, and I have a few correspondents, that Mr. Burnham's recital in Steinert Hall was far more than an incident in the musical history (in the making) of the Attica of the United States.

That it was a revelation of new and extraordinary pianistic gifts in an American young enough to take the deepest enjoyment in his playing; alert and keen as to musical values, poetic and penetrating in his pianistic insight.

Much stress was laid upon his interpretation—subtle and searching—of Chopin, whose genre appeals strongly to young Burnham.

The critic of the Boston Post says Mr. Burnham has a virtuoso technical equipment—strong wrists and fingers, authority and fire. The critic also remarks upon the finer qualities; his beautiful tone, the singing of his melodies. The enthusiasm of the audience was dilated upon.

The Boston Monitor has also its panegyric; its encomiums upon the pianist's brilliancy and individuality, his particular schooling. It summed up, without qualification, the phases and merits of Burnham's art.

And Boston is desirous of seeing and hearing Burnham again, and it is upon the cards that he may gratify the good citizens of that city before the season ends.

The woods are full of pianists, but not of the School of Burnham, nor of his type.

§ § §

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good angel to whom many stretch out their hands knowing that she will not refuse.

The concert held at the Princess Theater on the afternoon of March 2 emphasized her generosity; for the theater was her donation for that function and as a consequence made it possible.

The artists taking part were Miss Hilda Deighton, contralto; Mme. Marie Narelle, soprano, and Miss Lucile Orrell, 'cellist.

Miss Deighton, who is the possessor of a voice of excellent quality, and who evinces dramatic fire, sang a group of five songs including Lalo's "T'Esclave," Holmes' "Kypris" and Arensky's "But Lately in Dance."

Miss Orrell, young, beautiful and gifted, appeared twice upon the program, playing with fine artistry Saint-Saens' "La Cygne," Klengel's "Tarantelle," Popper's "Spinnelied" and a "Cantabile" by Caesar-Cui.

Mme. Narelle exhibited much dramatic fire in the "Cry of Rachel" by Salter, and charmed in an old Italian air by Durante, and 3 songs in English.

There were numerous encores given by the three participants. An audience of society women and music-lovers were present, and exhibited an encouraging enthusiasm.

Mme. Narelle's Activities

During the last week of February Mme. Narelle made a sensational success at a concert in New Rochelle, where she was acclaimed as the most remarkable dramatic singer who has ever appeared there. She was given special recognition for her intensely dramatic delivery of the great aria from Mascagni's "Cavalleria Rusticana." She was also heard in the "Aria of the Rose" from Mrs. Heckscher's Opera, "The Flight of Time," and the "Norse Maiden's Lament."

Mme. Narelle was one of the soloists on the evening of March 3 in the great auditorium of the Brooklyn Academy of Music, where she was rapturously applauded for her group of Scotch songs, including "My Laddie" by Thayer, and forced to respond with "Comin' Thru the Rye" and "Robin Adair."

Mme. Narelle's illness prevented her from singing on the evening of March 1 in the Academy of Music in Brooklyn. The soprano will sing in Montreal on March 17, and in Flushing on the 20th a program of Oratorio numbers—a request program. Among the numbers she will sing in Montreal will be an aria from Gluck's "Iphigenie en Aulide," and Haydn's "In Verdure Clad."

Albert Spalding, the distinguished young virtuoso, who has just returned from a tour of the Pacific coast, will be heard for the fourth time in New York this season next Saturday afternoon, March 13, in Aeolian Hall. On his recent tour Mr. Spalding created quite a sensation, and was hailed not only as the greatest American violinist, but as one of the greatest on the concert stage. In San Francisco he played to one of the

greatest audiences that ever assembled in that city. At his coming concert he will offer a program made up largely of dance music, though it will include works by Bach, Brahms, Tartini, Dvorak, Kreisler, Sarasate and Spalding.

The program will be one of intense interest.

Miss Ethel Leginska, the charming and splendid pianiste, will be heard in recital in Carnegie Hall on the evening of March 19.

Mr. Gustav L. Becker was admired on the 4th of March, both as composer and pianist, the occasion being the meeting of the "Athene" Society at the Waldorf-Astoria, when Mr. Becker played the following numbers: "Allegretto Scherzando" by Haberbier; "Gavotte in E" left hand alone by Bach-Joseffy, and "The Forest Brook" and "Polonaise in E" by Gustav L. Becker.

Mr. Becker's worth as pianist and composer was immediately conceded. Mr. Becker's interesting songs were artistically rendered by Mrs. Adele Rankin, soprano. Their titles are "Nightingale" and "Lullaby."

OMAHA, NEBRASKA

"When 'Everywoman' needs a new Conscience she comes to Omaha for it.

"Omaha has supplied 'Everywoman' with two Consciences in the past, and now both of these have left 'Everywoman' to play new parts. Two more Consciences have been provided to fill their places.

"Two Omaha girls—Miss Charlotte Van Wickel, now Mrs. B. F. Jacobs of California, and Miss Marie Donahue, now Mrs. H. M. Larrabee—had this role in Henry W. Savage's play, 'Everywoman,' last year.

"And both of them married within three months after accepting the role, so that the Savage Company has come back to Omaha for another Conscience.

"Mrs. Millie Ryan, who supplied the first young women from her pupils, was visited recently by Fred Roycroft of the Savage company and again asked for two young women with soprano voices to play Conscience.

"I want the two to alternate in the part, and, as Cupid interferes so much with Conscience, couldn't you find a third to come as understudy so we can always be sure of a Conscience?" he asked of Mrs. Ryan.

"As a result the Misses Bertha Coffey and Marie Yard, also pupils of Mrs. Ryan, joined the Savage company in Lincoln, when it was on its way to the coast last week. Miss Coffey has already made her debut in the part, and complimentary notices were given her.

"Mr. Roycroft has forwarded Mrs. Ryan the necessary music for the role, and Mrs. Ryan will prepare another Conscience for the company in the near future."—Omaha Press.

MABEL CORLEW SMIDT

Mrs. Smidt is rapidly becoming a favorite in the suburbs and surrounding towns, as is indicated by the following local comments:

ORCHESTRA CONCERT—EVANSTON

Mrs. Smidt, if we are not mistaken, made her first appearance before an Evanston audience. She scored an emphatic success and one that was well deserved. She has a charming personality and at once puts herself en rapport with her hearers. The voice is a lovely soprano of wide range and ample power. It is splendidly used. Not the least of the singer's virtues was an enunciation of commendable clarity, added to which is the fact that she sings with an unaffected sincerity that is altogether admirable.—Evanston News-Index.

NINETEENTH CENTURY CLUB—OAK PARK

Mrs. Smidt made "At the Trysting Hour" memorable with her exquisite singing of the solos. Sincerity marked every phrase. Against the background afforded by the chorus, her pure tones were brought into clear relief. Here, as in "In the Homestead," Mrs. Smidt was the unaffected, well equipped artist.—Oak Leaves.

ELGIN CHORAL CLUB—ELGIN, ILL.

Mrs. Smidt was the next to appear on the program and at once captivated the audience with her charming personality. Mrs. Smidt has a wonderful voice and the first note that rang out in that beautiful bell-like quality of tone proved that she knows how to use it. Mrs. Smidt's voice possesses that degree of expansion and flexibility that enables her to sing her pianissimos and fortissimos with perfect ease. "Sing to Me, Sing" gave her a good chance to show her ability in this particular number. We hope that we may have the pleasure of listening to that artist again in the no distant future.—Elgin Daily News.—(Advertisement.)

FREER SONGS

Loraine Decker-Campbell, soprano (artist-pupil of Charles W. Clark), sang Eleanor Everest Freer's songs, "To a Painter" and "To a Dreamer," at a recital at Bush Conservatory, Chicago, on February 5.

The name of Mrs. Freer appears with increasing frequency on programs, and now that some of her best known songs are obtainable in German text, one finds them on programs sung in Germany. Mrs. Freer's monumental work, the setting to music of Browning's Portuguese Sonnets, has placed her in a unique niche of her own among American composers.

It is pleasant to note that her only child, Eleanor Freer, a senior at Bryn Mawr College, is said to inherit her mother's gifts, both as singer and poet.

LILLIAN MACLEISH

On Saturday evening, March 6, Lillian MacLeish, soprano, gave an interesting recital which was greatly appreciated before the North Side Service Club. Miss MacLeish's program included English ballads and Scotch songs in costume. Miss MacLeish is becoming well known in her specialty and proves a delight wherever heard. She is busy preparing a new program for next year's work.

Brines—M. J. Brines will be the soloist at the First Congregational Church, Oak Park, on next Sunday evening.

FRANCES INGRAM

Management
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CONCERT BY THE DOLLY VARDEN
QUARTET, SOUTH BEND, IND.,
FEBRUARY 11

Some comment of the local press:

Seldom has the Oliver Hotel been the scene of a more charming affair than the first of the series of Twilight Musicales Thursday afternoon when the Dolly Varden Quartet of Chicago gave a program. The tapestry room, beautifully arranged with an improvised platform, furnished to simulate a music room, made an attractive setting for an entertainment of splendid artistic value. The audience, which was almost as large as the room would permit, was very appreciative.

The quartet was composed of Ethel Connely Cutter, first soprano; Margaret Lester, second soprano; Clare Livingston, first alto, and Agnes Hansel-Harter, second alto. Each of the voices displayed finish, strength and sweetness, and the quartet work revealed a fine sense of proportion in each. The gracious personalities of the singers added much to the charm of their singing. The program was discriminating and somehow seemed to have been made for the day, partaking of the light, springlike atmosphere that was welcomed Thursday after the gloomy days of the past week. Perhaps for this reason Mendelssohn's "Spring Song," which the quartet sang so beautifully, was received with more appreciation—if possible—than any of the other quartet selections. Most worthy of note, however, was the delightful repertory of folk songs, of which the quartet had a great variety. . . . Lovely in the extreme was the concluding group of old-time songs. . . . To sing these, the musicians entered gownned in the beautiful and quaint costumes of the 1830 period, with large hats to match, each of a different color—The South Bend News Times, February 12, 1915.

A company of over 100 music lovers were entertained by a varied program of songs, ranging from grand opera to the simple melodies of old songs. . . . A feature of the afternoon was the work of Mrs. Lester, who charmed her audience with a voice of lyric sweetness, and whose singing was marked by particular warmth and color. In "Mifanwy" by Foerster, she sang with direct simplicity, admirably displaying the beautiful tone quality of her voice. Mrs. Harter was also very good in "Farewell, Ye Hills," which she sang with fine dramatic sense. The folk songs, lullabies and old melodies were the most popular of the work of the quartet, the voices of which were beautifully blended. . . . Among the old-time songs were two which especially fitted the spirit of the twilight hour, "Annie Laurie," which Miss Livingston sang beautifully, and "Love's Old Sweet Song."—South Bend, Ind. Tribune, February 12, 1915.

The Dolly Varden Quartet has been coached by William Lester.—(Advertisement.)

— # # # —

Gamble Hinged Music Company—The Gamble Company announces a list of new songs by Claire Guedy, including "Love and Peace," "Spring," "Just for This," "When Soft Winds Blow," "If," "Deceivers Ever," and "Swing Low, Swing High."

— # # # —

O'Neal-Corrigan—On Sunday afternoon, March 7, Ella O'Neal Corrigan, soprano, sang with much success arias from "Traviata," "Rigoletto" and Bishop's "To Hear You, Gentle Lark" with the Ballman Orchestra at North Side Turner Hall.

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Music Abroad



LONDON, ENGLAND

Unannounced Concerts

It is my good fortune to have met, and to have become acquainted with Lady St. Helier. Lord St. Helier was what we might have called judge of the supreme court. His death occurred some years ago.

You might imagine his wife living a life of retirement. She is well able to do so. She lives in one of the older of the London homes, at 52 Portland place. Its large and well-appointed rooms make you feel like just staying there, rather than doing the many things she chooses to do. She is a member of "The London County Council," and one who has not had opportunity to see her at various times during the day, cannot know how much of her time this takes each day.

That, and the management of her home would seem quite enough, you think. Lady St. Helier does not think so. She is now giving concerts each week to the soldiers and sailors in training. How she finds the time to do all of it is a mystery to all who know her. All we know is that she does. Two or more of these concerts each week are in order. They are given at the various training camps. (I cannot tell you where they are at this time. I would be violating a trust). They have large halls though, and are well equipped for concerts of any kind.

The performers at these concerts are the best London has. The program given depends on where it is given, and whether it is the first concert given at that place. They vary in grade.

I must mention two of Lady St. Helier's helpers. They are Mr. J. M. Levien, the voice teacher, and Mr. Alfred Kalish, the well-known critic of musical matters here. She simply tells them what she wants in the way of a program, and they secure the performers. They are both members of the Royal Philharmonic Society, and are in touch with most of the concert and entertainment performers of the city.

These performers are paid for their services at the rate of three guineas (about \$15) per night. It is needless to say that many of the best of the young performers over there would be glad to get such a fee. There are usually three singers, an accompanist and an entertainer of some sort for the fun. You can see that it is no small expense to the one back of this movement.

That is not all. We are all invited to her home for tea before going. It consists of a good, round meal, and a social chat while we are eating it. Two autos, or one of the motor busses is then chartered, which takes us all to the scene of the concert. If the night is dark and rainy it matters not. We go just the same; and we always have an audience.

To enter one of these camps takes some little questioning at times. Perhaps the sentry is not well informed as to just who is to be in the party. Perhaps he has forgotten. But we get in about the time the program should commence and find a hearty welcome awaiting us. The boys in training

are furnished every description of game that can be of any amusement to any man. Many of them are games that train the eye and hand as well as amuse the player. I watched them throw rings over pegs, toss a marble into a hole, play indoor tennis, ping-pong, football, and every kind of such thing. The way they will pitch into it is invigorating to watch. They have all been training all day long; some at trench digging. Still they will go at it with a vengeance. England never puts a soldier into the field untrained.

Two thousand or more of them will be packed into the concert hall. The rest will have to go on with the games, or attend one of the other meetings in progress. They have several on the same night and every night, too. There is always one "revival service."

Some of the men are most unsophisticated. The song with the slightest humor will please them beyond all expectations. They are—contrary to our idea of the Briton—all quick to catch the wit of any story as well. They forget themselves and laugh until you are holding your own sides in sympathy with them. They encore every one of the many numbers, and when the last song is sung, and they have had their last chance to sing on the chorus—they always do that—they will stand as reverently at salute, and sing "God Save the King." What a volume of tone they do make, too. As you face them on the platform, and see those stern, ruddy faces; the thick shouldered, vigorous chaps right where they could make England the best of husband and father: You are thinking of the hell of steel and lead they must face soon. It does you no good; they must face it just the same. Then,—even after the three cheers for Lady St. Helier—and how they do whoop it up!—we ride home without saying much to each other. You leave the car and slink into the house, sometimes with no more than the mechanically spoken good-night.

The performers are changed for every concert. She will give help to as many of them as is possible. That is not all, either. She has a course of concerts at her home; one each month for the benefit of the younger artists. Some of the best programs given in London are given there. Each performer is paid, too. She has arranged this by organizing her friends into an association. I cannot take the time to give details of these programs.

Now what can I say of Lady St. Helier? I will not try it. You may say it.

ALBERT A. WHITE.

— # # # —

Apollo Club—The Apollo Musical Club, augmented to 1,000 singers, will give a performance of Bach's "Passion Music" Sunday afternoon, March 28, at the Auditorium Theater. The performance will start at 3 p. m. and end at 6 p. m., instead of being divided in two parts, as in former years. This concert will be one of the big musical events of the season. Tickets are now on sale at the Apollo Club box office in Lyon & Healy's.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 52½ Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, MARCH 19, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspond-
ents in other cities.

In New York at Brentano's, Fifth avenue and
Twenty-Seventh street.

Advertising rate card will be sent on application.
Changes in advertisements must be ordered one
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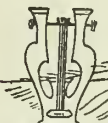
Musie News



Vol. 7.

Chicago, March 19, 1915

No. 12



Editorial



PASSING COMMENT

B. L. T. suggests in his "Line o' Type" that the Mendelssohn violin "Concerto" should be put into the "cannery"—whatever that may be—because, now that Kreisler has glorified it the public will never care to hear anyone else give it.

"But," objects my young violinist friend, "if the Mendelssohn 'Concerto' must go because Kreisler has played it, we shall soon discard some other Concerto because Spalding has given it so beautifully and other pieces will disappear for similar reasons until eventually the poor amateur will have nothing he can play."

h h h

Did you read the Elderly Person's article in Music News last week? If not, you should still do so. We all have our opinions about modern repertoire and doubtless, sometimes, some of us are right, but in the long run who can tell what may be worth while and what not? At any rate read what the Elderly Person says about it.

h h h

It may be perfectly true, as the Musical Monitor says, that "it is ridiculous for anyone to insinuate that the Federation of Musical Clubs wants to get a concert out of young, unknown artists for nothing," but if you will turn to page 255 of the same issue of the Monitor containing the editorial from which we quote you will find an article captioned "The National Federation Contest for a Place on Representative Program at Biennial Convention," two items of which read as follows:

(1) Contestants need not be members of a federated club, but, to be eligible, they must join the National Club within the Students' Department of the N. F. M. C. (for advanced students and young professionals), by sending with their names and addresses the fee, one dollar, to the vice president of their state, who will remit it to the Federation treasurer.

(2) The prize will consist of the opportunity to

secure engagements from the 309 federated clubs, whose delegates will come to Los Angeles with instructions to engage from these winners, if satisfactory, the artists for their "American Day" program.

h h h

Under the heading, "A Drop in the Ocean," the Chicago Tribune prints the following letter which was sent to the "Voice of the People" Department. It has a point: Red Oak, Ia., March 5.—(Editor of the Tribune.)—When I see in the Tribune a letter from some one who feels offended and requests his subscription be canceled it puts me in mind of what I once heard

UNCONQUERABLE

(From the Kansas City Star)

¶ The habit of never being whipped, of always keeping up the fight—that is the quality of the great leader. The man who never admits defeat is the man the world has to take into account. Time and again the foes he is fighting may think they have him down. But before they know it he is on his feet sounding the advance.

¶ Such a man molds events. He helps create the new heavens and the new earth of the prophet's vision.

¶ A mighty force of the universe is the unconquerable soul!

about the deportation of the colored people to Africa, a plan that was proposed by some one at some time. When it was learned that more than a ship load of colored children were born every day in the week the plan was abandoned, because it was not thought possible to fit out a ship for that purpose at such brief intervals. While the letter of the irate subscriber is on the way from his home to the Tribune office there is such an overwhelming number of letters containing orders from new subscribers also on the way to the office that the one stop order is never noticed.

W.

h h h

At a North Side concert recently one of the principal men soloists had a very great amount of the "nasal" quality. "Well," said

a member of the audience (not a musician) sitting in front of me, "I believe that I would like that voice if he could ever seem to get it out of him."

h h h

Said a young lady pianist and accompanist in Musie News office last week: "I have resolved absolutely that I have now played my last 'free' engagement. If I am so bad that my work is worth just NOTHING—no more, no less—I shall hereafter spend my afternoons and evenings at home and PRACTICE so that I may become better."

h h h

Musical Advance has a good editorial in its March issue on "Emancipation," during the course of which occurs this indicative paragraph:

Thanks to the present war, conditions have changed. Prices are being cut, demands are being refused and many foreign artists stranded here are finding out that the American goose has been stripped of its feathers and that the picking is no longer good. If nothing else, the war has given a new and necessary turn to affairs and the outlook is decidedly better. It presages America's musical emancipation.

Let us hope that the improvements are permanent and will endure after the war has ceased.

h h h

Next June, when much of the musical world will be moving westward in order to hear the "Fairyland" performance at Los Angeles, there will still be an immense throng of people left to travel on June 4 to Harvard University, where, at the Stadium, an open-air performance of "Siegfried" (Wagner) will be given with a wonderful cast, including Schumann-Heink, Gadski, Gluck, Whitehill and other opera stars. The whole promises to be one of the greatest events in the musical history of the country.

h h h

In a letter to Musical America, Miss Harriet Ware complains bitterly because, after having played three times for the John Wanamaker concerts in New York for nothing she was refused remuneration on the fourth occasion when she was desired to

grace these functions. What does Miss Ware expect?

There never yet was a club, church, society woman or department store which voluntarily paid for the services of any musician after once having had them for nothing. If Miss Ware established her price as **nothing**—no more nor less, with the Wanamaker house, she will everlastingly be rated as worth **nothing** by them.

The promise held out by the promoters of free concerts that "this will lead to pay engagements afterwards" has long since been proven a fallacy—it never has led to pay engagements and it never will. Young artists had far better stay at home and practice than to waste their time fulfilling free engagements.

§ § §

The charming little piano recital given by Janet Miller, under the direction of Miss Viola Cole last week was in the new and equally charming Thurber Hall in the Fine Arts Building, a place which is ideal for this sort of endeavor and which is attracting the attention of many concert givers.

§ § §

Mr. Albert Cotsworth has the sympathy of the whole music profession in Chicago in the loss of his mother, her death occurring in Chicago last week.

Mrs. Cotsworth was ninety years of age and had been a life long enthusiast for music and it was to her guidance and help that Mr. Albert Cotsworth owed his initial impulse toward musical work.

§ § §

Mr. and Mrs. Grant Kimbell suffered the loss, by fire, of nearly all their worldly possessions on last Wednesday evening, when their flat was almost completely destroyed. Luckily the loss is well covered with insurance.

§ § §

Josef Hofmann is an example of great talent gone to seed too early. As a boy he was marvelous, but to the editor of Music News he has long since seemed the most wooden of pianists and his recitals are distinctly boring. That the public in general is beginning to share this opinion seems to be proven in the very small attendance at his concert at Orchestra Hall in Chicago last week.

§ § §

Of young women in Chicago who play piano extremely well there are legions—every school and college has many of them. Every private teacher is continually introducing more. Occasionally, however, some of these go on much further than the artist student stage and, after much toil and also after awaiting the developing influences of a few years of time, they are ready to take a step distinctly higher in the scale of pianistic evolution and at this stage they

deserve to be called young professional pianists and as such are worthy of immense praise for the great achievements already to their credit and they may, each one, be said to be fairly in that race to a finish which produces sometimes international artists and always reliable local pianists and teachers. To this class of young artists, additions are made from time to time, but not any too rapidly, for the road is a stony and a long one leading up to this goal.

Among the latest of those who have surely arrived at this distinction may be named Miss Betsy Howland, whose recital at Kimball Hall on last Sunday is reviewed elsewhere in this issue of Music News, and who on that occasion showed herself thoroughly worth while and who will undoubtedly be heard from much in the future.

MAKE IT TUESDAY INSTEAD OF WEDNESDAY

Music News formerly accepted notices for the current week throughout Wednesdays—but, owing to increased number of copies printed we have been compelled to go to press some hours earlier. We therefore ask our Advertisers, Correspondents and friends in general to remember that **ALL CHANGES IN ADVERTISEMENTS MUST BE MADE ON MONDAY**. All programs and notices for the paper should come in not later than

TUESDAY

and that nothing should be sent us on Wednesday excepting absolute emergency copy.

AGAIN THE SCHOOL OF NOISE

(Contributed)

The mild reproof administered to the writer by "The Elderly Person" only emphasizes the thought—always with us, but not expressed in our last—Is there not, in every average human life, enough of discord, enough of inevitable problems, without seeking for ways and means of expressing this discord, these problems, in music?

The writer's venerable mentor, Dr. Kappes, the friend and daily associate, for many years, of Mendelssohn, Schumann and Jenny Lind, says on this subject: "Music and painting should never be employed to express or portray anything but the beautiful."

Were it only possible for us average mortals to hear what the poet calls

"The harmonious echo of our discordant life!"

W. E. S.

BETTER LIGHT FOR OUR MUSICIANS

(Contributed)

To the Editor:

More detrimental to the eye-health of the members of our great orchestra than the lack of eleva-

tors to the bodily comfort of the gallery patrons, is the inadequate lighting of the stage, where sit the nearly one hundred musicians for their fifty-six "regular" concerts, besides numerous concerts additional to these, and besides more than one hundred rehearsals.

For the lack of elevators the trustees have given out reasons satisfactory to themselves; to install elevators would doubtless involve a remodeling of the building, a cutting down of its seating capacity, already inadequate to the demands of the patrons of the concerts, not to speak of the expense.

But the other question, adequate lighting of the stage, is so simple of solution that there can be no excuse for delay in providing the necessary additional (and improved) lights.

Many of the younger players, even, have so strained their eyes that they have been obliged, years before their time, to begin the use of glasses.

If you don't believe the above statement, Messrs. Trustees, appoint a sub-committee of your number to sit on the stage for two hours next Friday or Saturday and follow the score as the men play it.

S. F. NEWHALL.

SOME LETTERS

Portage, Wis.

Music News:

Enclosed please find two dollars for renewal of subscription to Music News. It is indispensable.

(Signed) MRS. C. P. JAEGER.

§ § §

Lyons, Ia.

Music News:

Please let us have a picture of "The Elderly Person." We enjoy his articles so much.

(Signed) CLARA A. WHEELER.

(Note—A picture of the E. P. can be found on page 14 of the issue of Music News for February 19. He is seated at the organ and is in the lower left-hand corner of the page).

§ § §

Prophetstown, Ill.

Music News:

Please tell me something of Fevrier—can find nothing in the reference books.

(Signed) MRS. W.

(Note—Fevrier is a prominent composer living in Paris; is about 37 years old. He is a pupil of Debussy and Saint-Saens. His opera, "Mona Vanna" was successfully performed by the Chicago Grand Opera company last year).

§ § §

AS TO VOCAL METHOD

(Contributed by John Lekberg)

Celestial tones, translucent, pure,

Sung by a voice that will endure!

Have we observed the operation?

Is there a method true and sure?

Experience teaches that we might

Relax the thorax when it's "tight"

By breathing rapidly and lightly;

To force the breath is never right.

Breathe as a runner takes his breath,

A fever patient nearing death;

And you will find the respiration

Will be complete in depth and breadth.

The ear will choose 'twixt tone and noise,

And perfect freedom will give poise

To the whole vocal apparatus;

It's poise and breath support the voice.

Now that the throat is wide and free,

Enunciate, not slovenly, yet lazily,

As you sing softly sans restraining,

And without "pushing" mightily.

Just remain passive to the tone

And let the voice "go it" alone.

The action must seem automatic;

This is the method—NATURE'S OWN.

Music in Chicago

AMERICAN MUSIC PROGRAM

The second program of American music to increase the appreciation of American audiences was given by Glenn Dillard Gunn



ALFRED GOLDMAN

with the assistance of the Chicago Symphony Orchestra and with Burton Thatcher and Alfred Goldman as soloists at Orchestra Hall on last Thursday evening to a somewhat smaller house than the first.

The program read very attractively but in performance was rather monochromatic. The orchestra, throughout, played admirably.

The works by Cole, Brune and Lang were not heard by this writer.

The symphonic poem, "In the Cambrian Hills," by Daniel Protheroe, was a fresh proof of the great gifts and skill of this highly admired Chicagoan. He has a full grasp on orchestral writing and in this particular work had a distinct message to deliver which he did convincingly.

The symphonic sketch, "The Sorrow of Mydath," by Leo Sowerby, showed this talented young Chicagoan in a splendid light. To this writer the work was far and away more interesting and also much more beautiful than previous compositions from the same pen.

The subject chosen is weirdly sorrowful and almost grotesque in its eccentric symbolism, a verse of the poem reading as follows:

Weary the cry of the wind is, weary the sea,
Weary the heart and the mind and the body of me.
Would I were out of it, done with it; would I could
be
A white gull crying along the desolate sands.

—Masefield,

Mr. Sowerby has caught the spirit of this

most deftly. His work has all the evanescent moodiness and the exasperating elusiveness of Debussy and its overlay of color is, as usual with Mr. Sowerby, very thick, but in spite of this, or perhaps, because of it, the composition is very charming. It has real coherence, real climax building and a very real conclusion.

The "Americana," by Kolar, proved to be good orchestra writing; very full, very effective.

It has cleverly covered hints of "Old Folks at Home," "Massa's in the Cold, Cold Ground" and "Yankee Doodle," to give it "American" color; otherwise it is strictly and solidly Teutonic.

Mr. Thatcher, besides singing in the Brune "Sea Music," which according to all reports is a very poorly scored work, presented also Clough-Leigher's delightful "Possession," in which his excellent voice and fine concert style brought him big appreciation from the audience. There was an eager demand for more.

Mr. Goldman played the "Andante" from a violin concerto by Severn far better than it deserved and again proved his splendid technical equipment and his fine musical feeling. For encore he gave the Charles G. Dawes "Melody" (with orchestra) so beautifully as to constitute it one of the chief delights of the evening. C. E. W.

AMERICAN CONSERVATORY

A very successful and somewhat unique program was given at Kimball Hall on Saturday afternoon by voice pupils of Mrs. Marie Sidenius Zendt, 'cello pupils of Mr. Hans Hess and piano pupils of Mr. Earl Blair.

Anna Rosenberg sang an Arditi Waltz and Clara Wunder presented the Campbell-Tipton "Spirit Flower" and Lisa Lehmann's "The Wren" with nice voices in both cases and with such sincerity of purpose and such display of musicianship and poise as to reflect much credit on Mrs. Zendt's teaching.

Theodore Ratzer played two movements from a 'cello Concerto by Klengel, and Annie Slack gave one movement from the Romberg Concerto in fine style. Both players have rich, warm tone, both played with steadiness of rhythm, much purity and considerable power of tone and both had such good stage presence and such an adept style in pleasing the audience as to prove conclusively that their training at the hands of Mr. Hess has been admirable.

Dorothy Redfield, Fleta Pease and Marguerite Johnson played piano solos, and Lenna Fitzsimmons and Ralph Carlson each gave good account of themselves in piano-forte Concertos. C. E. W.

Fourth Presbyterian—At the Fourth Presbyterian Church Mr. William E. Zeuch gave a successful organ recital on Thursday, March 4. His numbers were "Rhapsody" (Cole), "Evening Bells and Cradle Song" (McFarlane), "Scherzo" (Vierne), "Fantasie and Fugue" (Bach), "En Bateau" (Debussy), "Canon" (Schumann), "Evensong" (Bairstow) and "Vorspiel to Der Meistersinger" (Wagner).

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CALIFORNIA AVENUE CONGREGATIONAL CHURCH

It was not an easy matter for anyone to follow Milon R. Harris at California Avenue Congregational Church, for as choir director



GEORGE F. KORTZENBORN

there throughout a number of years he had built up a splendid choir and had gained a most enviable reputation.

When he left a few weeks ago his choir was, of course, partly disbanded, through the fact that it had been composed so largely of his personal pupils.

However, Mr. George F. Kortzenborn came into the field with a fine reputation also, and with a big personal following as well, so that in the very short time since his advent he has been able to accomplish wonders in the rebuilding of the choir.

On Sunday evening the program heard was one of much worth intrinsically and it was given with good musical values and a very creditable amount of finish.

The balance of parts in his choir is already very good and there are sufficient good voices in each section to make satisfactory provision for incidental solos as well as small ensembles, while the choir tone as a whole is rich and full and the musical values shown are unusually fine.

On Sunday evening the "Gloria" from the "Twelfth Mass," by Mozart, was sung with great freedom and clean-cut shading and phrase, while the "B Minor Te Deum," by Dudley Buck, disclosed excellent musical values as well as good musicianship.

In addition to these two important numbers, Watson's "Hear, Oh Lord" was sung with great suavity and good musical feeling, a soprano solo being well cared for by Miss Agnes Peterson.

In the "Te Deum" the baritone solos were done with much finish by Earle Houghton, a baritone with good voice and style, and the very beautiful tenor solo was presented by Earle R. Alden, a young singer who has

been gifted with much musical feeling as well as a good voice, which if trained faithfully will bring him fine rewards.

Charles F. Alden, who has long been known at this church as a very pleasing baritone singer, was heard in a quartet, "Like As the Lord Pitieth His Children," with his brother and Miss Helen Hood, soprano, and Miss Ruth Hancock, contralto, the whole ensemble being very pleasing and the song well done from every musical standpoint.

In all this work, as well as in a fine "Response" after prayer, and in several well chosen hymns, Mr. Katzenborn proved himself a thoroughly authoritative conductor and the singing throughout was also an eloquent proof of his artistic thought and feeling.

Mr. Kortzenborn is also a soloist with much power and finish in his work and, since his advent at this church has won the highest praise for his work in this line.

Another factor counting very much in the general excellence of the music at California Avenue Church is the organ playing of Miss Myrtle Mattison, who not only supplies voluntaries and offertories of great artistic value but whose accompanying is always helpful to the fullest extent and filled also with colorful and artistic touches.

C. E. W.

AMATEUR MUSICAL CLUB

A strong program was given by the Amateur Musical Club at the Second Presbyterian Church on Monday afternoon of this week.

The first number, a duet from "Stabat Mater," sung by Mrs. Monica Graham Stults and Miss Jennie F. W. Johnson, was not heard by the reviewer.

Miss Alice R. Deal, organist at Leavitt Street Congregational Church, played "Marche Pontificale" (Widor), "At Twilight" (Stebbins), and "Finale in A Flat" (Thiele) as her contribution to the program, and by her skillful work maintained the splendid reputation she has already gained as a proficient and conscientious artist.

"Hear Ye, Israel," from "Elijah," was given a beautiful and dramatic rendering by Mrs. Stults. Her voice is one of great charm and she has both temperament and control in its use.

Two trios, "Meditation" (Dubois) and Handel's "Largo," arranged for violin, harp and piano, proved to be one of the delights of the afternoon as performed by Miss Zetta Gay Whitson, Miss Emma Harriet Osgood and Miss Mary Porter Pratt.

Miss Jennie F. W. Johnson sang three Dvorak biblical songs, "Hear My Prayer," "God Is My Shepherd," and "By the Waters of Babylon." This singer, always pleasing to hear, seemed to have made these songs especially her own. Her beautiful voice and fine interpretative ability were used to splendid advantage.

Mrs. Katherine Howard Ward closed the program with "Rhapsody" (Cole), "Berceuse" (Dickinson), "Benedictus" (Reger), and "Caprice Heroique" (Bonnet). Mrs. Ward is organist at Sunday Evening Club and First Methodist Church, Evanston, and her work is so well known that it scarcely needs reviewing here. She played with her usual skill and brilliancy.

C. J. B.



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TEMPLE EMANUEL

Friday evening, March 12, a special musical service was given at Temple Emanuel by Stella L. Roden, organist; Miss Naomi Nazor, soprano; Mrs. Louise Harrison Slade, contralto; Dr. J. B. Sommerschein, bass, assisted by Miss Elizabeth Fisher, contralto; Miss Alice Cramer, soprano; Thomas McGranahan, tenor; Ernest J. Davis, tenor; Fred W. Frank, bass. Miss Roden is an organist with a very serious attitude toward her art. She was heard to a fine advantage in the "Grand Chorus" (Guilmant) and "Processional" (Reed). Miss Roden gained some splendid tonal effects and gave excellent support to the singers throughout the evening. Miss Nazor's splendid soprano voice was heard in "A Highway Shall Be There." She sang it with great feeling and a fine display of vocal charm. Mrs. Slade left nothing to be desired by her excellent rendition of her solo, "Out of the Depths," for she used her excellent voice in a manner that was very appealing and effective.

Messrs. Davis and McGranahan made the most of the tenor section; Miss Cramer and Miss Nazor did their share toward making things go in the soprano parts; Mrs. Slade and Miss Fisher, contraltos, and Messrs. Sommerschein and Frank, bass. The double quartet did some splendid singing during the service and the special numbers were heard with great pleasure. "Blessed Be Thou, O God of Israel" (Matthews) and Haydn's "The Heavens Are Telling" were especially effective.

H. W. P.

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TURNER HALL CONCERT

Turner Hall was packed to the last place on Sunday afternoon and great enthusiasm was engendered for a program of the most truly "gala" style.

The orchestra numbers were played with great vim and much also of artistic finish.

seem much more musical than usual and which held the audience spell-bound.

Her phrasing was exceptionally good. She ended every one of them exactly with the orchestra, and her shading and climax building were also very fine.

In response to an enthusiastic demand for encore she gave a Poldini "Etude" with great technical finish and much musical charm.

Rudolph Mangold, violinist, was heard in the first movement of the Mendelssohn Concerto.

Another high point of interest was the appearance of the Chicago Grand Opera Quartet. They sang the "Rigoletto Quartet," Verdi; "Lucia," Donizetti, and scenes from "Martha." The personnel of the quartet will be of interest, for this was announced as their first Chicago appearance: Ella O'Neal Corrigan, soprano; Elsa Staud-Denton, contralto; Dan S. Denton, tenor; Max Bing, baritone. They gave rousing renditions of the Verdi and Donizetti numbers and were greeted with a storm of applause for their efforts. The works presented offered few individual opportunities, but one has no hesitation in saying that they will gain their share of merited applause wherever they appear. The "Martha" excerpts were received with great enthusiasm. "Nur naecher bloede Madchen" was very catching. The duet was given with a fine style and understanding by Mrs. Corrigan and Mr. Denton. Mrs. Corrigan's splendid voice was heard to a fine advantage in the well known "Last Rose of Summer." Mrs. Denton and Mr. Bing were heard with great pleasure in their recitatives and solo parts. This quartet will be heard again with great pleasure, and they should have great success in the concert field.

— — —

"THE STORY OF THE CROSS"

"The Story of the Cross," by Dudley Buck, was the special musical feature at St. Peter's Church last Sunday night, and an excellent presentation it received. The sixty or more men and boys composing the organization seemed to feel the tragedy and pathos of the story as revealed by the words of the text and to be intent on making the hearers feel it also. The choruses, "We Found This Man Perverting the Nation," "Away With This Man! Crucify Him" were delivered with dramatic intensity. The incidental chorales and hymns were beautifully sustained and shaded.

The solos were given in praiseworthy style; the soloists being Master George Johnson and Master Lewis Finch, sopranos, Mr. Thorsten J. Ahlberg, tenor, and Mr. R. B. C. Middleton, bass.

The whole work showed careful, intelligent preparation, and Mr. Herbert E. Hyde, choirmaster and organist, has just cause for gratification because of the results obtained. He is a skillful organist and carries his singers with absolute confidence.

C. J. B.

FINAL POPULAR CLASSICAL CONCERT

The third of the popular classical series of Monday afternoon concerts was notable not only for the very refined and temperamental singing of Mrs. Minnie Fish-Griffin, but also through the introduction of the Spry-Kortschak-Steindel trio, an organization which should certainly remain in the field and, by frequent appearances, become a popular factor in the local situation.

Schubert in his Op. 99; Saint-Saens; Op. 18, and Tschaikowsky, Op. 50, constituted a splendid list of pieces, affording much contrast, a great deal of musical delight and an ever up-building toward a final and very convincing climax.

Each of the players in this trio is so individually fine and their combined experience is so great that nothing short of super-excellence could be expected of their ensemble and such indeed did it afford, excelling perhaps in the Tschaikowsky.

Mrs. Fish-Griffin has a voice of rare beauty and she brought to her task on Monday the experience and the finish of many appearances before the public. In her German group she was thoroughly convincing and in "Depuis le jour," from Charpentier's "Louise," she gave an exposition of vocal art which is seldom equaled in beauty of tone and never excelled in artistry of expression of the sentiments involved.

Her manipulation of tone is masterly; her mezzo voce is perfect and the ease with which she increases to a fortissimo or lessens to a pianissimo is very seldom shown by any singer. The purity of her vocal quality is remarkable also and to these assets must be added the fact that she is a musician through and through and has also admirable enunciation of both the German and French text.

In "Ferry Me Across the Water," by Homer, she showed also that she is complete mistress of English text and her rendition of this cunning little song was a model of clarity along that line.

C. E. W.

CHICAGO TEACHERS' CHORUS TO SING IN ORCHESTRA HALL

The Chicago Teachers' Chorus, consisting of 100 women singers under the direction of Mr. O. E. Robinson, will give a concert at Orchestra Hall, Tuesday evening, April 20.

The chorus will have the assistance of Mrs. Luella Chilson Ohrman; the well-known baritone, Mr. Edward Clarke; Miss Kathleen Grant, accompanist, and twenty-two members of the Chicago Symphony Orchestra, under the direction of Walfried Singer, who has been a member of the Chicago Symphony Orchestra for fifteen years and for five years has been in charge of the Sunday afternoon concerts at the Art Institute.

The proceeds of this concert are to go for the benefit of charity.



HENRIETTA HERFURTH

The men have been working together so faithfully since fall and the routine imposed has been so all-embracing that Mr. Ballmann has now evolved an ensemble of very unusual merit and there are, throughout every program, individual touches of excellence which prove all the players to be fine in their particular lines.

A "Festival March," by Goldmark, opened the program auspiciously, and other numbers by the same composer as also well selected works by Wagner, Meyerbeer and Moszkowski kept the interest at a high point throughout the afternoon.

The first soloist to appear was Miss Henrietta Herfurth, a pupil of Esther Harris in the Chicago College of Music, and she beyond any question made as fine an impression as has been registered at Turner Hall in many a month.

Her vehicle was the showy "Concertstueck," by Chaminade, and she made it glister and sparkle in quite unexampled manner.

Her technic is very sure, clean and broad, and her rhythm is irreproachable, so that she was able to hold the Chaminade intentions fully at all times and in the lighter, more delicate passages she added touches of individual charm which made the work

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MAUDE FENLON BOLLMAN IN RECITAL

Mrs. Maude Fenlon Bollman gave a song recital at the Y. W. C. A. Hall on Michigan avenue last Friday evening to the great delight of the fine attendance of guests of the institution.

Numbers by Handel, Giordini, Mendelssohn, Brahms, Bizet and Mildred Hill had been sung before the arrival of this writer, and even before entering the hall the absolute purity and utter sweetness of the Bollman voice was sensed at a distance in her singing of the high-lying and very impassioned "Spirit Flower" of Campbell-Tipton, a work which suited her to perfection.

Goring Thomas' "The Willow" was sung with utter beauty of vocal art and the "Lovely Summer" of Dell'Acqua, a song heard from a hundred lyric and coloratura sopranos, was given at this time with an entirely new interpretative thought, one also which was as charming as it was novel.

Grant-Schaefer's "Cuck-Coo Clock" had to be repeated, so finished was the rendition of the cunning little song, and in everything she presented Mrs. Bollman not only showed very great purity and beauty of tonal quality but was also mistress of breath control in very long phrases, and did some very pretty figure, including also a remarkable trill.

Few voices are more even throughout their scale and very few indeed of sopranos have such exquisite poise and control in the upper part of the scale.

A very interesting part of the program was that devoted to compositions by Jeanne M. Boyd, with the writer herself at the piano. Three little pieces from "A Child's World" (dedicated to Mrs. Bollman), were exquisite both in conception and execution and both artists had to bow acknowledgments often and the audience wished for repetition of each song, and gained its wish in several instances.

"Wind from the South" was delightful, the high lying phrases suiting Mrs. Bollman exactly and the accompaniment being played ideally. "La Tarentella," with its very exact rhythmic story, was tossed off with immense abandon, and "In Italy" rose to such a climax of beauty and thrill that its repetition was absolutely unavoidable. C. E. W.

THE SIXTH PRESBYTERIAN

Frances Anne Cook, organist of the Sixth Presbyterian Church, is planning a special music service for Palm Sunday. Miss Cook will play some organ numbers and the quartet, Mrs. B. J. Roe, soprano; Mrs. A. Brunelle, contralto; Louis Porter, tenor; Dr. J. B. Sommerschein, baritone, will sing special numbers.

Sunday morning, March 14, the quartet was heard to good advantage in Buck's "Te Deum in B Minor" and Brown's "In Heavenly Love Abiding." The quartet led the congregation in some spirited hymn singing that was very enjoyable.

Miss Cook is a very capable organist, and her solo offerings, "Barcarolle" (Johnson), Callaert's "March Solenne," and the quartet accompaniments were very musicianly and praise-worthy.

Peoria—A faculty concert was given at the Peoria College of Music recently by Blanche Morgan Allen, pianist.

FLORENCE LE CLAIRE IN RECITAL

Central Music Hall is charming in its new dress and undoubtedly it will rapidly grow in popular knowledge and favor. The new colorings are exquisite, the lighting is fine and the management of the place on last Sunday afternoon was without flaw.

Miss Florence Le Claire in piano recital was the attraction and she fitted into her dainty surroundings most amiably—for she is a very young lady and very modest in demeanor, while at the same time she is wholly sincere in her attitude toward her work.

She has technic which is exceptionally pure and clean, her scales are like liquid music and her tonal quality is always musical. However, it lacks as yet a certain amount of power and virility and it was for this reason that Bach and Beethoven were not altogether satisfactory, as played by her.

The notes were produced accurately and there was nice shading and tonal discrimination, but no virility. This will come most surely, however, with time.

The Chopin group proved to be another story and was played with charming effect. Such clarity of scales and such purity of melodic intention is produced but seldom and the entire group became therefore one of unalloyed delight to all that part of the audience which was able to sense and understand the utter musical quality of her work.

The last group was devoted to MacDowell, Moszkowski, Grieg and Liszt and in this Miss Le Claire showed the same cunning sense of figure and the same clarity of execution, with occasional touches of bravura display, although Grieg was not rugged enough when measured up against the usual performances of that wonderful composer. C. E. W.

Brewer—The Brewer Teachers' Agency is to be congratulated on the fact that Susan Emma Drought has accepted a position as head of the music department. Details may be noted in the advertisement in current issue of Music News.

Illinois College of Music—A concert was given at the Garfield Park Methodist Episcopal Church on Friday evening last by advanced pupils of the college, assisted by Mr. Edwards, Miss Edwards and Miss Tollefson of the faculty.

Clarke—Edward Clarke, baritone, Rachel Steinman Clarke, violinist, and Earl Victor Prahl, pianist, will give a concert this week at Blissfield, Mich., on Thursday evening, March 18.

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ZEFER ALGOTS RECITAL

Miss Zefer Algots, an advanced pupil of Silvio Scionti, gave a successful piano recital at Kimball Hall on Tuesday evening of last week, appearing in a varied and very well arranged program of works by Beethoven, Rubinstein, Chopin and Liszt.

Miss Algots has style and technic and her work also possesses much of temperament and finish.

She was very fortunate in having as her assisting artist Mrs. Marie Sidenius Zendt, who sang some Swedish and Norwegian songs as well as a group consisting of "When Roses Wake" (Mark Andrews), "Night, and the Curtains Drawn" (Ferrata), and "Alleluia," by Mozart, only the last named group being heard by this writer.

Mrs. Zendt has one of the most beautiful voices in Chicago and to this there has been added personality and charm of the most pronounced order. The audience of Tuesday night, like every audience before which she appears, found her work thoroughly pleasing and applauded her most enthusiastically.

The Mark Andrews song is a "find" of Mrs. Zendt's evidently, for no one else has yet sung it here. It is a very effective song and suits her to a nicety. The Ferrata work is one full of intensity of feeling and great musical beauty and Mrs. Zendt sang it admirably. The Mozart number is also "different" from ordinary program numbers and it gave Mrs. Zendt much opportunity for clarity of tone and facility of technic.

C. E. W.

THE BEETHOVEN TRIO

The second of the three evenings of chamber music being given at the Assembly Hall, Fine Arts Building, took place on Tuesday evening of last week when the Beethoven Trio, composed of M. Jennette Loudon, pianist, Otto B. Roehrborn, violin, and Carl Brueckner, violoncello, gave an excellent program to a fine attendance and much appreciation.

A function of this sort always draws a distinctive audience and this one was no exception, for professionals and dilettanti comprised the body of those present and the sensing of the music was as accurate as it was enthusiastic.

The program included "Trio," Op. 1, No. 3, Beethoven "Sonata" (violin and piano), A Minor, Schumann, "Trio," Op. 8, Brahms, a thoroughly fine list and one which this routine and absolutely artistic ensemble presented in a way to leave nothing to be desired.

The last concert will be given on March 25 and will take the form of a sonata evening by M. Jennette Loudon and Harry Weisbach.

C. E. W.

Fullerton Hall—On next Sunday evening Miss Henriette Weber will present the Le-cocq opera, "The Daughter of Mme. Angot," with a quartet of soloists, the personnel being Lucille Stevenson, Frederica Gerhardt Downing, Alfred Kanberg and Marion Green.

Columbia School of Music—On Sunday afternoon, March 21, a concert will be given at the Blackstone Theater by artist pupils of the school and the Columbia School Orchestra, under direction of Ludwig Becker.

FINE ARTS THEATER

The Fine Arts Players have, during the past fortnight, been presenting four short plays at the Fine Arts Theater each evening and have added much to their reputation and to the intellectuality of the audiences there assembled even if the subjects treated in the plays are not, in each case, particularly nice ones.

"The Burglar Who Failed," by St. John Hankin, is broad extravaganza, though billed as farce comedy. It has no point nor any character drawing of worth, but was well done, especially in the case of Mary Servoss in the role of "Dolly Maxwell."

"Criminals," by George Middleton, is wholly ridiculous in its stilted appeal, and though it is deft in word and movement, its subject matter is simply impossible.

"Conscience," by Qren Taft, Jr., is a strong little drama with two well drawn characters, which were played admirably by Kirah Markham and Walter Kingsford. It is perhaps superfluous to flaunt the ways and the ideals of "a girl of the streets" in the face of polite society, but nevertheless the play induces honest and perhaps thoroughly worth-while thought. At any rate, it is very tense, and as given by the Fine Arts Players it held the closest kind of attention.

"By Ourselves," the last of the quartet of playlets, is by Ludwig Fulda and is distinctly and deliciously clever and humorous. Geoffrey Stein, Mary Servoss, Manart-Kippen, Walter Kingsford and Madeline Armistead were each fitted with splendid parts and each one did splendid work.

This little play made the audience forget the atrocities of "The Burglar" and "Criminals," as well as the very bitter taste of "Conscience," and sent them away happy and still glad that the theater exists and that such writers as Fulda flourish.

C. E. W.

MARCELLA CRAFT TO SING IN CHICAGO

At the benefit concert for the St. Joseph's Hospital, to be given at Orchestra Hall on Monday evening, March 22, Miss Marcella Craft will make her first Chicago appearance. The entire program is exceptional and reads as follows:

Organ Concerto	Handel
Aria	Mr. Wilhelm Middelschulte
Gavotte	Pergolesi
	Bach
O del mio dolce ardor	Mr. and Mrs. Bruno Steindel
Violette	Gluck
Caro mio ben	Scarlatti
	Giordani
Ballade de lo Feu	Miss Marcella Craft
Minuet	Godefruid
	Hasselmans
Bergnacht	Mr. Enrico Tramonti
Wieder moecht ich dir begegnen	Berger
Erwachen	Sucher
Menuetto	Miss Marcella Craft
Harlequin	Beethoven
	Popper
Du meines Hezens Kronelein	Mr. and Mrs. Bruno Steindel
Allerseelen	Strauss
Schlagende	Strauss
	Strauss
Wiegenlied	Miss Marcella Craft
Harpe Eolienne	Poenitz
Pattuglia Spagunola	Godefruid
	Tedeschi
Star Trysts	Mr. Enrico Tramonti
June	Marion Bauer
Was that My Heart Is a Lute	Mrs. Beach
Enticement	Woodman
Separation	Rueckauf
	Mrs. Beach
	Miss Marcella Craft
	Harold Osborn Smith at the piano

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Bruening—Mrs. Russell Oliver Johnson and Mrs. Hans Bruening gave a program of readings and songs at the Wisconsin College of Music in Milwaukee on March 8. The chief number was "In a Balcony" (Browning), for Mrs. Johnson, and the "Indian Love Lyrics" (Finden) by Mrs. Bruening.

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BETSY M. HOWLAND IN RECITAL

When the reviewer presented his card at Kimball Hall on Sunday afternoon the guardian at the door forbade entrance, every seat being taken and a waiting list standing outside. Mr. Harmon Watt, seeing the emergency, made a place for the scribe, but



BETSY HOWLAND

others had to be turned away. Those who were there were thoroughly well entertained and there were flowers and enthusiasm for Miss Howland as well as for Mrs. Sidnie Smith Cooley, who added to the program two groups of song. Miss Howland has gone far enough up on the ladder of musical evolution to pause on the present round and survey her progress with a good sense of perspective. If she measures her accomplishments as did the reviewer she will credit herself with the possession of a wonderfully obedient memory, which, so far as could be observed, never played her false once during the elaborate program of the afternoon. She has induced it also to give an unquestioned authority thereby to the fingers, so that there is an abounding clarity and a steadfastness of rhythm that no sort of difficulties could disturb. There is a beautiful, well rounded tone also at command and fleetness for the floriture, as well as vigor and strength for the dramatic moments. If the decorative infusions of poetry and imagination are not as fully in evidence, it is because they are latent and waiting to be fitted on when the fundamentals shall be secure. In no one thing did the young artist give more able evidence of her gifts than in the Prelude and Fugue in D Major of Bach, as further arranged by Busoni. This had a splendid poise and surety, proportion and balance and its inherent difficulties

never once obtruded themselves to the detriment of the excellent effect.

Mrs. Cooley has a big contralto voice with liberal range, warm in its color and commendably well schooled. In the matter of tonality she faltered once or twice, but this did not seem to be a trait but rather an incident. The group of Russian songs went very well, the "Lilacs" of Rachmaninoff finding particularly grateful treatment at her hands. Mrs. Salter's "Night in Naisapur" song cycle is rich in the oriental color its title suggests, and Mrs. Cooley sang the various numbers with well thought out effects and made them very beautiful. She is a very good singer at present and gives of her unquestioned gifts generously.

Even if she be last mentioned, not least enjoyable were the accompaniments furnished by Mrs. Bessie McAllister, well shaded and supporting in every detail.

ALBERT COTSWORTH.

TENNEY PUPILS IN LEWIS INSTITUTE CONCERT

Mr. George L. Tenney presented a quartet of pupils in concert at Lewis Institute on last Friday. Among the debutantes was Miss Ruth Simmons, who might object to

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the title except that it was a first hearing for her in a new role, that of a singer. She has a contralto of lovely quality, so suave and mellow and smooth is it. Of course her musicianship shone out in the interpretative methods used and her three songs and the encore were thoroughly choice. And Mrs. Ethel Geistweit Benedict, who accompanied her, was a model of what such things should be—perhaps a little more so, for she made the piano part so winning that it was temptation all the time to listen to it. Young Mr. Eugene Dresser sang capital with a light tenor voice that Mr. Tenney is developing along the right lines and Donald Smith has a smooth baritone which he uses easily.

Regrettably, the entire program could not be heard by the reviewer. It included as its chief feature the ever-beautiful "Morning of the Year," of Cadman, and it goes without saying that Mr. Tenney's coaching would make the numbers enjoyable to the extreme.

ALBERT COTSWORTH.

HELEN EDITH PETERSON IN CONCERT

Miss Helen Edith Peterson, contralto, sang in a concert at First Swedish Methodist Episcopal Church last Friday night, her selections being "Song of Spring" (Glover), "Curly Headed Baby" (Clutsam), "Happy Song" (Del Riego), "Hope in the Lord" (arr. Mason), and two Swedish songs, "Hemlangton" (Josephson) and "Fagelns Visa" (Soderberg).

Miss Peterson has for several years been soloist at the First Presbyterian Church of Lakeview. Her voice is one of exceptional charm, being rich, sympathetic and of ample range and volume and the ease with which she uses it adds greatly to its effectiveness.

The group, which included the first three selections above named, was sung most artistically and with fine spirit. "Hope in the Lord," an arrangement of Handel's "Largo" for voice, was well sustained and reverently interpreted. Mr. Arthur R. Reuder furnished the violin obligato for this number in a pleasing manner. The Swedish songs, which comprised Miss Peterson's last number, were greatly appreciated and demanded an encore.

Mrs. Harriet Hertz-Seyl, at the piano, gave splendid support by her proficient manner of accompanying.

Miss Viola M. Kiesling pleased the audience greatly by her well presented readings.

C. J. B.

EUTERPEAN MEN'S CHORUS

Saturday evening, March 13, the Euterpean Men's Chorus of Morgan Park, Edward T. Clissold, conductor, gave their second concert of the fourteenth season at the Methodist Episcopal Church. The chorus opened the program with "A Plainsman's Song" (Bliss), singing it with a vigor and power of tone that was startling. They give one the impression that whatever they would attempt they would do and do willingly and well.

The "Tinker's Chorus" (De Koven) and "Swing Along" (Cook) brought the program to a most enjoyable moment, for Mr. Clissold has splendid control of the chorus, and their renditions of those numbers was delightful. The Schubert-Liszt number was met with great favor. Miss Gertrude Evans sang the soprano obligato, acquitting herself with credit.

The Randegger number and two songs by Schilling were especially well liked by the audience. "Sunshine" was redemanded and it lost nothing in the repetition. "On the Sea" (Buck) was a happy choice as a closing number, for they sang it with great abandon and the same excellence of phrasing and enunciation that was one of the many delights of the splendid evening of songs. Mr. Clissold deserves special praise for the manner in which he conducted the program to a successful close. Mr. Frank Bronson was the accompanist. Mr. Henry Eames, pianist, played numbers by Beethoven, Chopin and Liszt.

H. W. P.

Stults—Reid Hillyard, a pupil of Walter Allen Stults, in the Northwestern University, gave a song program at Music Hall in Evanston on Thursday evening, the alternate artist being Miles A. Dreskell, violinist.

MARGARET LESTER IN RECITAL

Mr. Sandor Radanovits presented, as the second of his artist pupils' concerts, a song recital by Margaret Lester at the Fine Arts



MARGARET LESTER

Building on last Thursday evening, when the Recital Hall was filled to the utmost and the singing of the young soprano was greeted with unlimited enthusiasm.

Mrs. Lester has a voice of rare charm and her personality is such as to at once ingratiate her with any audience.

Coupled to this she has the rarest sort of intelligence in the use of her resources and in the interpretation of songs of wide variety of content and embracing many schools and languages.

Notably good was her German, Italian and French enunciation, while her English also proved a continual joy and delight.

Her voice is of exceeding sweetness and in the lighter phases of the singer's art is simply irresistible in the charm and ease with which she encompasses all the delicate tracery and all the effects demanded by writers of the filigree genre.

A Mozart aria, which opened the Thurs-

day program, proved to be a model of legato, and a group of Schumann was made absolutely delightful, both from the vocal standpoints and in the charm and variety of expression displayed.

The second group was mostly in French and it also brought fresh evidences of a beautifully poised voice and absolute control of all musical resources. Particularly lovely was "L'Heure Exquise," by Hahn, in which the unusually long phrases were managed with excellent skill and the high lying passages were manipulated with absolute purity.

The third group, composed of numbers by Foerster, Harling, La Forge and Scott, brought further delight and was the means of showing Mrs. Lester's keen appreciation of English text songs and her rare gift for interpreting them.

The fourth group was of especial interest, for the songs were from the pen of William Lester, who presided at the piano throughout the evening, playing accompaniments that were, as always, authoritative and artistic. "Umbra," "It Was Not in the Winter," "A Vagabond's Song," "When I Am Dead, My Dearest," "A June Song," were the compositions presented in a thoroughly artistic manner by Mrs. Lester. Mr. Lester's style of writing is very original and effective. The musical values are excellent, and the close relation of text and music has made them very attractive. Mr. Lester's compositions have gained their place in the standard repertoire, and it is safe to predict a great future for him in his chosen field.

Corlew—Friday evening, April 2, Miss Mabel Corlew, contralto, will be the soloist at the Englewood Presbyterian Church, when the choir will sing Gaul's "Passion Music."

Donath—The Kurt Donath pupils are now rehearsing the second act of "The Beggar Student."

JULIA CULP RECITAL

Manager F. Wight Neumann made a happy find when he began giving recitals at the Illinois Theater. With a fine sense of the desirability of effective surroundings the management of the theater gives a cosy stage setting for the concert giver, and, as a finishing touch, on Sunday afternoon at the recital of Julia Culp there was a bust of Bach on a pedestal and pictures of Beethoven and other art workers on mantel and wall, as well as soft lights to touch up a bit of tapestry in the background.

To hear Julia Culp sing the two Strauss songs, "Befreit" and "Morgen," was to participate in a mood of exaltation that made the moments unforgettable, so rare was the impression left upon a sympathetic listener.

ALBERT COTSWORTH.

MacDonald—Nelle Damuth MacDonald, soprano, will give a recital at Fowler M. E. Church, Millard avenue and Twenty-third street, Tuesday evening, March 23, singing a program of American songs. This is the second of a series of four to be given by her this spring. Thursday evening, March 17, she will sing a group of songs for the West Side Women's Civic Club; and will be special soloist at Diversey M. E. Church Sunday, March 21.

Zebrowska—Miss Antoinette Zebrowska, a former pupil of J. H. Chapek in Chicago, who has been abroad for study the past two years, has returned to Chicago and will give a concert at the New Polish Union Hall at Augusta street and Milwaukee avenue on next Sunday evening. She will be assisted by Agnes Nering, soprano, Ernest Kreizan, pianist, and Augusta Chapek, accompanist.

Turner Hall—Sunday afternoon, March 21, the twentieth orchestra concert under the direction of Martin Ballmann will be given with the following soloists: Ethel Evelyn Hoffmann, soprano, Victor Tufigno, violin, G. A. Hoffman, cello.

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Miss Weber, pursuant to many requests, repeated on last Sunday evening the old German-Italian-French "Orpheus," by Gluck.

Miss Weber explained that there had been two versions of this written by the composer, with an interval of ten years between, one in Italian and one in French, for although Gluck was German, he lived much in France also and this opera was written just at the turning point of opera from the old declamation style to the modern combination of song and drama.

Gluck, quite unusually, made the heroine of this opera a contralto, and it is because this part suits Mrs. Louise Harrison Slade so admirably that the work was so well liked last year and was again a resounding success on last Sunday evening.

Mrs. Slade has much temperament as well as a beautiful voice and good musicianship. She fills each role with dramatic feeling and carries her audience by storm when her beautiful voice is allowed full play and power.

"I Have Lost My Eurydice," that aria which has been sung by every contralto countless times, was made into a piece of glowing artistry by this singer and each of her numbers was a special delight. She has become a tremendous favorite at Fullerton Hall and she was greeted with much enthusiasm and the audience begged for many encores.

Mrs. Marjorie Dodge Warner, who has also made a fine name and place for herself with the patrons of these Sunday evening functions, sang the part of Eurydice and sang it admirably. "The Elysian Fields" is a happy and charming song and Mrs. Warner infused it with splendid musical values as well as realizing to the full its gay mood.

Mrs. Warner sings with the utmost authority and colors everything with splendid dramatic and emotional tints.

The duet singing of the two artists was as effective as anything that has been done at Fullerton Hall this season and it proved immensely popular with the audience.

The instrumental numbers also were unusually well done. "Dance of the Furies" was a whirlwind of well controlled sound and "Happy Hours" was so charming that its repetition was necessary.

Bargman—These are from Sylvia Bargman's date book: November 7, private musicale, home of Mrs. Theodore Keller, Evanston; November 8, Central Eleanor Club; November 21, private musicale, home of Mrs. Theodore Keller, Evanston; November 23, concert of Milwaukee Mannerehor, Pabst Theater, Milwaukee, Wis.; January 16, concert at Mark White Square; February 2, concert for Chicago Federation of Girls' Clubs, in Chicago Woman's Club rooms; December 12, concert, Donovan, Ill.; February 16, private reception; March 28, engaged for Illinois Club.

Nordin—Mr. H. Wilhelm Nordin sang before the Chicago Woodlawn Woman's Club at the Woodlawn Masonic Temple Tuesday, March 9. His numbers were "Schmerzen" and "Traume," by Wagner. Mr. Nordin was accorded hearty applause. He gave as an encore Radecke's "Aus der Jugendzeit."

MENDELSSOHN CONSERVATORY OF MUSIC

Clara Andersen showed two weeks ago that she has remarkable facility and virtuosity by playing an entire Liszt program very well indeed, but last week she proved that she has wonderful versatility and a big repertoire as well, for the pianist announced for Tuesday evening falling ill, Miss Andersen was called upon at two days' notice to give an extra program, which she did with much credit to herself and her teacher, Miss Carrie Scott.

The "Rondo Capriccioso" and "Scherzo," by Mendelssohn, were played with much ease and a skillful admixture of delicacy and power. A "Minuet," by Mozart, was quaintly simple, while bravura works of Kowalski, MacDowell and Liszt again proved her brilliancy of technic and some smaller works of Sinding, Chopin and Grieg added color and variety to the program. She was assisted by W. Harold Simons, a young violinist.

WARREN E. PROCTOR

Warren Proctor, tenor, received an ovation at Illinois Athletic Club in concert on Sunday afternoon, assisted by Mrs. Maxon, contralto, and Mr. Smith at the piano. Their monthly club magazine, "Tri-Color," says in review of him:

Those who attended the Sunday afternoon concert on February 7 were most enthusiastic over the groups of songs rendered by Mr. Warren Proctor, the young American tenor. Mr. Proctor has a voice of unusual warmth and color. He sang "I Hear You Calling Me" with such excellent taste that he had to respond to several encores and many members expressed the wish that he might be re-engaged for one of the future concerts. Seldom, if ever, have we had a soloist at the Club who has given such a pleasing program.—Tri-Color, Illinois Athletic Club, Chicago. (Advertisement.)

MR. NEUMANN'S ANNOUNCEMENTS

Kneisel Quartet assisted by Rudolph Ganz will give their third and last concert of this season at the Illinois Theater next Sunday afternoon, March 21, under the direction of F. Wight Neumann. The program contains the Brahms Quartet, B Minor, Op. 51, No. 2, Smetana Quartet, E Minor, and the Cesar Franck Quintet, F Minor.

Charles W. Clark, the eminent baritone, will make his first public appearance in recital since his return from Paris at the Illinois Theater Sunday afternoon, March 28, under the direction of F. Wight Neumann.

Arthur Granquist, pianist, will give a recital at the Fine Arts Theater Sunday afternoon, April 4.

Maggie Teyte will be heard in a song recital at the Illinois Theater Sunday afternoon, April 4, under the direction of F. Wight Neumann. This will be Miss Teyte's only appearance in Chicago this season.

Albert Spalding, American violinist, will give a return engagement at the Illinois Theater Sunday afternoon, April 11, under the direction of F. Wight Neumann.

Apollo Club—Solo artists engaged for the performance of Bach's "Passion Music" by the Apollo Musical Club of 1,000 singers at the Auditorium Sunday afternoon, March 28, are Florence Hinkle, soprano; Alma Beck, contralto; Nicholas Douthy, tenor; G. Magnus Schutz, bass, and Burton Thatcher, bass.

LEMUEL W. KILBY IN SONG RECITAL

A complimentary song recital was given by Mr. Lemuel W. Kilby on Monday evening and for one hour he entertained the students and faculty of the Lyceum Arts Conservatory in right royal fashion.

Following out a plan of unique program making which he began some time ago, he on this occasion presented a program of all English works, including four old English songs ranging from 1695 to 1776 in their dates of composition and included in his list also compositions ranging down to the present day.

Of the Old English works, though all were charming, "Coelia" was the most distinctly so and the "Hunting Song" was most stirring—all being sung excellently.

Next followed the big baritone aria from "Hiawatha's Departure" (Coleridge-Taylor) and this was invested by Mr. Kilby with rare vocal art as well as convincing interpretative thought.

Mr. Kilby's voice is mellow and rich, while it is also powerful to the fullest need in robust arias of the Coleridge-Taylor sort and it is so much under his control that very dainty effects are possible also.

"My Ships That Went a Sailing" (Lohr) and "Long Ago in Egypt" (Lehmann) proved to be songs of lugubrious content, but were made to carry much vocal art by Mr. Kilby, the latter especially being done with rare skill.

"My Laddie" (Allitsen), "I Had a Flower" (Kellie), and "Pleading" (Elgar), were all of the finest sort of fiber musically and the reading accorded each by Mr. Kilby was correspondingly fine and suave.

"My Captain" (Scott) proved to be a big song in every sense of the word, albeit of somber color, and it was delivered with much virtuosity while "The Barber of Turin" (Russell), "The Floral Dance" (Moss) and "Stone Cracker John" (Coates), while in a lighter and more or less humorous vein were yet fine examples of vocal art also.

Four songs from the Tagore "Gitanjali," in a setting by Ronald, brought to light much of interest and were well received, particularly good was "Light, My Light," which also happens to be the only one of the Tagore poems chosen by both Ronald and Carpenter for their "Gitanjali" cycles.

Altogether, Mr. Kilby gave his auditors a fine treat and proved himself once more an artist very much worth while.

Accompaniments which were models, each song after its own kind, were played by Miss Marguerite Dresser, who is not only a fine pianist but who also can sense poetry to the full and knows always the musical intent of the composer she is playing and the artist she is seconding. C. E. W.

Peterson—Miss Helen Edith Peterson, contralto, was the soloist at Temple Shalom for the Ladies' Auxiliary, February 21, and was received with great enthusiasm. On Friday, March 12, Miss Peterson sang three groups of songs at a concert and she is directing the First Swedish Methodist Church. On March 18 she will give a recital for the Zion City Woman's Club.

University of Illinois—A series of organ recitals of much interest is being given by J. Lawrence Erb.

NORTH SHORE SCHOOL OF MUSIC

At a recent concert at the North Shore School of Music an interesting program was given by Camma Town, Gertrude McCaulcy, Dorothy Cairnes, Eunice Hoefer, Kittie Storm, Marion Deneen, Richard Hoefer, Eleanor Town, Herbert Kincaid, Kathleen Cairns, Henry Bond, Helen Brown, Richard Puffer, Dorothy Frederichs, Fingel Gustafson, Emeline Cook, Nell Foley, Paul Kullman and Ruby Clauson.

The following program was given on Thursday, March 11:

Piano—Valse Chromatique Godard
Miss Helen Whittelsey
Piano—Arabesque Chaminade
Miss Mildred Hartwick
Voice—
Aus meinen grossen Schmerzen Franz
Viel Traume Sinding
Volksliedchen Schumann
Miss Clara Herz
Piano—Mazurka, B Minor Chopin
Miss Mabel Smedley
For the Love of Mary Ellen
Mrs. Dora Lust

Piano—
Preludes B flat Major, C Minor, B Minor, G Minor Chopin
Romance, F minor Tchaikowsk
Miss Louise Haake

Voice—
From the Land of the Sky Blue Water Cadman
Away On the Hill Ronald
A Little Winding Road
Miss Clara Herz

The Cremation of Sam McGee
Mrs. Dora Lust

Piano—
Valse, B Minor Chopin
Valse, E Minor
Miss Marjorie Gallagher

MR. OWENS' PUPILS

Mr. H. W. Owens presented another group of pupils in recital at the Athenaeum Recital Hall on last Monday evening and again proved his skill in teaching and his good taste in selecting and giving a program.

These pupils were younger in experience than those of the previous week, for the most part, but their work was also full of good points and rife with promise for the future.

Luther Jones showed sincerity and considerable style in Lynes' "The Earth Is the Lord's." Miss N. G. Erickson had to her credit considerable facility in "Oh! Had I Jubal's Lyre" (Handel); Mrs. Foster was very facile in "Villanelle" (Del' Acqua); Florence Phillips was distinctive in a Welsh song, and Harlan Haines proved himself the possessor of a fine voice and a very good degree of artistic attainment in "Onaway, Awake, Beloved" (Coleridge-Taylor). Especially commendable was his enunciation.

Others on the program were: Arthur Wiman, Leona Enslen, Hattie Butler, Eva Enslen, Bessie Price, Gladys Johnson, Emma Enslen, Beatrice Parkhill, Lillie Anderson and Minnie Hecker.

Bush Temple—On last Friday evening, March 12, the following pupils of Charles W. Clark sang successfully in a recital at Bush Temple Conservatory. Misses Mary Wheeler, Olivia De Mand, Alice Calvert, Eleanor Orr, Julie Manierre, Marguerite Soule and Mrs. Lorraine Decker Campbell with Mrs. Lillian C. Wight, accompanist.

MacBurney—Mrs. Elsa Fern MacBurney will give a recital at Hamilton Park Field House on Monday evening, March 29.

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FOURTH CHAMBER MUSIC CONCERT

The Society for the Uplift of Chamber Music on the west side ended their first series of concerts on March 7 at Stiles' Hall, which was packed with a very representative and enthusiastic audience. The Dvorak Quintet (Miss Forst, piano; Messrs. George Hrusa, first violin, Melvin Martinson, second violin, A. Belshan, viola, and A. V. Cerny, violoncello) appeared in that exquisite classic, Schumann's "Piano Quintet, Op. 44," in which Miss Forst showed great talent and technical surety, in an excellent rendition of the piano part, and the ensemble work was of the remarkably fine quality always attained by this group of artists, the result of strenuous, untiring rehearsals, under the keenly critical direction of Mr. A. V. Cerny, director of the society. The generous co-operation of Dr. J. E. Salaba-Vojan, LL.D., has been especially valuable, his program notes showing great research, and presented with an eloquence, enthusiasm, and beauty of language entirely original and individual. Miss Jadwiga Dombeck has a magnificent contralto voice of unusual range, and the temperament of the genuine grand opera singer, as evinced in her rendition of the aria from Verdi's "Don Carlos," the tragic "The Gypsy Rose" Bendl, and the weird "Sentinel." That eminent baritone, Mr. Grant Hadley, scored an immense success with his fine selections, he possesses power and dramatic force; he also gave great delight with Dvorak's touching "Songs My Mother Taught Me," which was most warmly encored, and "Sing Me a Song of a Lad That Is Gone."

Mr. August Pfeifer, a graduate of Prague Conservatory, is a most brilliant flautist, giving a virtuosic performance of a particularly attractive concerto for flute, by William Blodek, which has a sparkling "vivace" a movement of great beauty and originality, in which Mr. Pfeifer's technical perfection was demonstrated in every variety of "passage playing"; the novel composition was much appreciated, and the exquisite tones of a very beautiful flute in the hands of so fine an artist, a genuine musical delight. The final item, that gem of overtures, "William Tell," brought a storm of enthusiasm, from the magnificent rendition by a novel combination of performers—string quintet, five violoncellos, flute and piano, four hands; those taking part were the Dvorak Quintet, the 'cellists, Miss Zdenka Cerny, Messrs. Janos Kmety, M. Martinson, J. Cimerá and A. V. Cerny, who performed the opening measures as a 'cello solo, of great beauty of tone and interpretation, later taking up his baton to conduct the "March," which was performed with a speed and brilliancy that roused the hearers to vociferous demands for a repetition. Miss Forst and Mr. Jaroslav Kosatka, the pianists, distinguished themselves by their splendid attack, precision and brilliant execution, and Messrs. George Hrusa and August Pfeifer divided the honors in their exquisite violin and flute passages in the "Mountain Song" with its pure and sweet tones. The audience gave several further rounds of applause to convey to the society their deep appreciation of this fine series of musical treats. A further series will be

given in the fall, and will doubtless prove as entirely enjoyable as these, their brilliant forerunners.

AGNES BELDON.

SANDOR S. RADANOVITS STUDIO

Thursday evening, March 25, at 516 Fine Arts Building, the third of the artist series will be given by Isabel Richardson, soprano, and Artur F. Platz, tenor, pupils of Sandor S. Radanovits.

Nun bist du worden mein eigen.....	Hildach
Wolkslied.....	Berger
Miss Richardson and Mr. Platz	
Volkslied.....	Berger
Sapphische Ode.....	Brahms
Die Forelle.....	Schubert
Beim Tanz.....	Hermann
Miss Richardson	
Zueignung.....	Strauss
Murmelndes Lütchen.....	Jensen
Eine Brücke.....	Abt
Ein Traum.....	Grieg
Mr. Platz	
Elysium.....	Speaks
Will o' the Wisp.....	Spross
To a Wild Rose.....	MacDowell
Springtide.....	Becker
Miss Richardson	
I Am Thy Harp.....	H. Woodman
When Soft Winds Blow.....	Guedy
Wind from the South	
Tarantella	
In Italy.....	Boyd
Mr. Platz	
The Day Is Done.....	Loh
Miss Richardson and Mr. Platz	



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ESTELLA NEUHAUS

Estella Neuhaus, the eminent pianiste, who was so enthusiastically received on her debut in Chicago, March 8, will give her second recital at the Fine Arts Theater on Monday afternoon next, March 22, at 3 o'clock. Miss Neuhaus' programs are different, unusual and distinctly lovely, and while she is essentially a musicians' musician, her art is thoroughly enjoyed by children—physically and musically. The program follows:

Sonata, Op. 57.....	Beethoven
Allegro assai	
Andante con moto—Allegro ma non troppo	
Spanish: Caprice Creole.....	Albeniz
Tango.....	Albeniz
Castilian Dance.....	Albeniz
Readings by J. Howe Clifford	
Andante Spianato and Grand Polonaise.....	Chopin
Two Mazurkas.....	Chopin
Hungarian Gypsy Chant.....	
Hungarian Csardas.....	
Nocturne, D Flat Major.....	Chopin
Hungarian Rhapsodie, No. 12.....	Liszt

Minnesota—The annual meeting of the Minnesota State Teachers' Association will be held at Albert Lea on June 22, 23 and 24.

TWO TALENTED YOUNG ARTISTS

The accompanying pictures show Miss Pearl McAdams and Miss Irene Graf in va-



MISS GRAF AND MISS McADAMS
In "Der Freischuetz"

rious operatic costumes, as also Miss McAdams in an interpretative dance.

These two young ladies are pupils of Mr. Kurt Donath and were heard to excellent advantage in a recent performance of opera excerpts given by him at the Little Theater, a detailed account of the function having appeared in the last issue of Music News.

Miss McAdams has a rich mezzo-contralto voice, beautifully trained and with much warmth of feeling. She has been a pupil of Mr. Donath for three years and does great credit to his instruction.

She has already sung very successfully in "Beggar Student," "Madame Butterfly," "Carmen," "Martha" and "Der Freischuetz," and in June will again appear with Mr. Donath at the Little Theater, singing "Gany-



MISS IRENE GRAF
As "Leonora"

mede" in "Galatea," "Martha" in "Faust" and "Bronistava" in "Beggar Student."

Miss McAdams also specializes in interpretative dancing, having given a program of Oriental, Egyptian and Grecian dances at the Little Theater on February 27 most successfully and being booked to appear there again early in April.

Miss Graf has a lovely lyric soprano voice with all the range and flexibility necessary to the coloratura also, and she has sung very successfully in "Hansel and Gretel."



MISS PEARL McADAMS
As "Salome"

"Der Freischuetz," "Carmen," "Il Trovatore," "Madame Butterfly" and "Martha," having been a student with Mr. Donath for four years.

She made a most attractive "Agnes" in the recent "Freischuetz" performance at the Little Theater and successfully played "Leonora" opposite Mr. Donath's "Manrico" in "Trovatore." In June she will be the "Lovely Galatea" in "Galatea," and will have the important part of "Marguerite" in "Faust."

OAK PARK, ILL.

From Oak Leaves we quote the following:

A most successful and brilliant musical program was given by Mrs. Caroline E. Buckley and Miss Georgiella E. Lay before the music department of the Nineteenth Century Club on Wednesday morning.

During the year the department has considered the various developments and forms of the symphony, and the present program on the "Finale and Conclusion" of the symphony finished the series on this subject.

Mrs. Buckley and Miss Lay, at the piano, showed marked appreciation and understanding, both in technique and interpretation of the several masters whose works were presented by them in duet form.

So successful did this program prove to be that the club unanimously requested its repetition at the end of the season.

Smith—William Griswold Smith sang a number of Irish songs at the St. Patrick's day meeting of the Chicago Woman's Club on Wednesday, March 17.

ST. MARK'S, EVANSTON

Some excellent music was heard at St. Mark's Episcopal Church, Evanston, last Sunday afternoon, at the vesper service.

Mr. Robert Holmes, choirmaster, and Mr. Stanley Martin, organist, form a combination not often surpassed in connection with choir work, and the singing of the choir on this occasion showed the result of the competent direction and able support it receives at the hands of these men. The processions were spirited, the chants and responses were beautifully modulated, and the "Magnificat" and "Nunc Dimittis in D," by Gadsby, were marked by fine contrasts.

"Jesu, Word of God Incarnate," with music by Mozart, sung as offertory anthem, was a fine piece of work. In fact, all the work of this choir on Sunday afternoon was exceptional in tone quality, shading, and blending of parts.

At the close of the service Mr. Martin gave a brief organ recital, which proved him to be a thoroughly artistic and competent musician. His program included:

Evensong	Johnson
Largo (New World Symphony)	Dvorak
Priere (Suite Gothique)	Boellman

On next Sunday afternoon at 4:30 "The Crucifixion" will be sung, with John Rankl, soloist. C. J. B.

MME. AGNES LEIST-BEEBE GIVEN AN OVATION

The clear soprano voice of Mme. Beebe was never heard to better advantage than in the Zukovsky Orchestra concert last Sunday afternoon, when she sang a group of songs comprising French, German and English, each of which was given with vocal beauty and artistic interpretation. In the aria "Ah, fors e lui," from "La Traviata," Mme. Beebe proved her thorough understanding of dramatic and legato singing, as well as complete mastery of vocal technique. The perfect enunciation and splendid stage presence of this singer also helps toward winning thorough appreciation from her audience.

After several encores Mme. Beebe sang "Lo, Hear the Gentle Lark," by Bischof, accompanied by Mr. Julius Furman, with flute obligato. The rendition of this number was so beautiful and the tones of the voice so nearly the same as the flute that it was followed by persistent and prolonged applause. The piano accompaniments by Mr. Karl Albrecht were given with true musical dignity. I. PEGAN.

Winter—Fannie E. Warren presents Louise Hattstaedt-Winter in a program of Italian songs before the Rogers Park Woman's Club Monday afternoon, March 22, with Doris Carter at the piano.

Torgerson — Helena Stone-Torgerson, harpist, and Jennie Bomar-Ricketts, reader, will furnish the program at Bryn Mawr Women's Club Monday, March 22.

A CHURCH CONCERT

Last Sunday evening at the Morgan Park Methodist Episcopal Church was given a most interesting sacred musicale, under the direction of Mrs. Stanley Wood. The musicale was the culmination of a series of eight lessons in choral singing which Mrs. Wood had given to two classes of pupils from the Sunday school, one class of young boys and girls and another class of young women and men. A unique feature of the occasion was the reading by the pastor, Rev. Evans, of the exposition of the Twenty-third Psalm, given by "The Assyrian guest," illustrated at various points by the chanting of the boys and girls class of excerpts from the psalm.

All the singing of the choirs was marked by an accuracy of attack, a beauty of tone and a sustained volume exceedingly remarkable when the fact is understood that the preparatory training had been received by only eight class lessons given by Mrs. Wood. The object of these lessons was the creation of musical interest in the Sunday school and the establishing of a virile and efficient Sunday school choir. Undoubtedly Mrs. Wood has accomplished wonderful results in such a limited period of time.

Both the organ and a grand piano were used in the accompaniments, Miss Helen Marvin, a pupil of Mrs. Wood's studio, playing the piano. The solos sung by Miss Gertrude D. Evans and by Mr. N. S. Beardsley were the work of accomplished musicians, who lent their assistance to the entertainment of the evening. There was a large and interested audience present.

T. X.

HONORS FOR S. E. GRUENSTEIN

A concert was given at the First Presbyterian Church of Lake Forest on last Saturday night to mark the completion of the reconstruction of the three manual organ, an audience of 800 people being present.

Mr. Gruenstein, who has been organist of this church for twenty-four years, played a splendid program of organ numbers and at the completion of the program was presented with a silk robe of the A. G. O.

The degree of Master of Music was also conferred upon him.

The other artists on the program were Else Harthan Arendt, soprano; Edith Maldwyn Jones, contralto; Arthur Kraft, tenor, and Alex P. Gray, bass, all of whom were received with enthusiastic approval by the audience.

Bartholomew—Mr. H. B. Bartholomew was accompanist for Marion Green in his Batavia, Ill., recital. Miss Louise G. Wagner, contralto, a pupil of Mr. Bartholomew, appeared as soloist at the First Congregational Church at Aurora on last Sunday evening.

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People & Events

WILLIAM LESTER

William Lester, whose likeness is on the current cover page of Music News, is one of the younger musicians of America who is creating much interest by his constantly increasing catalog of achievements. He has had a quiet, healthy growth, unmarked by sensationalism of any kind—a constant crescendo of self-betterment, which is the truest promise for still greater things in the future. About five years ago Mr. Lester began to attract attention by the distinctive quality of his accompaniments, and from that time until the present he has ripened and deepened in his art until today he is classed as one of the few elect in that field. During the past two seasons he has appeared with such artists as Florence Hinkle, Eleanore di Cisneros, Helen Stanley, Jane Osborn-Hannah, Enrica Clay-Dillon, Jessie Lynde Hopkins, Augusta Alberti-Meeker, Rose Lutiger Gannon, Lambert Murphy, Gustaf Holmquist, Herbert Witherspoon, Reinald Werrenath, Arthur Middleton, Edmund Clement, Arthur Burton, Warren Proctor, Helen Ware, Isabel Richardson, Grant Kimbell, Marion Green and Julia Koskelo. His wide knowledge of song literature and sound musicianship have drawn to him a large class of enthusiastic pupils and he has been very successful as a coach for singers. For the past four years Mr. Lester has been organist and director of music at the Memorial Church of Christ. His training for organ was with Wilhelm Middelschulte; in theory and composition with Adolf Brune.

Until about a year and a half ago, little was known of Mr. Lester as a composer outside of his circle of personal friends. But enough material had been shown at various times to create a deep interest in this strong and individual talent so quietly working towards its destiny. A little over a year ago the White-Smith Music Publishing Company of Boston published four songs by the young Chicago composer, which set of songs gave evidence that the work done in privacy was now come to its reward for, according to such reviewers as A. Walter Kramer, in "Musical America"; Gustav Saenger, in the "Musical Observer," and reviews in the Music News, Musical Courier, Musical Leader, Chicago Inter-Ocean and other authorities, the composer possessed of splendid technical equipment and inspiration, gave evidence of a most distinctive individuality and emotional feeling. The success of these first four songs was so prompt and deep that a second set of three more songs was published by the same company within six weeks. Singers like Helen Stanley, Florence Hinkle, Beatrice MacCue and Jane Osborn-Hannah programmed the songs at once, with great success. Since that time other publishers—G. Schirmer, Clayton F. Summy Company and Carl Fischer—have brought out many other compositions, songs, anthems, choruses, and (just fresh from press) a new Easter cantata, "The Triumph of the Greater Love," which is to be given at Saint James' Episcopal Church Sunday afternoon, April 18, by the choir of that church,

assisted by Margaret Lester, soprano; Augusta Alberti-Meeker, alto; Warren Proctor, tenor; Cardon V. Burnham, baritone, Palmer Christian, organist, and members of the Chicago Symphony Orchestra, under the direction of John W. Norton. Mr. Lester's choruses and anthems have been widely used—notably two choruses for mixed voices, "Under the Rose" and "Home," written for and first performed by the Chicago Madrigal Club last spring, and three choruses, Op. 40, given with great success at the last concert of the Chicago Mendelssohn Club.

The young composer has had valuable assistance from his wife, Margaret Lester, soprano, soloist at McCabe Memorial Methodist Church, a pupil of Sandor Radanovits, and one of the most artistic of the younger singers today. Mr. and Mrs. Lester have created quite a field for themselves with a joint program devoted to piano pieces and songs by this composer. Mr. Lester is unusually fertile for so young a composer. At the present time he has in manuscript five cantatas, two ballads for chorus and orchestra, a suite for string quartet, violin sonata, rhapsodie for violin and piano, two suites for violin and piano, two suites for cello and piano, suite for organ, two piano suites, about 180 songs, many separate pieces for piano and organ, about sixty choruses and anthems, an operetta and seven duets. During the past year and a half the following numbers have been published:

WHITE-SMITH MUSIC PUBLISHING COMPANY, BOSTON

"To Phyllis," song for high or low voice.
"As a Perfume Doth Remain," song for high or low voice.
"Echo," song for high or low voice.
"Compensation," song for high or low voice.
"Apple Blossoms," song for high or low voice.
"Remembrance," song for high or low voice.
"My Rose," song for high or low voice.
"Christmas Lullaby," song for high or low voice.
"To Music," song for high voice.
"Song of Proserpine," song for high voice.
"Just as I Am," sacred song for high voice.
"Rockabye Town," song for low voice.
"Hushabye, My Baby," song for low voice.
"In the Quiet Hours with Jesus," duet for soprano and alto.
"Sleep, Holy Babe," trio for women's voices.
"The Light of God," anthem for chorus of mixed voices.
"Give Thanks unto God," anthem for chorus of mixed voices.
"The Glory of the King," anthem for chorus of mixed voices.
"Abide with Me," anthem for chorus of mixed voices.
"Under the Rose," chorus for mixed voices.
"Home," chorus for mixed voices.
"Spring Fever," chorus for men's voices.

G. SCHIRMER, NEW YORK

"A Dirge," song for low voice.
"The Lord Is in His Holy Temple," anthem for mixed chorus.
"The Tryst," part song for women's voices.
"Phyllis and Damon," part song for women's voices.
"O Mistress Mine," part song for men's voices.
"If She Be Made of White or Red," part song for men's voices.

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"Come unto These Yellow Sands," part song for men's voices.

"The Path of Righteousness," trio for soprano, alto and tenor.

CARL FISCHER, NEW YORK

"The Triumph of the Greater Love," cantata for soli, chorus, organ and orchestra.

CLAYTON F. SUMMY COMPANY, CHICAGO

"My Prayer," sacred song for medium voice.

"Evening Hymn," sacred song for medium voice.

"My Own," chorus for men's voices.

"Song of the Sea," chorus for men's voices.

"The Northland," chorus for men's voices.

"Ghosts," chorus for men's voices.

"A Song of Joy," chorus for men's voices.

SUCCESS OF YEATMAN GRIFFITH'S STUDENTS

At a reception given at the home of Mrs. Thomas Chadbourne of New York, for her mother, Mrs. W. S. Crossby, of Chicago, Miss Juanita Prewett, soprano, of California, and Mr. Hardy Williamson, English tenor, (both studying in New York with Yeatman Griffith) won splendid success.

Miss Prewett sang the "Bird Song" from "Pagliacci," a duet from "Madame Butterfly" with Mr. Williamson, and a beautiful song by Mrs. Chadbourne, "Spring's Morning," which she was obliged to repeat. Mr. Williamson's selections were from "La Boheme" and two songs by Max Herzberg, "My Love" and "My Lovely Nancy," which called forth enthusiastic appreciation and were sung several times.

Both artists were in excellent voice. Mrs. Crossby was prevailed upon to give piano selections from Wagner, for which she is famous, and Mrs. Yeatman Griffith lent to the charm of the afternoon by her beautiful accompanying.

Among the guests present were: General Pagani, Effie Shannon, Kate Douglass Wiggins, Mr. and Mrs. Yeatman Griffith, Mr. Pasternack, Mrs. John Flagler, Mrs. Force, Mrs. George Hamlin, Mrs. Edmund Burton, Dr. Percy S. Grant, Mrs. Alexander Durer Irving, Mrs. Josephine Hunt and Mrs. Marsden Perry of Newport.

Joyce—At the Clara L. Joyce Studios, 2104 Washington boulevard, on Sunday afternoon, March 7, a fine program of piano music was given by Esther Burnham, Katherine Egarter, Marion Goebel, Celia Blair, Anita Von Stefanelli, Harry Maybrook, Mary Hartnett, John Hartnett, Catherine McDonnell, Gregory Fahey, Margaret McDonald, Rose Mary Flood, Lauretta Wendorff, Pauline Poirier, Edith Fernandez, Helen McDonnell, Eunice Weisenberg, Alice Clifton, Florence Williams, John Whittingham and Elizabeth Hornbeck.

Chamber Music—The third evening of chamber music in the Fine Arts Assembly Room will be a sonata recital by Harry Weisbach, violin, of the Chicago Symphony Orchestra, and M. Jennette Loudon, piano, on Thursday, March 25. The "Sonata," Op. 28, by Julius Weisman, will be played for the first time in Chicago. The program will include the Mozart "Sonata C Major," No. 8, and the Beethoven "Sonata in G Major."

Loomis—Clarence Loomis of the American Conservatory faculty has been engaged to teach piano two days each week at Valparaiso University, Valparaiso, Ind.

MILWAUKEE, WIS.

From the dramatic department of the Wisconsin College of Music a series of dramatic readings is announced by Mrs. Russell Johnson, at the first of which the following program was given, with the assistance of Mrs. Hans Bruening, soprano, and Mr. Bruening at the piano.

At an open meeting of the Tuesday History Club, March 30, the North American Indian will be the subject and Mrs. Bruening will sing the Indian cycle of song by Cadman and five Indian sketches will be played by Raymond Meyer. Miss Isabel Schoenecker will be the accompanist. Pupils' recitals are of weekly occurrence and those of Arnold Krueger and Margaret Kissinger as well as Mrs. Johnson will be heard in the immediate future.

I. B. W.

LILY WADHAMS-MOLINE

The following program was given and enthusiastically received last Monday evening at the Lily Wadhams-Moline School of Music, 2434 Burling street:

Al Meda Wadhams, pianist

Lily W. Moline, soprano

Ariette—Je Veux Vivre.....Gounod
A Spirit Flower.....Tipton

Nocturne in F Sharp.....Chopin

Etude in E Flat.....Chopin

Depuis le Jour—"Louise".....Chapientier

Karlekens Vag, "Love's Way".....Chapientier

Lily Wadhams Moline, Pub. April 1, 1915

In Slumberland.....Brahms

Rhapsodie, Op. 79, No. 2.....Lily W. Moline

Etude de Concert.....MacDowell

Polonaise.....MacDowell

Society of American Musicians—On Sunday afternoon, May 2, the Society of American Musicians will inaugurate a series of five concerts of chamber music to be given in Fullerton Hall, Art Institute, on the Sunday afternoons in May. These concerts will be under the artistic direction of Mr. Hugo Kortschak and Mr. Ludwig Becker, who will appear on each program, assisted by young American players and singers. The programs will be made up of the compositions of the old masters and such works of American composers as are available. Two concerts will be given each Sunday afternoon at 3 p. m. and 4:15 p. m. A nominal fee of ten cents will be charged. Season tickets may be procured at the Art Institute and from Mr. William Beard, secretary, 712 Fine Arts Building. Price fifty cents.

Ring—Robert J. Ring, pianist, and James B. Stevens, vocalist, gave a program at Winona College (Winona Lake, Ind.) last Wednesday, Mr. Ring playing "Hungarian Rhapsodie," No. 15 (Liszt), "Polonaise" and "Etude" (Chopin), "In My Neighbor's Garden (Nevin), "Octave Study" (Czerny) and "Staccato Caprice" (Vogrich). Mr. Stevens presented songs by Schumann, Handel, Mozart, Haile. Readings were given by Miss Emma Saphene Wyman.

McGranahan—Mr. Thomas McGranahan, tenor, sang at the dedication of the organ at the Cathedral, Clinton, Ia., on March 7, last Friday at the West End Woman's Club, and on March 16 for the Knights of Columbus in Austin.

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FORT HAYS NORMAL CHORUS AND SOLOISTS IN "CREATION"

March Festival at Fort Hays, Kansas, Normal School

A new and swiftly growing music center has arisen on the horizon of wealthy Kansas in the past year at Hays City, where the Fort Hays Normal School is located, and fast becoming one of those flourishing educational institutions for which Kansas is noted. One year ago the music department of this school amounted to practically nothing and the ever progressive president, Mr. W. A. Lewis, set out to find a man wholly qualified to become the head of this department and build it up to or above the standard already maintained by many of the other Kansas schools. The location of Hays City, in the central western portion of the state marks it as an ideal place for the development of a great school in that there are no colleges of any description to be found within a radius of a hundred miles and the people are clamoring and boosting for just such a school as is now becoming a reality. The man needed to make the music

department a success had to be one who knows the needs of Kansas along musical lines, a versatile musician, a hard worker and one not afraid to go ahead and tackle big undertakings. Henry Edward Malloy was the person chosen to fill the position and it is safe to say at this early date that the proper man is at the helm. Mr. Malloy was for many years a successful voice teacher, concert artist, orchestra and chorus conductor at Bethany College, Lindsborg, Kansas, achieving enviable success there as bass soloist in the many "Messiah" productions, and in 1914 he conducted those performances with excellent results.

He is known to be one of the most brainy men in the musical profession of Kansas, and since coming to Hays City last June, a great change has come, not only in the school but the city and surrounding country as well as to the attitude of the people on the development of music study. Inter-



PRESIDENT W. A. LEWIS

est in and a desire to hear and learn to appreciate the larger and more serious forms of music has been aroused which is bound to grow as the years roll by.

Mr. Malloy has accomplished in one year,



HENRY EDWARD MALLOY

with the aid and support of the entire Normal faculty and students as well as the people of Hays, in organizing an oratorio chorus of one hundred and fifty voices, an operatic society and a symphony orchestra capable of presenting a four days' music festival in a manner which merits great praise. This festival took place on March 10, 11, 12 and 13, in the Normal Auditorium, with Haydn's "Creation" and Planquette's "The

Chimes of Normandy" as the chief attractions.

The soloists brought to the Normal for this festival were Anna Agnes Bailey, soprano, of Chicago; Garnett Hedge, tenor, of Brookings, S. Dak., and Herbert M. Bailey, baritone, of Chicago. The orchestra was augmented by the addition of several players from Lindsborg. The first two days which included one performance each of "Creation" and "The Chimes" was open to the public at large, and a special train was run to bring in a crowd from the west. The last two days, which included three performances, was given to the members of the Golden Belt Educational Association who were in session at the Normal, eight hundred strong, and the Golden Belt Editorial Conference, which was in session at the same time.

A Performance of "The Chimes"

On Wednesday evening the auditorium held a capacity crowd when the first per-



KATHLEEN IRELAND

formance of "The Chimes of Normandy" was given with the following cast, which, with the exception of Miss Allen and Mr. Hedge, was made up with singers who never had taken part in a public opera performance before:

Serpolette, the Good for Nothing.....	Kathleen Ireland
Germaine, the Lost Marchioness.....	Anne Allen
Gertrude	Miss A. La
Jeanne	Miss Margery Crichton
Manette	Miss Judith Nord
Suzanne	Miss Pansy Roberts
Henri, Marquis of Corneville.....	Mr. George King
Jean Grenicheux, a Fisherman.....	Mr. Garnett Hedge
Gaspard, a Miser.....	Mr. Lyman D. Wooster
The Baili.....	Mr. Ralph Ward
The Registrar.....	Mr. Lew Wallace
The Assessor.....	Mr. Thomas Mock
The Notary.....	Mr. Ira H. Van Cleave

Miss Ireland, who is a pupil of Mr. Malloy, achieved great success in the part of "Serpolette." Her voice is one of those beautiful high sopranos such as one hears

only occasionally. It is well developed throughout its entire scale, capable of much volume in the heavier passages and especially delightful in the softer work. She sings with intelligence at all times, thereby



ANNE E. ALLEN

making every phrase and mood expressive, and as an actress she is highly gifted. Her part was one of the most realistic seen during the performance. The solo portions allotted this character were sung with telling effect by Miss Ireland, and she entered into the ensemble numbers with understanding and individuality. Her costumes were especially appropriate, as were those of Miss Allen, who came into great favor and easily carried off a goodly portion of the honors of the evening by her excellent singing and sincere acting of the part of "Ger-

(Continued on page 30)



CLARA LOUISE MALLOY



WALTER E. OBERT

Boston, Mass.

Editor
LESTER S. BUTLER

THE JEWETT PLAYERS IN "A MID-SUMMER-NIGHT'S DREAM"

Last week the Henry Jewett Players gave Shakespeare's "A Midsummer-Night's Dream," to a large house at the Boston Opera House, and sustained their reputation as actors that could present the great play-writer's charming work to the delight of the audience and the satisfaction of the management.

In the setting for the different scenes at least ten opera scenery and settings were used, among which were the "wood wings, forests and interiors from "Monna Vanna," "Pagliacci," "Mefistopheles," "Forest Bleu," "Martha," "Trovatore," and others, and properties taken from an equally wide range, and this wealth of resource gave the most wonderful wood and fairy dells that Puck, Oberon and Titania, with their retinue, ever danced and played their pranks in.

And could Shakespeare, who wrote his plays with no idea of having them given with scenery, have been present at one of these productions and heard the beautiful Mendelssohn music and seen the creatures of his fancy, among the grottoes and beneath the great trees, costumed in light draperies and airy, colored fabric, while they recited his classic tongue, a pardonable pride, as well as surprise, might have possessed him that a play written for another time and generation, could be so intensely interesting and so adaptable to the requirements and so well suited to the unvitiated taste of a modern public.

The "Midsummer-Night's Dream" was written between 1593 and 1595, but it really is a "May-night's dream," for the morning following the night occupying most of the play is "the morn of May."

"St. John's night," or "Midsummer eve" has always been associated with fantastic revels, and with rairies and gnomes. It is no doubt this element that gave the play its name.

"Twelfth Night" began the week of March 8 and following his two consecutive successes, "Falstaff" and "Bottom," Henry Crocker will play Sir Toby Belch. To the ever popular Leonard Mudie the part of Ague-cheek has been entrusted, and Malvolio goes to the versatile and gifted Max Montesole. The "Olivia" will afford Miss Irby Marshall an opportunity to present a vivid contrast to the role of Katharine in "The Taming of the Shrew," in which part she made her debut at the Boston Opera House. Miss Compton needs no introduction, having long since won her way into the hearts of the patrons of this capital stock company. In "Twelfth Night" she is to play Viola. George Relph will interpret the role of Orsino.

§ § §

Eurhythmics at the New England Conservatory

Facts concerning the establishing of a department of eurhythmics after the system of Jaques Dalcroze at the New England Conservatory of Music are set forth in a long article of the New England Conserva-

tory Magazine-Review for March which has just appeared. A description is given of the work of the present class in rhythmic gymnastics under Mlle. Renee Longy, and Miss Bertha Draper King, one of the Conservatory alumnae, writes interestingly of Dalcroze's personal side as observed in the summer of 1913 at his celebrated college of eurhythmics near Dresden.

This number of the Magazine-Review quotes a statement from Louis C. Elson regarding recent successes of graduates of this institution. "The New England Conservatory," writes the well known critic, "has been bearing good fruit in the way of pianists lately. We have had Mr. Lee Pattison (a Paernann pupil), in a remarkably strong program; Miss Laeta Hartley (Stasny), with the Boston Symphony Orchestra, in Cambridge; Mr. Julius Chaloff (De Voto) has been making a great success in Berlin, Frankfurt, Hamburg and many other German cities, but he has now come back to Boston, and Mr. Guy Maier (Proctor), who has been studying recently in Berlin, now places the results of his work at the disposal of the Boston public. The European war has driven the three male artists above named back to Boston."

So successful was a Wagner concert given by the New England Conservatory Orchestra with chorus in Jordan Hall last evening (Friday, March 5) that the program will be repeated in the same place next Tuesday afternoon. The demand for tickets was almost unprecedented.

One of the especially effective numbers was that of the entrance of the gods into Walhalla, from "Das Rheingold," in which the part of Wotan was sung by Charles Bennett and those of Frah and Loge by Clarence B. Shirley, both of the faculty; of Weglinde by Edith M. Woodman (Grand Pre, N. S.); Wellgunde, Dorothy Cook (Brookline); Flesohilde, Mrs. Marie B. Moore (Cambridge). The song "Traueme" was rendered by Agnes D. Reid (Baltimore). Other numbers were from "Lohengrin," "Tristan and Isolde," "Parsifal," "Die Walkure" and "Die Meistersinger."

Charles Wakefield Cadman's music had a pretty exemplification at the New England Conservatory in a performance yesterday afternoon (Friday, March 5) of "Sayonara," a little Japanese romance, the words by Nelle Richmond Eberhart, given as part of the program of a recital by the pantomime and rehearsal class. The only speaking part which this piece-calls for was taken by Julia Lennen, a student from Little Rock, Ark. The program also contained an interesting revival of the old eighteenth century French comedy, "Adrienne Briqueville," by Meilhac and Halevy. The four characters were impersonated by Margaret Gulezian, Lee Estabrook, Ray Holmes and Grace French. An original two scene pantomime, "The Under One," was by Edith Hawes of Kansas City.

§ § §

From the Faelten Bulletin

During February forty-four pupils of the Faelten Pianoforte School appeared in play-

ing tests, and test recitals, with educative and interesting programs were given Thursday afternoon and evening, February 4 and 11, Saturday afternoon, February 13, and Thursday night, February 18.

Other activities of the month were:

INTERPRETATION LESSONS By the Director, Mr. Carl Faelten

FEBRUARY 3

Haydn—Sonata, D major.
Weber—Rondo brillante, Op. 62.
Raff—Messengers of Spring, Op. 55, Nos. 4, 5, 6 and 12; Rigaudon, Op. 204, No. 5.

FEBRUARY 10

Gaupp—Sonata, D major, Fischer Ed., 1915.
Hummel—Rondo brillante, Op. 109.
Chopin—Polonaise, D minor; Nocturne, Op. 9, No. 3; Ballade, F major.

FEBRUARY 17

Bach—Prelude and Fugue, Peters' Ed., 207.
Beethoven—Sonata, Op. 10, No. 3.
Field—Nocturne, A major.
Chopin—Valse, E minor.
Liszt—Spinning Song from Wagner's "Flying Dutchman."

FEBRUARY 24

By Mr. George Pratt Maxim, pianist; and
Mrs. George Pratt Maxim, reader
Tennyson's "Enoch Arden," with music by Richard Strauss, Opus 38.

§ § §

The 108th Anniversary of Pierian Sodality
Saturday night, March 6, the Pierian Sodality, made up of Harvard undergraduate musicians, held its annual dinner at the Thorndike Hotel.

The occasion celebrated the 108th anniversary of the organization, which took place in 1807, making it the oldest college musical organization in the United States.

Howard Shaw, a former president of the sodality, acted as toastmaster, and among the speakers was Dr. Archibald T. Davison, the university choirmaster. Professor Frank W. Taussig, noted Harvard economist, told of the Pierian Sodality in his undergraduate days at Harvard, when he was its president.

The officers elected by the Pierian musicians for the coming year are: President, E. B. Packard of Watertown; vice president, A. Belden of Albion, N. Y.; manager, Wilfred J. Brown of Plymouth; treasurer, P. D. Woodbridge of West Newton.

—§§§—

Eidam—Mr. Clarence Eidam will present his pupil, Elizabeth Layman, in piano recital at the Auditorium Recital Hall on Tuesday evening, March 23. She will play "Chromatic Fantasy and Fugue" (Bach), "Sonata" Op. 31 (Beethoven), "Rhapsodie" (Brahms), "Song Without Words" (Mendelssohn), "Mazurka," "Berceuse" and "Scherzo" (Chopin), "Prelude" (Gliere) and "Etude" and "Rhapsodie" (Liszt).

—§§§—

Clarke—Edward Clarke and Rachel Steinman Clarke, violinist, have been engaged to appear at the annual convention of the Indiana Music Teachers' Association, to be held at Greencastle, Ind., April 29. There will be two artists' programs. Mr. and Mrs. Clarke, together with James Whittaker, pianist of Chicago, will give the program the first evening.

MILWAUKEE, WISCONSIN

The popular orchestra concerts of the Municipal Orchestra are drawing to a close, much to the regret of many people. At the last concert it was necessary to use almost the entire auditorium, making the demands on soloists much more strenuous than earlier in the season. This appreciation of the public reassures the management to plan for another season. Very marked improvement in the ensemble is constantly noted, and the programs have been chosen with care and discrimination. The soloists of the last three concerts have been Mr. Edward Kappelman, Mrs. Louis Auer and Miss Charlotte Peege.

Mr. Kappelman was heard in a composition of Hugo Kaun, the first rendition in this city. He is of the Moerschel School, which is itself an assurance of good work, and he is himself a teacher in the Wisconsin Conservatory. Mr. Kappelman's playing at this time was clear cut and forceful.

Mrs. Louis Auer's lovely soprano has never been heard to better advantage than in her selection of "Inflammatus" of Rossini. So interested was the audience that she was obliged to respond with two encores.

Miss Charlotte Peege, soloist at the last concert, is being constantly recognized as equal to most of the professional contraltos visiting the city. She was heard in "Penelope's Trauer," Max Bruch, which is one of the most exacting arias written, and was superbly rendered by Miss Peege.

The Arion Chorus have added two concerts to their regular series, a recital by Evan Williams and another by Florence Hinkle. We are quite indebted to the Arion club for this further activity as our concert season was so suddenly curtailed early in the year. The program for the Williams concert is announced and contains many of the favorites so closely connected with his work. The Arion Club assist in several novelties from the pen of Coleridge-Taylor, Ed. German, and their able leader, Mr. Protheroe.

Miss Dorothy Meadows of Chicago will be heard at the Little Theater this evening. One of their own players, Mr. Robt. Hess, gave "Enoch Arden" with the musical setting, accompanied by Miss Friend, at a recent date. The constant activity of this band of young workers, both dramatic and musical, makes it quite impossible to review. But they are guided so ably by their leader, Mrs. Edith Adams Stewart, that more than a passing word of praise is extended her for her untiring efforts.

IVA BIGELOW WEAVER.

Search—Frederick Preston Search played two splendid 'cello recital programs at the Montana State College of Agriculture and Mechanic Arts last week, scoring especial success with "Avowal" and "Roseland Gavotte," by Maurice Goldblatt.

Cosmopolitan School—On Saturday afternoon, March 20, the Cosmopolitan School of Music will give a pupils' recital at 3, in the Auditorium Recital Hall.

Bohnet—Mr. Cleveland Bohnet, pianist, appeared before the Iowa State College alumni at their banquet at the Auditorium Hotel on last Saturday evening.

AUSTIN WOMAN'S CLUB

Some recent comment upon the program given by the Hinshaw Faculty at the Austin Masonic Temple, March 1:

T. Francis Hughes chose for his solo number Tosti's "Toreador Song, Halo." This he gave with a dash and finish which was wholly pleasing, his clear, ringing tenor voice showing to excellent advantage. As an encore he gave a humorous song very effectively.

Miss Ethel Woodstock, whom Austin is proud to call her own, delighted the audience with two readings, "Intermezzo" and a selection from "The Littlest Rebel."

Miss E. Louise Krause sang as her number "A Spirit Flower," by Campbell-Tipton, and showed herself the possessor of a beautiful voice. Her tones are free and full, and the quality is one of great sweetness. Her encore, "Elije," by Mascagni, again displayed an attractive style in her delivery, and her enunciation is most commendable. She is a pupil of Mr. Hinshaw, and is no stranger to an Austin audience.

Marvin V. Hinshaw's offering was a double number, "I Wept, Beloved," by Hue, and, by request, Bergen's "Charge of the Light Brigade." The first he sang with exquisite feeling and finish. The second he gave with wonderful dramatic power, and he sang it in such a virile, artistic manner that it carried straight to the heart. His interpretation was all that the most critical could wish. The demand for an encore was very insistent, and the response, "The Pretty Creature," proved to be another musical delight.

As a fitting finale to the splendid program, Miss Krause, Mr. Hughes and Mr. Hinshaw were heard in a trio from "Faust." The voice blending was a pleasure to listen to and the entire number was given with telling effect.

To Mrs. Hinshaw fell the part of accompanist, and her fine work added much to the finish of the program. Sympathy, expression and musical feeling were shown in each accompaniment, and each was a pleasure to hear.—Austinite. (Advertisement.)

De Bernyz—The Bertrand de Bernyz Opera-Concert-Oratorio Society of New York City, organized to aid needy American talent and to give public performances of opera, and classical music, gave a concert on March 3, in Studio Hall, 58 West Seventy-second street, New York City. There was a soloist ensemble of over forty voices which sang many operatic and classical selections in a most creditable manner. The principal soloists were Misses Katherine Lieber, Anna Nebel and Matilda Oberd, sopranos; Miss Mary Esther Corcoran, contralto; Mr. Roland D'Ouvall-Campus, dramatic tenor; Mr. Wendell Hart, lyric tenor; Mr. Oscar Sayers, baritone; Mr. Reynolds Whitney, basso; these young soloists sang several selections from the operas, "Aida," "Lohengrin" and "Il Trovatore" in a most artistic manner. Mr. Andre Polah conducted and Miss Ottilie Kreuger was a very capable accompanist. A large and enthusiastic audience enjoyed the efforts of the young artists.

Oak Park—A splendid program was successfully given by Mr. Walter Dellers' Oak Park Orchestra at the First Congregational Church in Oak Park on last Monday evening, the Senior and Junior Choruses of the church assisting also.

Herdien—Mabel Sharp Herdien has been engaged to sing the part of "Alaine" in "The Children's Crusade" at Oberlin, Ohio, this making the tenth time the popular soprano has sung the very grateful part.

Chicago Piano College—A program of piano pieces was given by Misses Leitch, Fisk, Davidson, Clough, Browne and Greider, pupils of the Chicago Piano College at Kimball Hall last Saturday afternoon.

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"ISRAEL IN EGYPT" IN MOLINE

Handel's "Israel in Egypt," given with tableaux for the first time in America, was performed by the Moline Choral union before a large audience at The Moline last evening. Much interest was naturally placed in the novelty of the illustrations. The idea is one which Dr. Allum has long wished to present and that it proved successful and elucidating might have been judged from the enthusiastic response of the audience. Moreover, the tableaux served to relieve the tension of the number of massive choruses of which the work is composed and saved it from the effect felt by the public on its first presentation at the King's theater in London in 1739, that the work was composed too much of choruses.

Although considered, with the "Messiah," to be Handel at his greatest and written by the composer in the astonishing short period of twenty-eight days, this oratorio was given only nine times during his lifetime, partly perhaps because of the exacting demands on a chorus. On the whole the numbers are much more difficult to render than from the "Messiah," and since the place of honor is given to the chorus, the work is one which is a great test of any choral body.

The artistic value of a choral organization is in its ability to successfully tackle the most exacting demands and therefore great honor is due the Moline organization, under the guidance of Dr. Charles Allum, for its successful rendition of the immensely difficult work. The volume of tone, attack, enunciation and climaxes was solid throughout and although the contraltos had been unfortunate in losing two or three of their strongest voices for the evening, they all worked with a will and produced their best. The famous hailstone chorus was exceptionally well given and the contrasted possibilities in the spirited rendering of this number and the quieter pastoral one, "But for His People," were examples enough of what the Moline Choral union is now capable of in good choral singing. In every way there is reason to feel that a worth-while accomplishment was achieved last evening and since the public turned out well to hear it, there is now hope that the Choral union may continue and not disband, as had been feared if the concert just given was unsuccessful.

The solo parts of "Israel in Egypt" are insignificant, compared with the importance of the choral writing, but the beauty of these was amply sustained and brought into prominence by Lucille Stevenson, Rose Lutiger Gannon and J. B. Miller, a trio of artists famous for the earnestness of their work in oratorio. Each principal solo—there are only three prin-

cipal arias for each voice—had to be repeated. The duet solo also for soprano and mezzo soprano was sung by Miss Stevenson and Mrs. Gannon, whose voices blended admirably both in quality and production. Miss Stevenson, whose work is so well known here, was warmly welcomed and enthusiastically applauded by both chorus and audience.

Miss Gannon has sung here once before—in the "Messiah"—and was also welcomed enthusiastically, besides being heard by many for the first time. Mr. Miller gained great favor and exhibited a voice and art of much beauty and flexibility.—Mary Lindsay Oliver in the Moline Dispatch.

— # # # —
Hall—Mrs. Bertha Lotta Sorensen, who will appear as one of the artists at the Actors' Fund Benefit at the Auditorium Theater Friday afternoon, started her musical education in Chicago, spent several years in Milan, Italy, studying under Maestro Nicolo Lentini of the famous Lamperti School as a lyric soprano, returning to Chicago in 1908, and again taking up her work with William Clare Hall. About a year and a half ago he discovered the fact that she had a natural contralto voice, which has since developed into a full, rich quality and unlimited range, over which she has magnificent control, and her rendition of the most difficult classical and religious music is winning recognition in musical circles throughout the city. She is at present soloist at the People's Liberal Church in Englewood.

— # # # —
Reckzeh—The following pupils of Karl Reckzeh in the Chicago Musical College will appear in a program at the Recital Hall at the college on Wednesday evening, March 24: Irvin Antes, Edith Deutsch, Mamie Thilo, Frances Fernschild, Hazel Nudelman, Eitel Brosseit, Margaret Wilson, Edith Randolph, Ebba Meissner and Julia Kryll.

MAGNUS PUPIL SINGS WITH MINNEAPOLIS ORCHESTRA WITH GREAT SUCCESS

Mrs. Magnus has had in training for the past three years an unusually promising young singer, Nelda Hewitt Stevens. Her voice is a rich, warm soprano and to this is added a splendid presence and charming personality.

She has filled many important engagements this winter, among which was a recent appearance with the Minneapolis Symphony Orchestra at Louisville, Ky.

Her selections upon this occasion required the utmost versatility and were given in a manner which brought her enthusiastic praise from all, including the members of the orchestra and their conductor. It was remarked by all that the sureness and finish which she displayed is rarely seen except in artists of wide experience.

LA SALLE COUNTY MUSIC TEACHERS ASSOCIATION

At the meeting at Lostant last week, a very successful program was carried out, the items being as follows: Address, L. C. Wolf, Lostant; "Music in the Public Schools," Ruby Smith, Streator; "Piano Pedagogics," Ida Chamberlain, Ottawa; piano numbers, May Downey; songs, Lucile Schoenneshoefer, Lostant; number by violin quartet; numbers by children's chorus.

Address, Rev. Arthur E. Rowson, Lostant; piano numbers, Mrs. Grace P. Trenary, Ottawa; violin numbers, Katherine Lincoln, Ottawa; songs, Miss Lenna Landes, Streator; piano numbers, Cleveland Bohnet, Chicago; songs, Ruby Smith, Streator, and numbers by the combined choirs of Lostant.

BERTHA BEEMAN AT BARRINGTON

Miss Bertha Beeman, contralto, whose recital at Evanston last fall will be remembered as one of the finest events of the current season, sang in a private musicale at Barrington, Ill., recently and scored a great success there also. The "Review" in speaking of her work, said "her songs were most delicately chosen for their soft melody, but the power of her voice could be recognized under the hushed tones and her concert singing must be splendid." There was also much appreciation of her splendid concert appearance and style. Her accompanist was Mrs. Knapp, also a popular instructor at the Northwestern University School of Music, where Miss Beeman teaches in the voice department.

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Burns—In a report of the successful concert given at Hamilton Park by M. Rose Burns, Music News inadvertently omitted the name of Mr. Lawrence Boyd, a very talented pupil of Mrs. Burns, who on that occasion gave a good account of himself in a Beethoven "Melody" and the "Dance Ancienne," by Chaminade.

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Andrews—Mr. J. Warren Andrews, organist of the Church of the Divine Paternity, New York City, announces Lenten organ recitals for Thursday afternoons, March 18 and 25 at 4 o'clock. Mr. Andrews played recitals at First Baptist Church, Syracuse, N. Y., on March 8, and at First Presbyterian Church, of Ilion, N. Y., on March 9.

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AUGUSTA ALBERTI MEEKER

Wednesday evening, March 10, the Mesiah Church of Austin presented Augusta Alberti Meeker, contralto, in recital, assisted by Helen Carney, violinist; William Lester, accompanist.

Mrs. Meeker's voice is of excellent quality, rich and full throughout its entire range which is a wide one. Her voice is one of the best before the public today.

She sings with perfect ease and evenness of production, so that she does not need to strive for effects; they are entirely within her grasp.

She has a splendid musicianship, good interpretative power and musical feeling. Added to this is a pleasing stage presence and winning personality, and she met with great success.

Mrs. Meeker opened the program with Liddle's "Abide with Me," singing it with a fine church style, and fine regard for the text. "O don Fatale" (Verdi) was given a most dramatic rendition.

A group of Swedish songs were given in a delightful manner that was thoroughly enjoyable. "Du ar min ro" (Collan) and "Herdegrossen" (Berg) met with great favor.

A group of English songs ranging from Bond's "Lullaby" to the intensely dramatic "Cry of Rachel" (Salter) were sung by Mrs. Meeker with great artistry and understanding.

Miss Carney is a young violinist with much musical ability. She draws a good tone from her instrument, and she plays with all the vigor of youth. She gave numbers by Volpe, Faure, Kreisler, Svendsen, and German in a manner that speaks well for her future, if she continues along the same good lines. The program closed with Barlett's "Day Is Ended," violin, piano and voice. It was very effectively done.

The accompaniments were everything that artistically played accompaniments should be. Mr. Lester knows how to play and he does it.

Armour Institute—On Friday, March 26, the Armour Glee and Mandolin Clubs, under the direction of William Griswold Smith, will give their annual concert at Armour Institute of Technology, Thirty-third and Ferdinand streets.

Chicago Piano College—Julia B. Perry, a pupil of Mr. Harmon H. Watt in the Chicago Piano College, will give a recital at the lecture rooms of the college on Saturday afternoon, March 20, at 2:30.

Beck—Miss Alma Beck was soloist with the Minneapolis Symphony Orchestra on March 7, singing arias from Gounod's "Sappha" and Meyerbeer's "The Prophet."

CLARENCE EDDY IN SAN FRANCISCO

The following comment is from the San Francisco Examiner:

There were three thousand people in Festival Hall yesterday morning to hear Mr. Eddy, and I could not help thinking as I sensed their joy in the recital what a wonderful power for culture will be exercised in this place. It will be an esthetic dynamo radiating love for the best in music into places hitherto unreachd by the gospel of tone.

It is assumed by most people that the organ is an impersonal instrument, and some organists play it as if they were anxious rather to hide their individuality than to give it positive expression. Clarence Eddy views his art from the opposite pole of thought. He knows by experience that the organ has ways of its own of confessing the character of the man who sits at the console. This is the expression in terms of organ music of the psychological fact that everything we do, whether it be the way we walk, our manner of speech, or the deeper things of thought and fancy, bears unmistakable marks of our identity.

Whatever he may play, whether it be gentle sentiment as in Ralph Kinder's "At Eventide," or the brilliant Toccata of Rene L. Becker's Sonata in E Major, Op. 43, or the splendid Paean dedicated to him by Julius Harrison. Mr. Eddy disengages the idea of a masterful personality. The organ takes his mood; it obeys him as a horse obeys a practiced rider. To hear him fill out a rolling bass on the pedals or to give the idea of an authentic staccato on the most legato of all keyboards is stimulating, not merely to the student of the organ, but to the

ordinary listener whose sole care is that the instrument shall diffuse images of beauty.

Mr. Eddy has no prejudice against arrangements. He played Schubert's "Am Meer" and the heavenly "Standchen," rather spoiling the latter with canonic imitation, to my mind, but bringing out the heavenly melody with almost tear-compelling loveliness.

I rejoiced, too, when he played the "Song of the Volga Boatmen," a strain with which the Russian laborer lightens the toil of hauling the great barges which float on the Volga. Mr. Eddy has admirably suggested the stress which is the rhythmic basis of this notable occupation-song. In his "Old Hundredth" he showed himself master of that greatest of all organ forms, the fugue, and made me anxious to see what he will do with the Bach G Minor.

An Allegro con Fuoco by the Belgian composer, Auguste de Boeck, incidentally made me wonder what kind of compositions we shall hear when Belgium gives musical expression to the cataclysmic experiences through which she is now passing.—Advertisement.

Craven—Mr. Carl E. Craven sang the tenor solos in Mercadante's "Seven Last Words" at St. Simon's Church last evening, this being the second time he has been engaged for the part in this church.

Brown—Tuesday evening, March 16, the choir of the St. Patrick's Parish, under the direction of J. Lewis Browne, gave their annual concert of Irish music at the Parish Hall at 8:15.

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Books and Music

AMERICAN SONGS

The Gamble Hinged Music Company, Chicago, sends out a little pamphlet announcing lists of songs by the following American writers: Hamilton, Lester, Genet, Marschal-Loepke, Ross, Nevin, Cadman, Fearis, Kramer, Caverly, Warner and Strelezki.

Report of the M. T. N. A.

Music News returns thanks for a copy of the Proceedings of the M. T. N. A. at the Hotel Schenley, Pittsburgh, last December.

The book contains complete reports of the meetings, as well as all the papers read there. It is well worth the price, which is \$1.00, and may be obtained by addressing Waldo S. Pratt, 86 Gillett street, Hartford, Conn.

The Boston Symphony Orchestra

Many of our readers remember with pleasure the delightful "Memoirs of Theodore Thomas," by his widow, Rose Fay Thomas.

The recently published "Boston Symphony Orchestra," by M. A. De Wolfe Howe, is a worthy companion work, detailing, as it does, the history of the older orchestra from its establishment, thirty-four years ago.

The first thing that strikes the thoughtful reader is the high plane of thought, even as a youth or a very young man, of its founder, Henry Lee Higginson, who, while in Germany, drinking avidly from the deep wells of music there to be found, writes to his father such sentences as this: "What is money good for, if not to spend for one's friends and to help them? You've done so all your life; let me do so, too, while I can . . ."

And this: "As every one has some particular object of supreme interest to himself, so I have, and it is music . . ." "Trade was not satisfying to the inner man as a life occupation . . ." "In music I have a resource to which I can always turn with delight . . ." "If you remember that in the depths of my soul I enjoy music as nothing else in the world, you will understand why I stay on in this magnetic, musical atmosphere," etc.

From a close personal friend he receives by letter this advice: "Don't grow rich; if you once begin, you'll find it much harder to be a useful citizen . . ."

Well, the time came when he could drop the cares of business, retire and lead a life of comparative leisure if he wished, or he could continue to work, and with his earnings establish an orchestra—the dream of his young life; and because his father approved of his purpose, the orchestra was established, and this little book tells its history.

After going over the details of his plan for the establishment of a really great orchestra, Major Higginson (for he had gone to the wars and earned that title) writes, as early as 1881: "It is my intention to bring the capital of this enterprise up to a

million dollars, which, invested at 5 per cent, would produce \$50,000." And this single-hearted philanthrope stood, single-handed, behind the business operations of the orchestra, paying its deficits from his own pocket, often \$50,000 in a single year, until, comparatively of recent years, it became self-supporting; and then, looking forward to the time when he must take leave of earthly harmonies, he endowed the orchestral association with the \$1,000,000 which he had years before planned to give.

Of course, the reader cannot help comparing the experiences of the Boston with the Chicago orchestra. In twenty-four years Chicago has had but two conductors; Boston, in thirty-four years, has had six. We have a body of eighty-eight men; Boston has one hundred.

Looking at the make-up of the programs, we find that the Boston orchestra played the "Coriolanus" overture of Beethoven's thirty-five times; his "Egmont" seventy-two times; his "Eroica" eighty-nine times; No. 5, 114 times; Schubert's "Unfinished" eighty-two times; Tschaiikowsky's No. 5, forty times.

As a benefaction, Major Higginson's was and is the most beautiful that memory can recall. The man who endows a hospital ministers to bodily well-being; he who gives to education ministers to the intellectual side of human nature, but he who endows and thus makes permanent a great orchestra does good to thousands, in time to millions, of souls. SIMLON F. NEWHALL.

Easter Anthems

The Oliver Ditson Company sends out the following attractive list of Easter anthems, in octavo form:

- Spence, William R.—"The Early Dawn Was Breaking."
 Bartlett, J. C.—"Nailed to the Cross."
 Spinney, T. Herbert—"Hallelujah!" (Arranged by G. B. Nevin for men's voices.)
 Truette, Everett E.—"As It Began to Dawn."
 Rogers, James H.—"I Declare unto You the Gospel."
 Hosmer, E. S.—"Brethren, I Declare unto You."
 Allen, N. H.—"The Angels' Song."
 Garrett, G. M.—"God, Who Is Rich in Mercy."
 Turner, Edmund—"O Death, Where Is Thy Sting?"
 Berwald, W.—"Hark, Ten Thousand Voices Sounding."
 Brackett, Frank H.—"The Lord Is Risen indeed."
 Frey, Adolf—"Thanks Be to God."
 Manney, Charles Fonteyn—"I Heard a Great Voice."
 Cauffman, Frank G.—"They Came unto the Sepulchre."
 Bartlett, Homer N.—"On Wings of Living Light."
 Berwald, W.—"The Morning Kindles All the Sky."
 Roeder, Martin—"The Day of Love." (Arranged by Ross Hilton.)
 Gaines, Samuel Richards—"For Christ the Lord Is Risen."
 Hosmer, E. S.—"On Wings of Living Light."
 Nichol, H. E.—"If Ye then Be Risen with Christ."
 Turner, Edmund—"Christ Is Risen."
 Van de Water, Beardsley—"Day of Days." (Arranged by Manney. Trio, women's voices.)
 Jackson, B.—"Awake, Thou That Sleepest."
 Brackett, Frank H.—"O King Immortal." Violin part for "O King Immortal."
 Maxson, Frederick—"Blessing, Honor, Glory and Power."
 Berwald, W.—"At the Lamb's High Feast We Sing."
 Hosmer, E. S.—"The Day of Resurrection."

- Normandy Carol—"The Three Holy Women," (Arranged by H. B. Gaul.)
 Ambrose, Paul—"At the Lamb's High Feast We Sing."
 Stanford, C. Villiers—"Why Seek Ye the Living Among the Dead?"
 Fisher, William Arms—"I Am He That Liveth."
 Fletcher, Percy E.—"Let the Heavens Be Joyful."
 Berwald, W.—"Jesus Lives!"
 Manney, Charles Fonteyn—"Hearken unto Me."
 Harp part for "Hearken unto Me."

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For Trombone or Baritone—Twenty arias from famous operas.

For B-Flat Clarinet—A score of operatic melodies.

Sixty Folk Songs of France—The Musician's Library.

Seven Songs from Out of Doors, by Alberta H. Burton, including, in a very beautiful booklet, "What Is Behind the Hills," "The Burro," "The Old Mission," "The Sandpiper," "The Indian Dance," "The Hop-toad" and "The Other Side of the Hill."

Violin Music—In the fine list of pieces for violin and piano the following are noted: "Perpetual Motion," Gruenberg; "Flower Song," Rheinberger; "Madrigale," Simonetti; "Salterella Scherzo," Rissland; "Sonata," Senalle; "Indian Summer," Cadman; "Forgotten," Cowles-Rissland; "At Dawn-ing," Cadman-Rissland; "Minuet and Gavotte," Veracini; "Etude Concertante," May-seder; "Sixth Sonata," Handel.

Sacred Songs—"I Will Extol Thee," Bruno Huhn; "The Shepherd," Geibel; "I Will Praise Thee, O God," Lansing; "O Jesu, I Have Promised," Steane; "I Heard the Voice of Jesus Say," Storer; "Nearer Home," Vincent; "Land So Fair," Wooler and "Love and Light," Wright. All these are printed in various keys. "Behold the Risen King," Louis R. Dressler; "Jesus, Lover of My Soul," "The Lord Is King" and "Song to the Saviour," by Adolph M. Foerster.

Secular Songs—Frederick Knight Logan, "Far and Near" and "When the Purple Heather Blooms"; William Dichmont, "A Wish," "Could I Forget," "My Day," "Thinking of You," "Together," "To You" and "When the Violets Grow"; William Spencer Johnson, "A Road Tune," "Even Song" and "From Oversea"; Arthur H. Ryder, "Didst Thou Not Love Me" and "When the Last Day Is Ended."

Piano Pieces—John M. Stienfeldt, "Le Desir," "Country Dance" and "Village Wedding Procession"; Cedric W. Lemont, "An April Shower," "Clothilde," "Care Free," "La Debutante," "Nocturnette," "A Roundelay," "Shadow Pictures" and "The Wood Nymph" (all splendid teaching pieces); H. L. Cramm, "The Gossips," "Rowing Song," "A Morning Gallop," "A Child's Pansy Song," "Bunnie's Ball" and "Going to Sunday School."

Four Hand Music for Piano—"In the Friendly Circle," Sartorio; "Witches Dance," MacDowell; "Sextet from Lucia," Donizetti-Austin; "Timid Avowal," Cui.

Boosey and Co.

Holiday Sketches by Clarence Lucas—"Barcarolle," "Pro Patria," "In Alabama," "An Interlude," "Mazurka" and "In the

Alameda," in the form of a suite—salon style of music.

Songs—"Values," Josephine McGill; "A Dream Fancy," Charles Marshall; "In Distant Lands," Lemon; "The Quest," C. Linn Seiler; "Two Violets," "The Little Road Home," Weatherly; "Wings of the Morning," Haydn Wood; "The Dell Where the Buttercups Grow," Megan-Wetherly; "A Song of Gladness," Sanderson; "The Love That Never Filleth," Vernon Eville; "Reveille," Herbert Oliver; "Springtide of Love," Sanderson; "When You Pass," Sanderson; "Ride On, Ride On in Majesty," Smith; "In Drowsy Dale," Trevelsa; "April Morn," Batten, and "A Song of Faithfulness," Allitsen.

C. W. Thompson and Co.

The Thompson Company, Boston, sends out the following:

"En Courant," for piano, by Carl Jean Tolman; "The Fountain," concert caprice for piano, by Roland Diggle; "Christine Waltz," Mabelle Claire; "By the Brook," Lillian Craig Coffman; "Autumn Days," Tollman; "Vacation Days," Hoffer; "Love's Old Sweet Song," Malloy, arranged by R. H.; "Cradle Song and Andante," Frances B. Townsend; "The Dunes," Elizabeth Thompson Ordway; "The Silhouettes," Florence Parr Gere; "Barcarolle," Roland Diggle; "A Christmas Romance," Myrtle Chase; "Dreaming of Thee," Horace Clark; "A June Morning," Reginald S. Hutchins, and "The Lament" and "A Passing Show-er," by Laura Conant Wiggin.

Clayton F. Summy Company

Piano Pieces by Adelaide Heron—"Valsette," "Wood Nymph," "Canzonet" and "Scherzando," excellent teaching material.

Adoration

A new song by Harry R. Detweiler is "Adoration," which is written to beautiful text by Christina Rossetti and is one that will be used very much in salon and concert work. It is dedicated to Jessie Lynde Hopkins, the popular contralto.

An Organ Piece by Mrs. Hall

The White-Smith Company, Boston, have sent out a very attractive little organ piece by Edythe Prun-Hall, a Chicago organist. The title is "Festal Prelude on Sullivan's Onward Christian Soldiers," and the work is distinctly pleasing as well as thoroughly authentic.

"Love Triumphant"

This is a Lenten cantata by P. Marinus Paulsen, published by the H. W. Gray Company. It is a work of considerable pretension, very melodious and wholly adapted to choir needs.

Duet for Two Violins

A "Concert Duet" for two violins by Sol Cohen, published by Carl Fischer, New York, is a work of much beauty and good style. It will undoubtedly be much used on novelty programs.

Sonata by James A. Bliss

A "Sonata" in C Minor, for pianoforte, by James A. Bliss, of Minneapolis, has been sent out by the J. E. Frank Music Com-

pany of that city. It is a work drawn along big lines and full of modern ideas. It is thoroughly worth a reading.

Boston Music Company

Select Festival Music for the Organ—A dollar volume containing "Christmas," "Lent and Easter," "Whitsuntide and Thanksgiving" and "Miscellaneous" numbers arranged by William C. Carl.

Two Piano Pieces by Carl Moter—"In Merry Mood" and "In the Country."

"Hyacinthe"

An "intermezzo caractéristique" for piano by L'Oliver, published by the Jos. Krolage Music Co., Cincinnati, Ohio.

Offertory Solos

The C. W. Thompson Co., Boston, sends out the five following "Offertory Solos," by J. Henry Francis: "Come to the Lord," "Jesus, Thy Boundless Love," "God Has Been Merciful to Me," "He Leadeth Me" and "Jesus, the Very Thought of Thee."

Novello and Company

"Largo Appassionata and Andante" in C Major for violin and pianoforte, by Drew Birch. A work of much merit and built along big lines.

Torvald Frederiksen

The Torvald Frederiksen Publishing Company of Chicago sends out some music by Torvald Frederiksen which is well worth consideration and will find a big place in semi-popular repertoires.

"Love Me Forever, My Sweet Little Heart" is, as is the case in all the Frederik-

sen songs, to text by the composer himself and has a very neat and pretty sentiment underneath the attractive music. It is for medium voice and the refrain may be sung either as solo or by a quartet or chorus.

"Evening Bells" is a love song in waltz movement all about "evening bells and nightingales" and will prove an attractive addition to such lists, while "The Land of My Dreams," which has, on the last page a male quartet setting also, is another popular, sentimental song.

"Silver Star" is a reverie for piano solo, dedicated to Carrie Scott, director of the Mendelssohn Conservatory of Music, and will prove to be very useful both as a salon piece and in the teacher's studio.

Sherwood Music School—On Saturday afternoon, March 13, a piano program was given by Madeleine Chadwick, Jean Gillespie, Lillian Harkness and Celia Ticktin, pupils of Ethel Lathrop Marley, in the Sherwood School rooms. On Wednesday, March 17, at Thurber Recital Hall, Miss Kober presented six advanced pupils, assisted by pupils of Genevra Johnstone-Bishop. On Wednesday, March 24, at Thurber Hall a joint recital will be given by Marie Pirek, pianist, and Mme. Elsie Harthan Arendt, soprano.

Stein—On Wednesday evening, March 17, a program was given by pupils of Mr. and Mrs. Karl Buren Stein at the Stein Conservatory rooms in the Auditorium Building.

Nichols—Mr. John W. Nichols has been re-engaged to direct the Summer School of Music at the University of Vermont (Burlington), commencing July 5.

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THUEL BURNHAM IN CONCERT

Thuel Burnham, who has been almost too busy to remember that New York has claims upon him, was heard in a delightful program at the Princess Theater on the afternoon of March 9. A program demonstrating several phases of his talents as a virtuoso of the keyboard—an artist who is a thinker as well as a technician—a painter in bold strokes of his harmonic picture—the pioneer of piano playing from a most modern standpoint. One who visualizes for his audience Rembrandtesque contrasts of light and shade.

Mr. Burnham's personality is his first enthralling asset. His youthfulness—the erect, graceful figure (physique of health and strength); the sparkling hazel eyes, changeable as jewels in the glow of the footlights; the sweetness of his smile; the modesty of his demeanor. He seems to overflow with what the French call the "joie de vivre," and this bonhomie crosses the footlights in his playing as in his very self.

I came late to the concert (New York, if not a city of magnificent distances, knows its magnificent delays at least), yet in time to hear the Chopin numbers, played with distinguished attention to the composer's not so easily discerned inner meanings and intellectual emotions, and showing clearly the Chopinesque influence, with a bolder and perhaps diviner conception of these compositions, which appear hitherto to have been approached by pianists with less of confidence and intuition.

To Burnham the Chopin genre is particularized in essentials not apparent to many, even the most conscientious of the disciples of the Polish composer-poet.

There was captivation—fascination in the "Trois Preludes"—a reverential yet fiery attitude in the development of the big "Polonaise"; the strong attack, the judicious management of color contrast upon color contrast; the demonstration of a wide resourcefulness; the outlining of a stirring idea with the necessary immense technique, magnitude of pianistic utterance, and the appeal of directness and simplicity to complete a satisfying rendition of the sublime "Polonaise."

The pianist was recalled again and again after this exhilarating opus.

Mr. Burnham was heard in other numbers. He scored deeply in Moussorgsky's "Gopak"; not so well known here as it might be; with its gripping intensity; its full-blooded, realistic, vivid and vivifying measures, all graphically delineated by the artist at the piano.

Dramatically the young maestro eventuated the MacDowell "Polonaise," whose

component parts are welded in just proportions of pure harmonic exquisiteness and ardent glowing intensity.

He also played a "Nocturne," by Borodine, which seemed a revelation of the thousand-phased imagination of the Slav, and a "Prelude," by Rachmaninoff.

At the finish of the program, the pianist was gracious in the matter of encores as a reward for continuous applause.

The audience was representative in the best sense and listened with keen attention.

I am informed that the house was sold out and that many persons were turned away. A magnificent wreath of laurel and oak leaves tied with streamers, cunningly intermingled, bearing the colors of the United States and France, was handed to Mr. Burnham after the conclusion of his first group of soli.

Mr. Burnham will be heard on April 6 in joint recital with the coloratura soprano, Alice Verlet, in the ball room at Sherry's.

There were many prominent men and women in the audience, among whom were Mr. and Mrs. Oswald Villard. Mr. Villard is a philanthropist and the owner of the "Evening Post"; Miss Woodford, daughter of the former Spanish ambassador, a charming woman with a very mignonette face; Mrs. Bovee, amiable and large-hearted, looking her very best; Mrs. Mackey, Mrs. Bovee's beautiful young daughter; Mrs. Grattan Williams, Mrs. William B. Phelps, Miss Emma Thursby, Miss Ina Thursby, Mrs. Arthur Grennell, Mrs. Roslyn Herriek, Mr. Albert Morris Bagby, Mr. Rice, and others, a number of whom went back to congratulate Mr. Burnham.

Albert Spalding in Recital

Saturday afternoon, March 14, was a glorious day with the heavens a riot of blue and sunshine; the air caressing, and with more than a breath of balmy May.

Fifth avenue crowds gave promise of Easter's finery parade in the many new costumes which promise to become the vogue. Crowds out for an airing with many a pedestrian departing from the avenue at Forty-third street to visit Aeolian Hall, where Albert Spalding, a favorite violinist of the metropolis and elsewhere, was fiddling a program of dances from grave, erudite, voluminously-varied Bach to Tarantula-like gyrations of Hungarian and Bohemian measures, and the real pickanniny steppings—Alabama's cake-walk, perhaps, and not Golliwog's—the nimble "stepping" of the simon-pure darkey, done into music with suggestive impulses.

Quite an innovation, one might think, yet

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Mr. Spalding's numbers were selected with the rare discretion of a program-maker of taste and experience; and he chose to deliver them with their special note of national significance. (And from Bach, Corelli, Veracini and Tartini to a Spalding dance a l'Alabama is a vast step—even for a dancing step), but he bridged the chasm and it is doubtful whether his audience was not as charmed with the darkey's steps in care-free abandon, as with the dignified "Pavane"—more courtly than a staid minuet.

Mr. Spalding's gain artistically knows no limits. His facility (as the Kaiser might say: finger-fertigkeit) is to be wondered at; the sureness of his tone and its quality; the finely arranged dynamic scheme; capped by tact and good taste.

The audience—one of excellent size—felt this too, and he was applauded until he good naturedly repeated several numbers. The program follows:

Siciliano (Old Quiet Dance of Pastoral Character)..... Bach

Menuet and Gavotte (French Dance Moderate)..... Veracini

Gigue (Lively Dance)..... Corelli

Chanson, Louis XIII and Pavane.....Couperin-Kreisler

Variations on a Gavotte by Corelli..... Tartini

Sarabande (Old Spanish Dance of Grave Character)..... Bach

Gigue (Lively Dance)..... Bach

Chaconne from the Sonata in D Minor..... Bach

Hungarian Dance, No. 20.....Brahms-Joachim

Hungarian Dance, No. 7.....Brahms-Joachim

Mazurek (Slavonic Dance)..... Dvorak

Liebesleid.....

Liebesfreud.....

.....(Old Viennese Waltzes)..... Kreisler

Alabama (Song and Dance, Plantation Style)..... Spalding

Spanish Dance, No. 4 (Habanero)..... Sarasate

A Biltmore "Friday Morning" with John McCormack as Soloist in Chief

On the morning of March 12 the fourth of the famous "Biltmore Friday Mornings" found a packed house, the largest audience yet assembled in the splendid ball room of this well known hostelry locale of those functions at which Caruso sang in a sense his Swan song, and Geraldine Farrar was made the star of the initial recital. Yet neither the one nor the other of these "drawing cards" of the only opera house (more's the pity) faced so enthusiastic an assemblage, nor one of such dimensions, as greeted John McCormack, Irish tenor and magnet of crowded houses. Mr. McCormack was in excellent voice and high spirits, whose infection spread easily to his auditors.

His songs of Celtic genre were sung with all the attention a devoted son of Erin can bestow upon the little gems of the special Irish anthology one might imagine set apart for him, and in which he makes so strong an appeal, especially that little pearl of songlets, "The Snowy-Breasted Pearl," with which the tenor's name is strongly identified.

Also he gave the right touch (the poet's conception of his stanzas whose meanings Mr. McCormack knows so simply and charmingly to reveal) to "The Ballymure Ballad" and "The Bard of Armagh." Also he was heartily applauded and coaxed to yield an encore.

His chief number to my mind was his operatic offering, the "Flower Song," as it is usually termed (sung not in French but

(Continued on page 35)

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Music in America

LOS ANGELES

The violin recital given by Herr Arnold Krauss was received with great appreciation. While he has not appeared in a full program recital for sixteen years, each year of the fourteen he was concert master of the Los Angeles Symphony Orchestra, he appeared as solo artist with the orchestra. He was in popular favor and a master artist. The Tschaiakowsky "Concerto, Op. 35," Mendelssohn; "Concerto E Minor, Op. 65," Chopin-Sarasate; "Nocturne No. 2, Op. 9," Saint-Saens; "Rondo Capriccioso," with a Mozart "Minuet" and Hubay "Zephyr." The program was ably accompanied by Anna Schulmann. His admirers hope his recitals may be more frequent in the future.

The Saint-Saens Quintet Club gave their second concert of the season at the Ebell Club. The new Quintet by C. E. Augeloty, the viola artist of the organization, had its first public hearing. It met with favor and is worthy addition to that class of musical literature. Mr. Edwin H. Clark gave a fine rendering of the Ries "Adagio," and "Perpetual Motion" compositions. The "Opus 19 Trio" by Mendelssohn, and the "Opus 33," Godard quartet, were the happy contributions of the evening. The other members were W. A. Clark, Sr., second violin; Madame Elsa Von Gross Menasco, 'cellist, with Mr. William Edson Strobridge, pianist.

The closing of the Lebegott Orchestra course was interesting, with many soloists and much entertaining music.

Hadley's overture, "In Bohemia," was a good opening. Two songs, "Evening" and "Love Song," by our talented composer, Miss Fannie Dillon, were sung by Mrs. Catherine Shank, a soprano in popular favor here. The orchestra overpowered the voice; few words were heard. The music is highly adaptable to the spirit of the text. The last was redemanded.

The Handel and Haydn Choral Society gave the "Heavens are Telling," from the "Creation," and the "Hallelujah" from the "Messiah." The first was conducted by Mr. Carl Bronson, the club's director. Both were rendered with orchestra and organ accompaniments, with Mr. Hastings at the organ.

Miss Millicent Virdin, a solo pianist of excellent equipment, gave Cesar A. Franck's "Variation Symphonique," for piano and orchestra. Again the orchestra was in the dominant preponderance to the disadvantage of the solo artist.

Another number of interest was a new orchestra work by Joseph Riccard, a talented local composer, pianist and teacher, who conducted his own work with authority. It was very pleasing and shows musical genius worth developing. The work is named the prelude "Au Convent, Op. 8." The Lebegott musical movement has given splendid opportunity to hear the ambitious attempts of the aspiring local composers, and they have had splendid support and encouragement.

Mrs. Emma Porter Mackinson gave a good rendition of Wagner's "Elizabeth's Prayer," from "Tannhauser," and as en-

core sang Cadman's "From the Land of the Sky Blue Waters." Her rendition is authentic, having sung it and others of the author's "Indian Music" under his personal direction. The orchestra course was a noble effort in the right direction, but scarcely paid its expenses. Another course may be arranged later in the season of the year.

The Cadman lecture, song and trio recital, under Behymer management, had a good hearing in a Saturday afternoon performance. His "D Major Trio, Op. 56" for violin, 'cello and piano, was given with Mr. Cadman at the piano; Mr. Oscar Seiling, violin, and Mr. Axel Simonsen, 'cellist. This is the third or fourth time the same artists have presented it here, and it improves with each hearing. Its form is good and it is a very pleasing composition.

Princess Tsianina Red Feather illustrated in a pleasing mezzo soprano voice the Indian songs, and others. The verbal, historical, explanatory remarks of Mr. Cadman greatly intensified the interest in the musical themes, melodies and peculiar song expressions of the Indian tribes from which they were copied. The program in the main was a Cadman creation. They both have had numerous appearances with clubs and musical gatherings. To say the least it is in a marked sense quite educational, showing a play of emotion in music.

The Brahms Quintet Club, in the third concert of the season, is not only to be complimented on their fine performance, but for their patriotic spirit in having an all American program, Mrs. H. H. A. Beach, "Piano Quintet," and Edgar Stillman-Kelley's "Piano Quintet," Op. 20. The difference in the two was sufficiently varied to break the monotony of the program, the first being a striking number for any general concert program. Mr. Fred G. Ellis was the soloist, a baritone with a good, sonorous voice. He sang selections by American authors, and MacFadyen, Branscombe, Woodman and Hammond were well interpreted with splendid piano accompaniments by Miss Blanche Ebert.

All the instruments, too, were made in America; the quartet strings were made by Fritz Pulpanek of Los Angeles, and he has surely accomplished much in the production. Uniform in tone quality and in ensemble work, it is a feature of excellence. The team is in perfect understanding and plays as a unit. The best yet given.

Sunday afternoon Mr. Chas. H. Demorest gave an organ recital at the Trinity Auditorium, the assisting soloist being Miss Grace Wood Jess, a soprano of good voice by nature, quality and range. She gave a group of three songs from "Mignon," Thomas, Wolf and Rachmaninoff, and later with organ, sang Costa's "I Will Extol Thee," from oratorio of "Eli." The program was arranged with historical mention. It opened with the Bach "Fugue in E Flat;" "Mignon," Gavotte; Borowski's "Sonata in A Minor;" sketches from MacDowell, Brewer and Byrd. "Old Kentucky Home and Variations" by Lord. The Diggle "Twilight Reverie," Guilman; "Fugue in D" and "Pomp and Circumstance" (military march) by Elgar. Their rendition was good

in technic and organ orchestration, showing authority in the manipulation of the organ.

Mme. Alma Gluck sang to a crowded house in a popular program of good songs. She was a choice attraction for the Behymer Philharmonic course for two performances, the second with her husband, Efram Zimballist, the violinist. She satisfied her audience on her first appearance and the house is sold out for the second.

A musicale of much interest was given at the home of Mrs. Minnie Spangler and her daughter, Miss Gladys Spangler, who has been studying voice and piano, and made her appearance before a company of friends in song and accompanying. The following program was given for the friends assembled: Miss Spangler sang "Forgotten," by Cowles, and in a duet "Moonlight on the Rhine," by Newland, with her teacher, Mr. Mountz. He sang "For You," by Montague, playing also accompaniments for several other solos.

Mr. T. R. Roberts, baritone, gave Marshall's "I Hear You Calling Me," "Nirvana" and "Thora" by Adams, and "Nightfall" by Metcalf. The last sung by Mr. S. W. Mountz was "I Love You Truly," Bond; "Celeste," by Newcombe; "Refractory Monk," by Rasse; "Break! Oh Sea," by Frank H. Pierce, and in compliment to the Illinois guests, sang the state song, "Illinois," all joining in the refrain. The accompanist for the evening was Miss Alice Ruth Shaw, a most accomplished assistant, who played MacDowell's "Prelude" with much skill and artistry.

The monthly banquet of the Gamut club last night was another enjoyable event in the large company of artists and celebrities. Mrs. Carrie Jacobs Bond, Edward Markham, the poet, Mr. Cadman and "Tsianina," Mrs. Mary Carr Moore, of Seattle, Wash.; Mr. Wright, architect of Chicago; Mr. Hans Linne and his company of artists in his sketch playing at the Orpheum; Miss Frieda Peycke, humorist monologist at the piano, and many others were finely introduced by the chairman, F. W. Blanchard. Mr. Behymer gave an outline of the Musical Pageant to be given in a parade on the second or third of July, during the Federation of the Music Clubs convention and the introduction of the "Fairylend" opera performance. All are enthusiastic in the work.

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###

San Francisco—During the initial week of the San Francisco Exposition that city heard the following imposing array of musical artists: Zimballist, Gluck, Fuller Sisters, Clarence Eddy, Pasmore Trio, Philharmonic Orchestra, San Francisco Symphony Orchestra, Exposition Symphony Orchestra, National Opera Company, Creatore's Band, Thaviu's Band, Philippine Constabulary Band and La Fonte's Band.

###

North Shore—A festival service was given at the North Shore Congregational church on last Sunday night when Gaul's "Ruth" was excellently sung by the Choral Society under direction of Elmer J. Crabbs. The soloists were Ethel Geistweit Benedict, Juliette Dashiell, Winifred S. McGaw and James Seiler. Mrs. Sarah Wildman Osborn provided splendid support at the organ.

OMAHA

On March 6 William Pfautz, bass, assisted by Mildred Stepp, soprano; Jessie Ohman, reader, and Hazel Wilcox, violinist, will give a recital at the Presbyterian Theological Seminary. Quite a little interest has been aroused at the seminary as it is the first recital of the kind given by a student of the school.

###

March 18 Henry Cox's Violin Choir will appear at the Fontenelle Hotel, it being one of the first of a series of musical events which are scheduled for the future.

Sunday evening March 6 the Norwegian Singing Society will present Miss Inga Orner, famous Norwegian soprano, at the Swedish Auditorium, assisted by Jean Underland, one of Omaha's clever young violinists, who spent two years in Prague under Marak. This concert is looked forward to with great pleasure by those who are familiar with the work of the two artists.

###

Dr. Alma Webster Powell of New York has been in the city for several days lecturing on the movement for the maintenance of a national school of music for the development of American type of music. In connection with her lectures she gives a series of songs of many nations as illustrations typifying the national musical style.

###

The attraction for Society night at the Boyd Theater in connection with the Stock company Tuesday, March 9, will be the Will Heatherington String Trio in chamber music.

###

Wednesday, March 10, the Musical Department of the Woman's Club will give "Faust" in lecture recital form, Mrs. Fisher presenting the lecture, and selections from the opera will be sung by pupils of Mrs. Ryan.

###

Great interest is being shown in the coming concerts of the Mendelssohn Choir con-

certs, the dates for which have been set for April 26 and 27. This being the last year of the present contract with the Chicago Orchestra, it is more than likely that the unusual interest shown will culminate in a new contract for a series of years.

###

The sacred cantata, the "Forty-second Psalm," composed by Lee G. Kratz, will be given at the Hanscomb Park M. E. Church under the direction of the composer. All of the soloists will be from the choir of the church.

###

The Immanuel Lutheran Choir will give a Lenten program Tuesday evening. The choir of sixty voices will be assisted by Cora Swartz, soprano; Clinton Stuht, tenor; George J. Collins, baritone; Will Heatherington, violin; Earle Tickner, flute, and Colonel Coolidge, organist.

###

March 18 Ethel Preston, monologist, assisted by Mildred Stepp, soprano, will give the fourth number in the Artist Pupils Concert series. Miss Preston will present "The Mennonite Maid" monologue in four acts. Miss Stepp will sing three groups of songs, including an aria from "Carmen" and Jane Ogden Hunter's waltz song, "Spring Song."

###

Corinne Paulson, pianist, who has been abroad for a number of years and was to have toured Germany with a large number of orchestral engagements, has been compelled to return to America. She has reopened her studio here and it is to be hoped she will soon be heard in concert.

Ben Stanley, organist at the Trinity Cathedral, is giving a series of Lenten organ recitals which is attracting large audiences.

The Rotary Club gave a musicale at the Fontenelle Hotel on February 26 under the management of Miss Davies. Soloists were Florence Harrieso-Hause, contralto; Martha Grim, soprano; Daisy Higgins, contralto and accompanist, and Miss Davies.

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MARCH FESTIVAL AT FT. HAYS

(Continued from page 19)

maine." Miss Allen is one of the teachers of singing in the Normal, and is now taking advanced work with Mr. Malloy. She is well gifted both vocally and musically and she possesses a personality wholly charming and much in her favor for her success in the future. While her voice is not



ANNA AGNES BAILEY

of the big dramatic soprano type, it is of that sweet, pleasing and restful quality which is always welcome and draws much praise from her hearers.

Her singing with the chorus in that popular and pleasing number, "Legend of the Bells," was extra good and well deserves special mention. Her work had much to do with making the entire performance satisfactory and the Fort Hays Normal can well congratulate itself upon having Miss Allen as a member of its teaching corps.

Mr. King in the part of "Henri" was given much to do of course. He accomplished his task in a manner worthy of considerable praise. He is inexperienced both as to singing and acting, but nevertheless entered into his role with enthusiasm, and sincerity, and looked capital at all times. He was at his best in "With Joy, My Heart."

The part of "Grenicheux" was in very capable hands and Mr. Hedge with fine make-up and his big, sonorous voice sang those beautiful solo parts, "On Billow Rocking" and "That Night I'll Ne'er Forget," in fine style. Insufficient rehearsing on the part of Mr. Hedge hindered him somewhat in making his part convincing, but his authority and voice covered up much of that handicap.

Mr. Wooster did splendidly with the taxing part of "Gaspard." In the first place he was especially well made up and was equally good as to realistic acting, being one of the best on the stage in this art. He knew his place in the ensembles well and likewise knew his music well.

Mr. Ward took the part of "The Bailli"

in good style and sang very well indeed. Mr. Wallace, Mr. Mock and Mr. Van Cleave accomplished much with their parts and gave to the audience many a hearty laugh. The four village maidens were prominent throughout the evening, and the chorus, which was made up with the following singers, Alice Craig, Mary Brull, Bertrice Kirkman, Mathilde Meier, Minnie Helm, Hilma Peterson, Hildur Peterson, Maude Carter, Flora Hargitt, Roy Wilds, Ray Breitweiser, Martin Peterson, J. E. Bates, Harry Stock, Earl Scott, Asa King and H. H. Sandy, was well costumed, knew its music well and possessed good stage deportment. "All Who for Servants," "Such Conduct is Quite Sad," "Tell Me Girl," "Set Our Torehes," "Silent Heroes" and the "Ding, Dong Bell" were especially enjoyable.

Mr. Malloy conducted the performance with a master hand, having his forces under splendid control at all times. He possesses that magnetic personality and enthusiasm which inspires all to give of their best. The orchestra played the overture in a wholly commendable manner and accompanied satisfactorily.

Mrs. Clara Louise Malloy, teacher of violin, and concertmaster of the orchestra, deserves much credit for the present proficiency of this young organization. She is a

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MUSIC NEWS

fine musician and is not only an excellent violinist, but a singer of high attainments. She is a hard worker and strives for the highest point of perfection continually. The Normal is again fortunate in having her taking a part in its musical activities.

Mr. E. B. Matthew, another never-tiring worker, had charge of the staging of the opera and deserves a word of mention as does Mrs. Hattie Van Cleave, who played the piano score in good style.

"The Chimes" was repeated on Saturday night to a packed house of Kansas educators.

~ ~ ~

The "Creation" Performances

Thursday evening again found the auditorium holding a large, eager, expectant and enthusiastic audience when Mr. Malloy conducted his chorus and orchestra through a rendition of the "Creation." Never has the western half of Kansas heard anything near its equal. The chorus knew its score extremely well and they sang with life, fervor and good expression at all times. Arousing unusual enthusiasm was an inspiring delivery of the well known "The Heavens Are Telling," in which the solo trio took a prominent part. "Awake the Harp" was likewise good and "Achieved Is the Glorious Work" was rendered in great form. Many people in the audience who knew that the chorus was only organized last September were greatly surprised at the results attained, and could hardly make themselves believe that these young and inexperienced singers could sing an oratorio of the caliber of the "Creation." Everybody is for the chorus and music department of this school at present

and is looking forward with delight to the musical treats in store for next season.

The soloists, Mr. Hedge, Mrs. and Mr. Bailey were greatly enjoyed, apparently, from the applause and comment which followed their contributions to the performance. Their ensemble work both as a trio and with the chorus was a display of beautifully blended voices and artistic delivery of the "Creation" score. Mr. Hedge was for many years prominent in the oratorio field and his services were much appreciated throughout the festival.

Mrs. Bailey has one of the sweetest voices that has been heard here. It is a pure lyric instrument and is played upon in an excellent manner. The upper voice is produced with unusual freedom and ease. Her solos were most attractively and efficiently sung.

In the duets Mr. and Mrs. Bailey made a most pleasing impression upon their audience. Mr. Bailey made a decided hit in his solos. His voice is a beautiful baritone which he uses with excellent taste and discretion. His interpretations, while built upon traditional lines, possess the element of individuality necessary to gain and hold the attention of his hearers. Mr. Bailey has a most promising future as a singer, both in oratorio and concert.

Mrs. C. A. Shively played the piano accompaniments with the orchestra in a helpful and finished manner.

On Friday night it was necessary to give the "Creation" twice to accommodate the crowd. One performance started at 7



HERBERT M. BAILEY

o'clock and another at 9:30 and large and appreciative audiences faced the singers each time. The soloists, chorus and orchestra went through this seldom heard of task with flying colors and apparently were none the worse for the effort.

~ ~ ~

Gleanings of the Festival

A prominent Kansas educator, Mr. W. A. Lewis, is president of the Fort Hays, Kansas, Normal School, and only a short visit with him reveals the fact that here is the

right man in the right place. As is often the case, Mr. Lewis is not a one-sided educated man. He knows the needs and principal details of every department in the school and works with great courage and energy to bring about the best results in every department. He is anxious and willing to turn every effort to build up a strong and valuable college of music in the Hays School, and judging from the standard already set, which is bound to rise, the institution is going to come to the front as a big factor in the musical life of the Sunflower state.

Mr. W. E. Obert, the professor of piano, appeared twice on the program of the G. B. E. A., playing the "Ninth Rhapsody" of Liszt, and the Verdi-Liszt "Rigoletto Paraphrase." Mr. Obert has a brilliant technique and a good, healthy tone. He is a pupil of Wilson G. Smith of Cleveland, and of Professor Carter of Oberlin, and has made a host of friends by his musicianly attainments and unassuming manner.

The Golden Belt Educational Association was very active during its two days' convention. Meetings, round tables, addresses by prominent educators of the state and nation were taking place at all hours. On Friday afternoon much music was heard in that contests for high school orchestras, vocal music in the grades and vocal music in the high school were held.

Professor Hagbard Brase, teacher of pipe organ and theory and conductor of the "Messiah" chorus at Bethany College, Lindsborg, Kansas, was the adjudicator for these contests.

Miss Alma Rosengren, violinist; Mr. Hjalmar Wetterstrom, 'cellist and conductor of Bethany band, and Mr. Lennard Gunnerson, string bass player of much prominence, came from Lindsborg to strengthen the Normal Orchestra.

The Hays school has prospects for a splendid band in the future if a competent band leader is placed in charge. The city is full of fine band men in that a few years ago Hays City possessed one of the largest and best bands in the country and took part in several of the big G. A. R. reunions of the nation.

Frank Strong, Chancellor of the University of Kansas; Dr. Frank M. Leavitt, of the University of Chicago; R. H. Emberson, of the University of Missouri; Dr. Wm. H. Black of Missouri Valley College; E. C. Bishop, president of Boys and Girls' Club of America, and Mrs. Cora J. Lewis of the state board of administration were prominent visitors and speakers at the festival, and heard the "Creation" performance on Friday night.

M. N. R.

NELDA HEWITT STEVENS

Nelda Hewitt Stevens, soprano, appeared as soloist with the Minneapolis Symphony Orchestra at Louisville, Ky., on February 23, and scored a great success, her numbers being "Il ist doux, il est bon," by Mas-



NELDA HEWITT STEVENS

senet, and the "Bird Song" from "I Pagliacci," with a ballad with harp accompaniment for encore.

She was recalled many times and the audience did its best to get other encores, which, however, was impossible, because of the rule of the orchestra.

Since her residence in Chicago, Mrs. Stevens has had many important engagements, among them having been appearances at Mandel Hall of the University of Chicago (Summer Night Concerts); joint recital with Ridgley Hudson at Monroe, Wis.; soloist with the Nelson Orchestral Band, Oshkosh, Wis.; recital at Janesville, Wis.; joint recital with Francis S. Moore at the First Presbyterian Church in Chicago and recitals at DeKalb, Ill., Davenport, Ia., Waterloo, Ia., Boone, Ia., Des Moines, Ia., Kansas City, Mo., and Iola, Kas.

Mrs. Stevens has many other engagements for the balance of the season, notice of which will be given in Music News later.

Two extracts from the fine Louisville notices read as follows:

Admirable was the program yesterday when an ovation was given Nelda Hewitt Stevens, in whose contributions there was artistic sense. She has control of diction and a rare fastidiousness of taste. She shows artistry, voice and personality. The program containing arias from "Herodiade," "Pagliacci" and an encore from "Madame Butterfly" was charming and skillful.—Louisville Herald.

It was a brilliant and enthusiastic "house," testifying by insistent applause its appreciation and its delight in the return of Nelda Hewitt Stevens to her former home. The gracious personality of the soloist added much to the effectiveness of her singing. She has much charm and individuality of style, and sings with dramatic fervor. These qualities are combined with excellent enunciation and the ability to attain climaxes.—Louisville Courier-Journal.—Advertisement.

Sinai Temple—Sunday evening, March 21, the Hyde Park Orchestra of fifty-five players will give the concert at Sinai Temple. Mary Hanson, violinist, will play the solo numbers.

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MUSIC IN MINNEAPOLIS

Some of the many delightful as well as restful events of Lent are the organ recitals which are so numerous during the spring season. This is the one season of the year in which we hear all kinds of music on the organ. St. Paul and Minneapolis have each a fine new organ to arouse special interest this year. A Skinner organ in the new House of Hope Presbyterian Church in St. Paul at which Mrs. Harry Crandall presides, and the splendid new Hall organ at Gethsemane Episcopal Church in Minneapolis, played by Edmund Sereno Ender. Mr. Ender started a series of eleven recitals in December and the writer unfortunately has only found time beginning in Lent to attend.

February 23 Mr. Ender gave a Guilman program which, although pleasing, was not especially showy. Mr. Ender, however, introduced us in a little side visit to many of the special points, and we are looking forward to some of the future programs. The cathedral chimes of 20 bells is a distinct feature and the strings are unusually fine. The organ is a four manual, contains 42 speaking stops and is divided in the five following sections: Great, swell, choir, solo and pedal organs, other accessories being 20 couplers, 2 tremolos, adjustable crescendo pedal, 27 combination pistons and buttons, adjustable at manuals. Swell, choir and solo organs enclosed in swell boxes. Electric action. Detached console. Approximately 2,700 pipes.

March 1 the monthly dinner and recital of the local chapter of the American Guild of Organists was held at St. Paul's Church in Minneapolis. Mr. Harold N. E. Tower was host. A splendid dinner was served at beautifully appointed tables, thirty-six guests participating. Mr. Tower, assisted by Paulo Gruppe, second cellist of the Symphony Orchestra, gave the following program:

Chorale Prelude	Bach
Sonata in C minor	Salome
Cello—	
Adagio	Bruch
Intermezzo	Rogers
Barcarolle	Pollitt
Nocturne	Faulkes
Prayer	Borowski
Cello—	
Allegro	Locatelli
Lento	Lalo
Lied	Dethier
Toccata	Matthews

The entire program was splendid, the Salome "Sonata" excellent, and the most novel number on the program. The cello and organ blended exquisitely and the Bruch and Lalo numbers might be classed among the "almost too beautiful" things.

These guild meetings are thoroughly enjoyable even to an outsider and there is a delightful spirit of bon camaraderie.

March 2 Clara Williams, the well-known soprano, and Gertrude Dobyns, pianist, gave a delightfully artistic recital at First Unitarian Church. Miss Williams was in fine voice, and her delightful personality and artistic interpretation of French and German songs pleased a very appreciative audience.

Miss Dobyns gave excellent readings of Schumann's "Sonata" in G minor, as well as two groups of shorter pieces, the "Romance" in F (Schumann) and "Impromptu" (Liszt) seeming to arouse greatest enthusiasm, although Miss Dobyns' entire program was given in a most finished and high class style.

The Thursday Musical program March 4 was splendid, the Choral Club under direction of Mr. H. S. Woodruff, Miss Gertrude Dobyns, pianist; Miss Mildred Ozias, soprano; Mr. Walter Scott Johnson, violinist, and Mrs. Marion Austin Dunn, organist, giving the program, which was as pleasing as varied. Miss Edwina Wainman and Mrs. Chas. S. Hardy acted as accompanists.

Greetings to our orchestra and its masterly director, home with many added laurels! We are more than glad to have you with us and also glad that so many other cities have had the pleasure of hearing you.

The best proof of the esteem in which the orchestra is held locally was the big audience which greeted them on the evening of March 5 during the worst storm this section of the country has seen this year.

Arthur Shattuck, the American pianist, was soloist, and the following program was given.

Overture—In Springtime, Op. 36.....	Goldmark
Symphony No. 5, From the New World in E minor	Dvorak
Adagio-Allegro molto	
Largo	
Scherzo; Molto vivace	
Allegro con fuoco	
Concerto for Pianoforte No. 4 in D minor.....	Rubinstein
Moderato	
Moderato assai	
Allegro assai	
Dramatic Overture "Paola and Francesco," Op. 21	Oldberg

The Goldmark "Overture," resplendent with sparkling themes of nature in her happiest moods, was played with true value of its beauties.

The beloved Dvorak "Symphony," more beautiful each time we hear it, was given a superhuman reading by Mr. Oberhoffer. The many ideas given as to the motives underlying this work will always influence us while we are listening to it. Several years ago on a hunting trip through an Indian reservation the "Largo" was brought forcibly to me many times at night passing the small cabin of some old Indian who was whiling away his quiet hours with some of his old tribal chants, probably dancing to his own music, a most romantic setting in the moonlight, that brought Dvorak forcibly to mind and now the "Largo" in turn brings back the prairie nights and it is no wonder to me that any composer who could have that opportunity would find for inspiration.

The Oldberg "Overture" is distinctly original and at the same time very good. It is tremendously dramatic and its tempestuousness at times lifts one off the earth. Mr. Oldberg's presence added considerably to the interest manifested.

We have two more evening symphony concerts this season and enthusiasm runs high now at the coming of Fritz Kreisler. Much sympathy is expressed for our concert master, Richard Czerwonky, who was taken very seriously sick with appendicitis and operated on at Fort Wayne. His many friends are more than thankful to hear he is progressing satisfactorily and now we are anxious over Adolphe Dumont, another of the violin section, who was operated on Saturday morning for the same trouble.

MRS. W. C. VAN KIRK.

— # # # —

South Bend—Mr. E. D. Lloyd, formerly of Chicago, has been appointed organist and director of music at the First Methodist Episcopal Church of South Bend, Ind.

INDIANAPOLIS

The third number of the Ona B. Talbot subscribed concerts was given on January 20, when the attraction was the New York Symphony Orchestra with Rudolph Ganz as soloist. The program was: Prelude "L'après midi d'un Faune," Debussy; "Symphony No. 4," Tchaikowsky; "Concerto in B flat for piano," Tchaikowsky, and three British folk songs and dances arranged by Grainger. Mr. Ganz was in excellent form and gave a masterly reading of this popular concerto. Mr. Damrosch's reading of the "Symphony" was wonderful in its regard for slavic sentiment of which Tchaikowsky was perhaps the greatest representative of the Russian school.

■ ■ ■

Mr. Christian F. Martens, baritone, of the College of Musical Art, gave a most artistic recital at the College Hall January 27. He gave a fine and evenly balanced program and was in fine voice.

■ ■ ■

Vera Barstow, violinist, appeared here under the auspices of the Matinee Musical. January 28. Her program follows: "Concerto," D minor, Wieniawski; "Sarabande et Musette," von Kunits; "Minuet," Schubert; "Pierrot Gai," Tirenelli; "Indian Scherzo," Victor Kolar; "Ave Maria," Schubert-Wilhelm; and "Spanish Dance No. 8," Sarasate. Miss Barstow has a good style, beautiful tone and an adequate technic.

■ ■ ■

The Indianapolis Orchestra gave a concert at the Murat on January 29. The soloist on this occasion was Mrs. Arnold Spencer, who contributed the Japanese song cycle, "Sayonara" by Cadman. She was dressed in costume and received an ovation for her splendid singing. Mr. Ernestinoff was happy in his selection of material for this program which closed the first half of the season's concerts.

■ ■ ■

The second concert of the Musikverein was given February 15. The soloists were Franklin Riter, tenor, and Hugh McGibeny, violinist of the Indianapolis Conservatory under direction of Alexander Ernestinoff gave several interesting numbers.

■ ■ ■

Mr. Robert Lloyd, pianist, Johann Berthelsen, baritone, and Mrs. Gaylord Yost, violinist of the Indianapolis Conservatory of Music gave a faculty recital at the Conservatory, March 4. A very large audience was in attendance and a very attractive program was artistically presented.

■ ■ ■

The Indianapolis Maennerchor gave their third concert on March 5. The soloists were Marcus Kellerman, bass, and Gaylord Yost, violinist. Mr. Rudolph Heyne, the director of the chorus, presented several numbers for male and mixed chorus which were much enjoyed. Both Mr. Kellerman and Mr. Yost were well received.

■ ■ ■

Orville S. Cavanah, a young violinist, who recently returned from a concert tour of the south, where he gave some sixty concerts, has established himself here and already has a large class of pupils.

■■■

Louisiana—The Louisiana State Teachers' Association will have their next meeting at New Orleans in April.

ANN ARBOR, MICHIGAN

Several very successful concerts have been given in Ann Arbor recently, all of which were held in Hill Auditorium, and were attended by audiences of about four thousand each.

On February 17 the Cincinnati orchestra, under Dr. Ernst Kunwald, made its first appearance in Ann Arbor, and was enthusiastically received in an unusually heavy program as follows:

Symphony No. 6 in B Minor, Pathétique, Op. 74 Tchaikowsky
Suite for Orchestra, Op. 19 Dohnanyi
Vorspiel und Liebestod from "Tristan und Isolde" Wagner
Traume from "Tristan und Isolde" Wagner
Overture to Rienzi Wagner

On March 2 Ferruccio Busoni, the distinguished Italian pianist, made a profound impression. His recital was considered one of the finest exhibitions of pianistic art ever rendered in Ann Arbor.

Thursday, March 4, Miss Leonora Allen, soprano, guest soloist; Mrs. George B. Rhead, pianist, and the Lockwood String Quartet of the University School of Music

gave a most interesting program as follows, on the School of Music Faculty Concert Series:

Quartet, E. minor Smetana
Mr. and Mrs. S. P. Lockwood, violins; Mr. A. J. Whitmire, viola; Mr. L. N. Parker, cello
Zueignung Richard Strauss
Lullaby Hans Hermann
Immer Leiser Wird Mein Schlummer Brahms
Der Schmied Brahms
Leonora Allen
Pastorale and Variations Mozart
Nachtfalter Caprice Tausig
Mrs. George B. Rhead
Bird Song (Pagliacci) Leoncavallo
Leonora Allen

Miss Allen was easily the favorite of the program. She appeared twice, first in a group of German songs, and concluding the program with the "Bird Song" from "Pagliacci." Her voice is of a clear and strong quality, and she sings with excellent style. Her stage presence is charming. The accompanists were effectively interpreted by Miss Frances Louise Hamilton.

■■■

Little Theater—The current attraction is the old Greek play, "Medea."

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Moline—Madame Hanna Butler and her pupils were entertained at a musicale at the Lily Wadhams Moline School of Music, 2434 Burling street, on last Saturday afternoon.



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RUSSELL SCHOOL

The Russell School of Music and Dramatic Art at Seventy-fifth street and Vincennes road is the scene of much activity, if one may judge by the splendid audiences that come to hear the programs given by the pupils of the school.

The quality of the work heard was of high grade, reflecting much credit upon the pupils and their teachers. Those taking part in the program were from the departments of piano, violin, voice and mandolin.

The piano pupils were Adele Godden, Edith Lonergan and Florence Hills, who, by the way, deserves special mention for, in addition to her solo groups, she played accompaniments for the violin numbers and also for the mandolin solo played by Dorothy Rea in a manner that was very commendable. The violin pupils, Frieda Friedmann, Elias Freudenheim, Ralph Becker, were heard to good advantage. The work of little Master Becker was very surprising and it is safe to say he has much talent and ability.

Erma Wilson's voice is of good quality and she sang with much assurance. "May Morning" (Denza) was especially well done.

Mr. Quinn has a good voice and he should feel very much encouraged, for he sang numbers by Sterling, North and Malloy in a very earnest manner that won him much applause. "The Postillion" was especially well done.

Hazel Rettker's soprano voice is very appealing in quality, and she used it to good advantage in numbers by Puccini and Newton. "Love's Echo" found her at her best, and in the duet with Miss Wilson, they sang with much finish.

Mr. Russell furnished splendid accompaniments for his pupils.

Of special interest was Isabel Stewart North's song, "If I Could Call the Years Back."

MAC BURNEY STUDIO RECITAL

The following program was given by Alma Leslie, soprano, at the MacBurney Studios in the Fine Arts Building on last Monday evening with Miss Grace Grove as accompanist:

Se tu m'ami	Pergolesi
Care Selve	Handel
Chi vuol la Zingarella	Paisiello
Lilacs	Rachmaninoff
At the Ball	Tschaikowsky
The Nereid	Glazunoff
Oh Come to Me	Balakirew
Aria de Lia—"L'Enfant Prodigue"	Debussy
Music, When Soft Voices Die	Deis
Cuckoo Song	Quilter
Remembrance	MacFarlane
The Time of May	Salter

Van Sant—Donald Opdyke, a young baritone of La Salle, Ill., and pupil of La Porte Van Sant appeared very successfully as soloist at the La Salle County Teachers' Association meeting at Lostant, Ill., substituting for Mrs. Grace Trenary of Ottawa, who was ill. Mr. Opdyke sang as offertory solo at the Congregational Church in La Salle last Sunday afternoon the very popular and effective "Pilgrim's Message," by Mr. Van Sant.

Lutton—Sunday, March 14, Mr. Charles E. Lutton, baritone, sang the part of "Boaz" in the cantata "Ruth," at Holstein Park. DeWitt Durgin Lash, director.

LOUISVILLE, KY.

The Louisville Quintet gave its last concert of the season on March 9. So enthusiastic was the audience that after the last number on the program had been finished they remained in their places and applauded for several minutes to express their admiration for the artists and their gratitude to them. Those who were present felt and showed the debt that Louisville owes to this organization musically.

Were it not for the Louisville Quintet we would be without that acquaintance with chamber music which is beginning to mark it. Were it not for the generally increased interest in music that the quintet stimulates, many other musical events in Louisville would become impossible.

The quintet played with more fire than at any time this year and its spirited enthusiasm transmitted itself to the audience. Rarely has a concert in Louisville given such general enjoyment. The program consisted of Schubert's Posthumous quartet, Stillman-Kelly's piano quintet, an old English composition by James Oswald, and a scherzo from a quartet by Glazounow.

On March 12 the Treble Clef Club of New Albany, Ind., an organization composed of ladies, gave the second concert in a series

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of "people's concerts" inaugurated by the music committee of the Woman's Club of Louisville last month.

The small admission fee charged places these concerts within the reach of all and the large crowd which attended the first showed how greatly the public appreciated the opportunity. The program consisted of several choral numbers directed by Mrs. Henry Terstegge, with solos by Elsie Hedden and Ethel Robertson, sopranos, and a cello solo by Earl Hedden, who is widely known for his musicianship.

Miss Elizabeth Vogel of New Albany, Ind., has accepted temporarily the position as organist of the Fourth Avenue Methodist Church. Miss Vogel is a pupil of Professor Henry U. Goodwin, one of the most prominently known teachers of piano and organ in the south.

J. PETERSON.

New Albany, Ind.

Ravenswood Methodist Episcopal Church—A special Lenten service will be given at the Methodist Episcopal Church, next Sunday evening under direction of Ernest Todd, with Louise Harrison Slade as special soloist and Marguerite Dresser as organist.

Becker—Violin pupils of Ludwig Becker, in the Columbia School of Music, will give a concert at Assembly Hall, Fine Arts Building, Friday evening, March 26, assisted by Lillian Price, soprano.

Roeder—Mr. Edward Roeder, violinist, played with great success last week at the First Christian Church of Hammond, Ind., there being an audience numbering 1,500 people.

HOMER GRUNN WITH THE LOS ANGELES SYMPHONY ORCHESTRA

The Los Angeles Symphony Orchestra gave their first popular concert to a crowded auditorium March 6. All seats were 25 cents, except boxes and loges. The selections were familiar but of excellent grade.



HOMER GRUNN

To hear them given with the exquisite artistry of this choice band of musicians, under the direction of our popular young leader, Herr Tandler, with his careful reading and delicate touches of interpretation, was a treat par excellence for the masses who love music when the prices of admission are not prohibitive.

The Mendelssohn "Wedding March" from "Midsummer Night's Dream," which opened the program, was followed with the Bach-Gounod "Ave Maria," with violin and harp solo adjuncts, in which Mr. Beel, the concert meister, with harp and other support, produced fine effects of devotional character. The 'cello solo by Axel Simonsen in Saint-Saens' "The Swan" was a fine example of artistic interpretation and had to be repeated to satisfy the audience. The "G Major Minuet," by Beethoven, also had a repetition by the orchestra. The Strauss "Beautiful Blue Danube Waltz" charmed throughout. The closing number was the overture to "Orpheus," by Offenbach.

They were all gems, and varied to suit all tastes. The only new number was the "March Heroique," for orchestra and piano, by Mr. Homer Grunn, who was the solo pianist. The cordial reception given by the audience and the orchestra upon entree of the composer and pianist manifested the high esteem and popular favor he holds in

the minds of the concert-going people here. He is also the soloist and accompanist of the Brahms Quintet of Los Angeles, in which his extraordinary skill and adaptability has marked him a most essential requisite to the great success of the quintet.

The "March Heroique" is about ten minutes in duration. It has marked entertaining features, in rhythmic, harmonic and melodic concepts throughout the entire length of the piece. It starts with full orchestra, leading to a piano solo in thirty-six to forty-eight measures to a dramatic dash of piano virtuosity. The work is richly scored orchestrally by Mr. Rudolph Kapp, in which the lyric part is beautifully distributed to string, woodwind, reed, brass and tympanum effectiveness. The melody phrases are quite enchanting, attaining a fine ensemble and great climax with full orchestra and piano. On the fourth recall the pianist gave an encore, playing MacDowell's "Prelude, Op. 10." It is an honor to be selected as composer and artist to play on a program with our really great symphony orchestra, which can compare with the best now in this country. The popular concert management will give consideration to local solo artists and

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composers of merit in or outside the membership. The success of the first welcomes a more frequent repetition of the lighter music well presented. S. W. M.

Illinois College of Music—On next Monday evening, March 22, there will be a recital at the College, 2831 Washington boulevard, given mostly by students from the violin department under the direction of Mr. Ralph Reiche. Piano numbers will be given by Gladys McKiernan, Genevieve Godfrey, Adolph Kraus. The next regular recital, the twenty-second this season, will be given at the college on Friday night, March 26, by students, the following being among those taking part: Emma Maxted, Edith Creighton, Helen Larkin, Hester Hoskons, Edna Williams, Ruth Couffer, Bessie Marksön, Mary Jones. A recital will be given by the College at "Ardmore," South Elmhurst, Ill., on Wednesday evening, March 31. A concert will be given this (Friday) evening by students of the College at the Central Park Presbyterian Church.

New York Oratorio Society—Under Louis Koennenich, the Oratorio Society of New York closes its forty-second season on Wednesday evening, March 24, at Carnegie Hall, presenting Bach's "Magnificat," and Wolf-Ferrari's "La Vita Nuova," with Marie Sundelius, soprano; Rose Bryant, contralto; Alfred D. Shaw, tenor; Clarence Whitehill, baritone. The Symphony Society Orchestra will assist. The longer work, "La Vita Nuova," involves only soprano and baritone solos.

NEW YORK LETTER

(Continued from page 27)

in the Italian of the vocal school in which the singer was trained and which he honors) from Bizet's "Carmen."

Here McCormack made evident the still potent force of his operatic experience in the histrionic atmosphere he was capable of throwing round his aria; his fine phrasing and grateful legato. Neither Colleen nor Carmen might hope to withstand such wooing.

The tenor was also heard in other songs, and encores insisted upon by an entranced audience.

Other artists on the program were Miss Lucile Orrell, charming young 'cellist, and Mabel Garrison, soprano. S. W. W.

Reception to Mr. and Mrs. Wm. W. Hinshaw

On the afternoon of February 28 Mrs. Cecile M. Behrens gave a reception for Mr. and Mrs. William Wade Hinshaw. There was a musical program which included an interesting group of piano soli played by Mme. Behrens. There was also a crush of people.

The baritone and his distinguished-looking wife were the center of attraction and distinction.

Messrs. Desidir Von Vecsei and Ferruccio Busoni Play

Desidir von Vecsei, a young Hungarian pianist, distinguished himself on the evening of March 2 in Carnegie Hall by playing with brilliancy and intelligence two concertos, one by Saint-Saens and one by Liszt, with an orchestra selected from the New York Symphony Society, and conducted by Victor Kolar. A large audience was assembled and the handsome young artist acclaimed.

On the afternoon of March 6, in the same hall, Ferruccio Busoni entertained an appreciative and much-applauding assemblage with the finesse and distinction of his art ably developed, in groups by Bach-Busoni, Schumann and Liszt, with a Beethoven "Sonata" of importance.

The Liszt group was the chef d'oeuvre from a popular standpoint. The Bach numbers made apparent the insight and far-reaching scrutiny of the composer-pianist, who has enriched them.

Apollo Club—One week from this Sunday afternoon at 3 o'clock Bach's great "Passion Music" will be sung by the Apollo Musical Club, augmented to 1,000 singers, at the Auditorium Theater. It has been seven years since the "Passion Music" was last heard in Chicago and the West and this promises to be one of the big musical events of this season. Five noted solo artists will participate as well as an orchestra of 80 musicians with Harrison M. Wild conducting and Edgar Nelson at the organ. It is expected the performance will be over by 6 o'clock.

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COLUMBUS AND CENTRAL OHIO

At a recent song recital by Maggie Teyte, announcement was made of the Quality Concert Series to be given next season under the direction of Miss Kate M. Lacey. The opening number will be a concert by Pasquale Amato, premier baritone of the Metropolitan Opera Company, and Mrs. H. H. A. Beach, who appeared here during the 1914-15 season. After this concert, October 29; dates and attractions are as follows:

November 29 or 30—Philadelphia Symphony Orchestra; George Sandby, 'cellist, soloist.

December 14—Yolando Mero, Hungarian pianist, and Evan Williams, tenor.

January 11—Mischa Elman, wizard of the violin.

February 15—Alma Gluck, glorious soprano, who was in Columbus on the Lacey series this season.

The dedicatory recital for the newly acquired organ at the Mount Vernon Avenue Methodist Episcopal church was given Thursday evening by Mrs. Wilbur Thoburn Mills, organist at Broad Street Church. She was assisted by Mrs. Forest G. Crowley, soprano, and Miss Louise Claspill Rinehart, violinist. Recently Mrs. Mills gave dedicatory recitals at Defiance College and at the Central Presbyterian Church in Zanesville, and her art has won enthusiastic commendation on the occasion of each appearance.

The Musical Art Society, directed by Professor Samuel Richards Gaines, and with Joseph Vito, harpist, as soloist, will give an entertaining program at the Hartman Theater March 18.

Elizabeth Powell Van Closter, soprano, formerly with the San Carlo and Kansas City Grand Opera Companies; Walter Leon, tenor; Anne M. Sullivan, mezzo-soprano, formerly of the Chicago, Mantelli and Aborn Grand Opera Companies; Edward H. Quinn, baritone, and a number of other musical stars, are included in the Fidelio Grand Opera Company, which is to tour Ohio and other states next season under the direction of the Redpath Lyceum Bureau.

Mrs. Edward MacDowell greatly interested an audience at the Chamber of Commerce Monday evening with a discussion and interpretation of some of her late husband's compositions.

Pupils of Miss Nora F. Wilson gave a pianoforte recital Thursday evening in Y. W. C. A. hall.

Miss Jenny Dufau, colorature soprano; Miss Katharine Goodson, English pianist; and Mr. Charles Lurvey, accompanist, appeared in a notable concert Tuesday evening at Memorial Hall under the direction of the Woman's Music Club.

Robert Dolejsi, Bohemian-American violinist, and Signor Giuseppe Bartolotta, Italian tenor of the Caruso order, will tour next season as soloists with the Dolejsi Bohemian Orchestra, under Redpath management.

Paul Bertram Gast, for three years organist and choir director at the Emanuel Lutheran Church in Marion, Ohio, has accepted a similar position at the First Methodist Episcopal Church in Columbus.

The famous series at Ohio Wesleyan University has as its concluding numbers a concert April 15 by Enrico Aresoni and a program early in May by the Russian Symphony Orchestra.

MAINE NEWS

Organist Will MacFarland, of Portland, will play at the exposition in San Francisco October 4-8. Mr. MacFarland has received many invitations to play throughout America, and he was the principal organist at the St. Louis exposition in 1904.

Prof. Robert Walter Douglas, the famous Maine baritone, who had such a very successful operatic and concert tour through Southern Europe, the Azore Islands, Egypt, Algeria and Gibraltar, covering over twenty thousand miles, has opened a musical studio in Boston, where he is coaching and teaching. One of the most interesting features of his work is the semi-monthly concerts for all musical talent to give them the opportunity to be heard. The idea is similar to the plan of the New York Musical League and already fine results are shown by the demand for the young artists heard at these recitals. Professor Douglas will have his usual summer school of opera on Peak's Island, near Portland.

Mme. Emma Eames de Gogorza is spending the winter at her old home in Bath, Maine. She has recently purchased the McLellan estate, one of the finest show places in the city. Maine people are delighted that Madame Eames has decided to live in Maine. She frequently sings for her friends, who say her voice was never finer than it is this winter.

MRS. G. W. RICH.

WHEATON, ILL.

The following program was given at College Chapel, March 8, by pupils of Miss Marguerite Dresser and Miss Nelle Bibbens:

Twilight Song	Shackley
Alta Brown	
A Valentine	Lehman
Bernice Gorsuch	
Swing Song	Rogers
Valse	Rogers
Gypsy Fireside	Eilenberg
Elizabeth Conley	
Intermezzo	Callearts
Pearl Trumbull	
In Poland	Moszkowski
Blanche Kirk	
Song of Sorrow	Gordon Balch Nevin
Will of the Wisp	Gordon Balch Nevin
Carl Fischer	
Barcarolle from Tales of Hoffman	Offenbach
Miss Jayne and Miss Fowler	
Toccata	Dubois
Maude Smith	
Melodie	Paderewski
Hazel Morey	
Hold Thou My Hand	Briggs
Bernice Gorsuch	
Menuet	Bach-MacDowell
Scherzo from Sonata, Op. 2, No. 3	Beethoven
Butterfly	Grieg
Pearl Trumbull	
Caprice Espagnol	Moszkowski
Maude Smith	
Resurrection Morn	Johnston
Vergil Bradfield	

Corlew—Miss Mabel Corlew, contralto, sang "Naomi" in the cantata, "Ruth," at Holstein Park with the Buena Park Choir Sunday, March 14. Miss Corlew's appealing contralto voice is winning her many friends and much praise from the press and public.

Millett-Wood—The piano pupils of Mildred Millett and Leonore Wood gave an attractive program at Wurlitzer Hall last Friday evening.

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Music News

CHICAGO, AMERICA

MARCH 26, 1915



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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 52½ Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, MARCH 26, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspond-
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In New York at Brentano's, Fifth avenue and
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Vol. 7.

Chicago, March 26, 1915

No. 13

Editorial

PASSING COMMENT

Music News chronicled last week a seldom-heard-of-event, i. e., the singing of "The Creation" twice in one evening by the same society in the same place and with the same soloists. This occurred at the Hays City (Kas.) Festival, where there was such an exceptional demand for tickets that the performance had to be given at 7 o'clock and again at 9:30, the place being packed each time. The young Chicago artists, Anna Agnes Bailey and Herbert M. Bailey, had the soprano and bass roles respectively, and they both did credit to themselves and their Chicago training with Mr. Thomas MacBurney.

§ § §

A gala event—double-distilled and triple-plated—will be the concert of May 3 at Aurora, when the Chicago Apollo Club will combine with the Chicago Symphony Orchestra in one of the best programs of this season.

§ § §

The "Console," which is the official organ of the National Association of Organists and which usually knows exactly of what it is talking, comments as follows in its last issue:

In Chicago the Music News, edited by Charles E. Watt, is giving splendid notice to the work of the organist. No two-line paragraphs will suffice for Mr. Watt. The work of the organist is dealt with as fully as the work of the concert pianist or violinist; intelligent criticism is freely indulged in; praise given when deserved, and gentle rebuke when occasion justifies.

§ § §

And, by the way, the next meeting of the N. A. O. will be held at Springfield, Mass., on August 3, 4, 5 and 6, this year.

§ § §

The affairs of the Chicago Grand Opera Company are gradually assuming shape and definite announcements may soon be looked for. It has been given out that the neces-

sary guarantee has been raised and that all doubt as to a ten or twelve weeks season, beginning next November have vanished. Among the guarantors are the following: Robert Allerton, Ogden Armour, Blackstone Hotel, E. B. Butler; Carson, Pirie, Scott & Co.; Congress Hotel, R. T. Crane, C. G. Dawes, Marshall Field & Co., F. T. Haskell, L. Hutchinson, Samuel Insull, L. B. Kuppenheimer, W. V. Kelley, A. J. Lich-

Dinna be ashamed o'
your dreams;—they'll
a' come true some day,
for we canna' think
better than God will
do.

—Ian MacLaren

tern, W. A. Lyden, H. F. McCormick, John J. Mitchell, Max Pam, George F. Porter, Julius Rosenwald, Martin Ryerson, John G. Shedd, C. A. Stevens & Bros., Frank D. Stout and Edward F. Swift.

§ § §

Strange indeed would it be if Chicago should have Geraldine Farrar for its own Company next year! Such a thing is rumored and may possibly come true.

Wouldn't that make New York sit up

straight! New York is very difficult to convince that Chicago has done things musically and will do more in the future, but, if we should take away their most loved prima donna they would get an object lesson which would be an eye-opener. If Music News had a deciding voice in the matter, Geraldine Farrar would be engaged at any cost—merely to "show" New York a few things it needs to be shown.

§ § §

The daily press gave much space recently to an exposition of the plans of the International Academy of Opera which is to be opened in Paris under the directorship of De Reszke, and an urgent appeal is made to American men of wealth to invest in "scholarships" at five thousand dollars each. Doubtless this would be a good thing for Paris and for De Reszke, but is it not right in line with the thought of centering all operatic activity in Europe and absolutely antagonistic to the development of opera in America?

If American men of wealth can be induced to pay out each, five thousand dollars for opera scholarships, including tuition and a debut, why should not the academy be located in Washington, New York, Chicago or Boston?

The present war has made a little rift in the European monopoly, even of opera, and why should an effort be made to throw all that prestige right back to Europe immediately after the war? Let somebody start the movement of an International Academy of Opera to be located in the United States of America.

§ § §

Mr. Lemuel Kilby, in a recent recital, made some comment on his program, which, by the way, was all-English, during the course of which he stated that such songs as "Stone Cracker John" and "Barber of Turin" and others were typical of a class of English songs which might well be called "story songs" and which, while plentiful there, have but few counterparts among the

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compositions evolved in America. The thought is worth consideration and it may prove the inspiration of some new American writers.

Not many Americans have yet covered this genre of songs at all—Homer perhaps leading the list with his "Uncle Rome," "Banjo Song," "Pauper's Drive" and others of like ilk.

h h h

At the Borwick recital at Evanston last Friday evening a full concert grand was played instead of the "baby" usually in evidence at Music Hall. "Goodness!" said a young lady student just back of me, "how did they ever get that big thing in this tiny place?"

"Oh! easy," answered her friend; "you know it all comes apart."

h h h

The difference between full-fledged publicity and the state of being entirely unknown was well illustrated in Evanston last Friday evening.

When Christine Miller appeared at Music Hall a month or so ago, hundreds were turned away unable to gain admission, but when Leonard Borwick played there last week only about two-thirds of the seats were filled.

But, then—Christine Miller is known (and loved) by all the students at Northwestern and Borwick is simply (to them) an unknown quantity.

h h h

The singing of Marcella Craft at Orchestra Hall on Monday night opened the eyes of many people to an operative possibility which had before that time been but little thought of in Chicago.

Mary Garden is a tremendous force here and Geraldine Farrar is considered in New York especially as an equally potent singer of intensely temperamental operative roles, but after hearing Marcella Craft at Orchestra Hall and observing the ardor of her temperament and the wonderful intelligence of her interpretations, there is no hesitation in the thought that this singer would equal either of the other two in popular esteem as a star in our grand opera.

Music News thinks Chicago would be singularly fortunate if Marcella Craft could and would be a member of the new Chicago Grand Opera Company.

—*—*—

MUSIC THAT IS FORGOTTEN

(Editorial in the Chicago Tribune.)

A faithful concert-going correspondent, whose years are multiplying and who finds watchful waiting rather wearisome, complains what many intelligent lovers of symphonic music doubtless have voiced or felt—namely, that a good deal of excellent music is never or hardly ever played at all, while a good deal of third or fourth rate

music is curiously and unaccountably fortunate, getting on the programs with a regularity and frequency that nothing in its intrinsic quality can possibly justify.

Illustrations would be invidious, perhaps, but they cannot really be avoided. Some weeks ago Mr. Stock "resurrected" a Dvořák symphony that, as he himself explained, had been "forgotten" for many years. It was not an inspired or wholly successful work, but it was better than—or at least as good as—several symphonies that are rendered with legal or religious regularity every season. It was refreshing and enjoyable. There are certain overtures and "poems" that every one is tired of, and yet we are condemned to suffer them simply because so many other, not at all inferior, overtures, poems, suites, serenades, fantasies, ballads, what not, are "forgotten." Forgotten not by this or that conductor, but by all practically. Why do we get so little of Berlioz, Rubinstein, Mendelssohn, Saint-Saens, Liszt?

The worst foe of music is the routine maker of hackneyed programs, the man who is afraid to put an old-new, or unfamiliar composition among his selections. Variety is the spice of life musical. Of ultra-modern stuff—labored, manufactured, tortured, arid stuff that challenges the scholastic admiration of learned grammarians—we get enough, or a surfeit; of good, if not first rate, music of the near or somewhat remote past we get little or none. The conductor who shall reinspect the dusty shelves and recover lost or strayed music will be hailed as a benefactor of concert attending humanity.

JOHN ALDEN CARPENTER'S "PERAMBULATOR"

Mr. John Alden Carpenter pays the penalty, at times, of his social prominence. The disposition of a strata of our cosmos to exalt cleverness, halfway prejudiced those who dislike that superficial trait against his first orchestral venture, "Adventures in a Perambulator," before a hearing. Fortunately, indeed, he has preserved his poise and given a further evidence of his unquestioned creative gifts. The suite is good music in itself under any caption, spontaneous, happy and healthy, with a fine sense of restraint and at the same time a full surrender to the impressionistic form. But it is always musical, never turgid or over-reaching in its effects, and grateful to listen to and to absorb, as well as containing a certain amount of poetic impulse which never lapses into sentimentality. Altogether very well worth while and a distinct contribution to American music of the first class.

Mme. Alma Gluck was the soloist—always one of those who steals away the senses when she sings.

ALBERT COTSWORTH.

Music in Chicago

A CONCERT AT ZION CITY

Mrs. Mary Hotchkiss-Love, who is the manager of the Waukegan Conservatory of Music, maintains also a branch at Zion City and on last Saturday evening she presented the pupils of the latter school at the Chris-



MARY HOTCHKISS-LOVE

tian Catholic Church in Zion City, assisted by a few from Waukegan.

There was present an audience of at least 500 people and the occasion was a thoroughly enthusiastic one.

The concert was divided into two parts, in the first of which some small children did work which proved that Mrs. Love is an exceptional teacher, while the playing and singing of the second part also redounded to her great credit, for, while this introduced young men and women, they were yet but beginners mostly and as Zion City is not a place of wealth and everybody there believes in working, it is true that in the case of these students very few have anything more than evening and early morning hours for practice.

Under these circumstances the concert can be regarded as nothing short of remarkable.

The young pianists of the first part of the program were Kathran Chisholm, Lucile Drake, Marguerite Chisholm, Guerdon Hicks, Vera Schwartztrauber, Mary Elizabeth Judd, Lois Rockafeller, Gladys Scott and Ruth H. Love, every one of whom played with good rhythm and tone, and the memory of each one proving trustworthy.

The list of pieces was well selected and contained much of variety. A chorus of little girls did a "Motion Song" very cleverly and Harold Enstedt and Mary Elizabeth Judd, very small children, displayed talent and good training in some very cunning songs.

In the second part a religious song disclosed the fact that Ray Bennett has a good voice and musical feeling. "The Red Scarf" (Bonheur) offered a good opportunity, which was well conserved by William Wheelock, and "Joy" (Helena Bingham)

and "Perfect Day" (Carrie Jacobs Bond), both of which are beautiful songs, gave much opportunity to Byron Mudgett to display nice tonal quality and musical feeling.

Nellie Williams played the "Second Mazurka" (Godard) with crisp rhythm, and Corinne Brannen showed facility in the Von Weber "Invitation to the Dance." "Hark! Hark, the Lark" (Schubert-Liszt) gave Oscar Johnson opportunity to show that he has musical taste and a good touch, while Miss Grace Love proved that she is well advanced by her careful playing of a Saint-Saens "Mazurka," and also in the good accompanying she provided for the chorus work.

Mrs. Love was scheduled for a vocal solo, which she was unable to give because of a heavy cold, but the work of her pupils was amply sufficient to prove her skill and musicianship.

She was accompanist for the solo singers and also conductor for a score or more of young people who constituted a mixed chorus and sang with pure, fresh tone and considerable skill.

Their numbers were "Venetian Summer Night," a setting of the Moszkowski "Waltz in E," and "The Bridal Chorus" from Cowan's "Rose Maiden."

Altogether, the concert was a great credit to Mrs. Love, an undoubted benefit to her students and a pleasure to the audience.

Miss Massie Lowry, teacher of dramatic art at the Waukegan Conservatory, gave great pleasure by her skillful reading of several character sketches, including an Italian impersonation, very true to life.

C. E. W.

AMERICAN CONSERVATORY

The American Conservatory not only provides an endless list of opportunities for its pupils to appear in concert, but it also frequently provides orchestral accompaniment for concerto playing and the singing of arias, the members of the body being recruited from the Conservatory class rooms.

Such an occasion was that of last Saturday afternoon when piano concertos were played at Kimball Hall by Florence Schubert, Idorna Newmark and Kathleen Kittilsby, and arias were sung by Gertrude Schultze and Frances Burch to the accompaniment of the American Conservatory Students' Orchestra, under direction of Mr. Herbert Butler.

It was possible to hear but ten minutes of this concert and it happened that these minutes fell to Miss Newmark, who was heard in a movement from the "D Minor Concerto" by Rubinstein.

This young lady, who is a pupil of Mr. Frank Van Dusen, has splendidly developed technic and good musical perception.

She played her number with precision, style and effect, showing herself to be the faithful student of a painstaking and artistic teacher.

C. E. W.

Rigelman—Miss Mabel Rigelman is appearing very successfully this week at the Majestic Theater in vaudeville.

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GRANT KIMBELL

March 10—Chicago Woman's Club: A delightful rendition of "De Janire," Saint-Saens' last opera, was given before the Chicago Woman's Club in recital form by Mrs. Stephen C. Göss, dramatic reader; Mabel B. Layfield, contralto; Grant Kimbell, tenor; and Mrs. Charles Orchard at the piano. The work was beautifully done and greatly enjoyed by the audience. The opera will be repeated April 5.

Some of Mr. Kimbell's future engagements are:

"In a Persian Garden," Chicago, March 23.

Concert, Waukegan, March 26.

Opera recital, "De Janire," Chicago, April 2.

"Messiah," Chicago, April 1.

"Messiah," Tiffin, O., April 27.

"Messiah," Angola, Ind., May 5.

"Swan and Skylark," Berwyn, May 10.

Clark—Mrs. Marie White Clark, soprano, formerly teacher at the James Milliken University, and for the last three years soloist at the Wilmette Congregational Church, sang last Thursday at the Evanston Country Club, and on Wednesday at the wedding of Miss Madeleine Baillie at Evanston.

Pillsbury—Miss Agnes Hope Pillsbury will present her pupil, Miss Vini Fravel, in piano recital at the Anna Morgan studios in the Fine Arts Building on Saturday afternoon, April 3, at 3 o'clock.

CHICAGO ARTISTS' ASSOCIATION

The Chicago Artists' Association held their regular monthly meeting in the Francis I Room of the Congress Hotel, Tuesday afternoon, March 16. The program was given by the following artists: Theodora Sturkow-Ryder, pianist; Wally Heymar, violinist; Warren Proctor, tenor, and William Lester, accompanist.

Miss Heymar played as her first group numbers by Wagner-Wilhelmj, Roberts, Sturkow-Ryder, disclosing a tone of great beauty. She has much musical temperament, a splendid technic and she employs her resources to a fine advantage.

As her second group Miss Heymar gave the Suite D Minor, by Edward Schuett, in a manner that merits much commendatory praise. In her first group two of the numbers were of especial interest, Sturkow-Ryder's "Moto Perpetuo" (MS.), and Leo Robert's "Serenade."

The first performance of "Moto Perpetuo," proves that Mrs. Ryder has succeeded in making a splendid new number for violin. Mrs. Ryder and Miss Heymar gave it in such an effective manner that it was redemanded. The "Serenade" made a good impression, and the work of both composers will be watched with interest.

Mrs. Sturkow-Ryder is an artist of great merit, and always a great favorite whenever she chooses to appear. On this occasion she played Arensky's "Etude," F sharp major, and "Polichinelle," Rachmaninoff. She has a splendid musicianship, much musical temperament, and added to this is an attractive stage presence and winning personality that have won her a host of friends and admirers.

Warren Proctor, who has made such rapid strides as a singer of exceptional merit, again proved his right to the place he is gaining in musical circles.

Mr. Proctor sang as his first group songs by Schubert, Grieg, Jensen, with a fine display of artistry, musical intelligence and beauty of voice. His second group of songs by American composers, two of whom are Chicagoans, Jeanne M. Boyd, and William Lester, and the other, Clough-Leigher, were given presentations that were highly enjoyable from all standpoints. "In Italy" (Boyd), "My Rose" (Lester) met with great success.

The Leoncavallo "Mattinata" and the Campbell-Tipton "Spirit Flower," used as an extra group, were sung with the same splendid style. Mr. Lester furnished accompaniments that were artistic and musicianly.

H. J. P.

TURNER HALL

A special feature of the concert at Turner Hall on last Sunday afternoon was the good piano playing of Mrs. Ethel Evelyn Hoffman, who gave the MacDowell Concerto in A Minor (with orchestra) in excellent style, playing also in the Mendelssohn Trio, Op. 49, with V. Tufigno, 'cello, and her husband, G. A. Hoffman, who besides being a violinist of good tone and much musical ability, is a composer of much worth.

His "Three Pieces for Orchestra," played at this concert for the first time, aroused much favorable comment.

The entire program was a varied one and included some exceedingly interesting orchestra numbers, directed with great artistry by Mr. Martin Ballmann.

FULLERTON HALL

Opera bouffe in the form of Lccoco's "The Daughter of Mme. Augot" was the offering at Fullerton Hall last Sunday evening, it being the twenty-first "opera evening" of the season under the auspices of the Chicago Woman's Club.

Probably only a very small percentage of those present Sunday evening ever heard this work before, and many could not have called to mind ever having even heard of it, although after its first performance in Brussels about the year 1872 it became quite popular, and was presented in this country a number of times.

The music is tuneful and bright but of no special significance. The libretto is full of action and deals with events in Paris shortly after the Revolution.

The whole work is in style quite a contrast to what these "opera evening" audiences are accustomed to hear there from week to week, but both audience and singers entered heartily into the spirit of it and everything progressed merrily.

Miss Henriette Wehr, the moving factor in these opera presentations, started many ripples of laughter by her witty comments, and the vocalists added to the mirth by their tactful rendering of the frivolous music and text.

The soloists of the evening were Miss Lucile Stevenson, soprano; Mrs. Frederica Gerhardt Downing, contralto; Mr. Alfred Kanberg, tenor, and Mr. Marion Green, basso-cantante.

Each of these with the exception of Mrs. Downing has been heard repeatedly at the Fullerton Hall recitals and the heartiness with which they were received by the audience testified to their popularity.

Mrs. Downing, whose first appearance it was in connection with these functions, has a voice of great beauty and dramatic power. Her tones are rich and vibrant and they are produced with an ease and freedom most pleasing to hear. Mrs. Downing has confidence, poise and musicianship also, making her a very satisfactory singer to listen to.

As to Miss Weber at the piano, and Messrs. Itte, Hillman and Klammssteiner and their instruments, they have all been so often and favorably heard and reviewed in connection with these Sunday evening events that comment regarding their work on this occasion is unnecessary. It was no exception.

C. J. B.

MARVIN HINSHAW PUPIL WINS RECOGNITION AT WOMAN'S CLUB

Miss Aline Hoffman, pupil of Marvin Hinshaw, of the Hinshaw Conservatory, appeared at the Humboldt Park Woman's Club on Tuesday afternoon, March 15, with much success. Miss Hoffman possesses a beautiful soprano voice which has been developed to a high degree and it is predicted by critics that she will go far in the professional world. Miss Hoffman was immediately engaged for another concert for the club and has also received several flattering offers to go on the road in concert.

Rankl—Mr. John Rankl was soloist in a performance of Rhys Herbert's "Bethany," presented by the Choral Society at Cranston, Wis., on Thursday evening.

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ANTOINETTE ZEBROWSKA'S CONCERT

Miss Antoinette L. Zebrowska is a young violinist to be reckoned with for the future, for she has personality, concert poise and wonderful technical fluency, besides which her musical feeling is fine and thoroughly individual.

She was for a long time a pupil of Joseph H. Chapek of Chicago, and under his instruction she became, even as a very young girl, a thoroughly good violinist. Music News has heard her in past years many times and always with the feeling that her talent was of such a character as to warrant the thought that she would become a fine artist.

Several years ago Miss Zebrowska went abroad for further study and has been since then with Sevcik, and is also a graduate from the Conservatory of Music in Prague.



ANTOINETTE ZEBROWSKA

Her growth in the musical art while she was abroad was very great and she won the unqualified admiration of her teachers and the press; in fact, so fine has been her progress that for the current season she was engaged to fulfill dates with many European orchestras and to appear in recital in many cities.

All this, however, had to be abandoned on account of the war, and she has returned to Chicago with these engagements still to be filled in the future; but, nevertheless, she has come back a very finished young artist and one who should take high rank in this city and country.

Miss Zebrowska gave a concert last Sunday evening at the New Polish Hall at Milwaukee avenue and Augusta street, a hall

of fine proportions and excellent acoustics, where a splendid audience was roused to great enthusiasm by her violin playing.

The Paganini "Concerto" was played with great virility; the "Fantasia on Themes from Lucia" (Lubin), without accompaniment, was a remarkable piece of poise and virtuosity; "Blue-eyed Maiden" (Dvorak) was delightful, and the "Witches Dance," by Paganini, was done in masterly style.

For encores "Carnival Russe" (Wieniawski) proved a wonderfully dramatic bit and the "Legende" by the same composer has seldom had so musical or thoroughly intelligent a reading in Chicago.

Miss Zebrowska has unusual power; her tone is of remarkable breadth. At the same time she has such admirable control that pianissimos of the most ravishing quality are equally at her command and every trick and development of violinistic technique is hers absolutely at command.

She feels her music irresistibly, and she presents always a glowing musical picture.

She is an exceedingly pretty girl and has the most charming of stage manners. She will certainly go far in her endeavor to charm the public.

Miss Zebrowska was very fortunate in

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her choice of assisting artists also, for Mrs. Augusta H. Chapek proved to be a thoroughly fine accompanist from every technical and musical standpoint, and much interest attached also to the piano solos of Ernest Krizan, who played numbers by Chopin, Dvorak and Liszt, excelling in quite remarkable degree in the "La Campanella" of the last named composer.

An artist who at once stepped into great favor with the audience and who was more and more cordially endorsed as the evening progressed was Agnes Nering, a soprano, who has won great attention and created a thoroughly favorable impression for her work since her return from European study a year or so ago.

Mrs. Nering has a splendid stage presence and her voice is of remarkably effective quality. She has great power and brilliance and yet is able also to present smaller works with distinction.

In a "Waltz Song" by Strauss (Johann, not Richard), she disclosed remarkable facility, being enthusiastically encored.

Later in the evening she sang the Braga "Angel's Serenade" and the "Elegie" by Massenet to a most sympathetic and beautiful obligato by Miss Zebrowska, which proved to be so popular that another number had to be added. For this she chose

Del Riego's "O, Dry those Tears," and in many respects it was one of the most charming numbers of the program.

C. E. W.

MRS. CHARLES ORCHARD—RECENT AND COMING DATES

January 31—Mrs. Hannah Butler, Dorothy Meadows Club.

February 5—Mr. Robert Quait, "Dichterliebe" and other Schumann songs.

February 9—Helen Axe Brown, Mrs. Jessie DeVore, Elmhurst.

February 11—Mrs. Ora Padget Langer, Oak Park.

February 12—Mrs. Ora Padget Langer, Oak Park.

February 17—Helen Axe Brown, recital, Janesville, Wis.

February 19—Incidental music, Chicago Dramatic Society.

February 21—Mrs. Jessie Nichols Baldwin, Mrs. Winifred MacGaw, D. A. Clippinger lecture-recital.

February 27—Charles Mixer, violinist; Arthur Merz, baritone; Helen Axe Brown, soprano, Colony Club.

March 2—Mrs. Jessie Nichols Baldwin, Mrs. Jessie DeVore, Faculty concert.

March 6—Mrs. Binnox, D. A. Clippinger lecture-recital.

March 8—Mrs. Jessie DeVore, Hyde Park Travel Club.

March 10—DeJanire and Saint-Saens: Mrs. Aletta Goss, reader; Mrs. Layfield, contralto; Mr. Grant Kimbell, tenor; Chicago Woman's Club.

March 11—Mrs. Ora Padget Langer with Mrs. James Crandall and Harold Heaton at Chicago South Side Club.

March 17—Helen Axe Brown, Dorothy Meadows Club, Oak Park.

March 20—Mrs. Jessie Nichols Baldwin, Brahms program.

March 22—Mrs. Sybil Sammis MacDermid, Dorothy Meadows Club.

March 23—Helen Axe Brown, Milwaukee, Wis.

March 30—Mrs. Jessie DeVore, Chicago South Side Club.

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Livengood—Charles Livengood, bass-baritone, appeared as special soloist Sunday morning, March 14, at the Ravenswood Methodist Episcopal Church, and in the evening at Diversey Boulevard Methodist Episcopal Church, with great success. March 7, Mr. Livengood sang in the First Methodist Episcopal Church of Elkhart, Ind. Mr. Livengood has appeared many times as soloist in Elkhart and has established himself as a great favorite.

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Myrle Tyler Irons—Phineas Cohen, a very talented young pupil of Myrle Tyler Irons, played piano solos at a political meeting at the Lexington Hotel last Thursday evening, creating great enthusiasm for his work in the thirteenth "Rhapsodie" by Liszt and the MacDowell "Hexentanz."

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AT THE CLIPPINGER STUDIOS

Miss May Wall, alto, gave a thoroughly good song recital at the Clippinger Vocal Studios in Kimball Hall on last Saturday afternoon, being assisted by Mr. Clippinger, who gave most pleasing explanatory notes, and Mrs. Charles Orchard, who played exceptional accompaniments.

Miss Wall has a voice of remarkable beauty—rich, round and free. She has remarkable poise and a complete control of all her resources, and was able to infuse her program with vitality as well as an unusual amount of vocal beauty. Her range



MAY WALL

is broad and her mental grasp correspondingly so, and she therefore was able to hold the closest attention throughout a long and varied list of songs.

The German classics were sung with authority and the old Italian arias were made to carry a full burden of vocal delight.

Leoni's "The Leaves and the Wind" was particularly effective and D'Hardelot's "Dawn" proved a most welcome setting of the text. Harris' familiar "Hills of Skye" suits Miss Wall admirably and the Galloway piece also proved thoroughly germane to her style.

The lighter works were thoroughly effective, and this largely because of the good enunciation given their texts. The program follows:

To Music	Schubert
Faith in Spring	Schubert
Litany	Schubert
My Heart Ever Faithful	Bach
Rendimi (Mitrane)	Rossi (1645)
L'Esperto Nochiero (Astarte)	Bononcini (1660)
O Lovely Night	Ronald
The Leaves and the Wind	Leoni
Norwegian Song	Loge
Farewell to Summer	Johnson
Come, Let's Be Merry	Wilson
The Dawn	D'Hardelot
City of Sleep	Kernochan
The Hills of Skye	Harris
Phillis	Bauer
O Heart of Mine	Galloway
The Merry Brown Thrush	Buck
	C. E. W.

Bollman—Mrs. Maude Fenlon Bollman will sing at the festivals in Lansing and Battle Creek, Mich., this spring and will appear also with the Harmonic Club of Clinton, Ia., soon.

AT THE CALUMET HIGH SCHOOL, CHICAGO

The charm and refining influence of music is much enjoyed and appreciated at the Calumet High School. Principal Grant Beebe turns every opportunity to account on this line. It was a great treat to the pupils and their parents lately, when Mrs. Grant Beebe, a dramatic mezzo-soprano of remarkable quality, played and sang "The Star Spangled Banner" while thirty finely trained pupils acted, in pantomime, the scores of the poem—it was a pantomimic opera of great merit and was received with prolonged applause.

On Thursday, March 18, Miss Mary Brince, of Eveleth, Minn., a student at the Chicago Conservatory, visited the school and delighted the music classes with a few songs, among them "The Slave Girl," from the opera, "The Brides of Venice" (Jules Benedict), and a ballad, "I Thought You Loved Me," the music instructor of the school, Mr. William ApMadoc, at the piano. Miss Brince possesses a beautiful soprano voice, sings with much expression, and her enunciation is excellent.

The musical talent of the school is very favorably reflected in the well chosen voices of a delightful young ladies' glee club, directed by Miss Nelle Jackson, and led by Miss Esther Merritt. The members of the glee club are the following:

First Sopranos—Gertrude Beattie, Florence Forsyth, Astrid Peterson, Margaret Rook, Harriet Wall, Evelyn Bundy, Rose Hart, Hertha Menzel, Esther Tuohy, Irene Slater.

Second Sopranos—Goldie Westerberg, Lydia Miles, Ruth Yeder, Frances Muldowney, Miriam Bundy, Lorraine McGovern, Luella Hochel, Grace Vonderheid, Lillian Reynolds, Margaret Stratman, Martha Huber, Mildred Heoster, Hattie Krugmann, Margaret Nash, Marie Shiller.

First Altos—Ruby Fremont, Anna H. Foster, Corrine Wilson, Helen Turner, Esther Lohse, Beatrice Stryker.

Second Altos—Merle Hauser, Emma Bennett, Mabel Bendfelt, Goldie Woffle, Clarice Horton, Minnie Nottlemann. J. T. N.

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Lester—The Dolly Varden Quartet, of which Margaret Lester is second soprano, and William Lester, coach-accompanist, gave an extensive program at the sixteenth annual banquet of the American Railway Engineering Association in the Gold Room of the Congress Hotel, Wednesday evening, March 17. The same quartet will appear in a concert at the Second Congregational Church of Oak Park, Thursday evening, April 15, and at the Memorial Church of Christ the week following.

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Fraser—Mr. Arthur Randolph Fraser presents his choirs at Grace Church, Oak Park, on Sunday evening, March 28, in MacFarlane's "Message from the Cross." On Good Friday night Stainer's "Crucifixion" will be sung and on Easter morning at 11 the full choir will be assisted by a twenty piece orchestra in a very elaborate service.

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BRAHMS' "REQUIEM"

Last Sunday afternoon at 4 o'clock the choir of the Second Congregational Church of Oak Park sang the Brahms' "Requiem" under the direction of Mr. Dudley L. Smith, who is organist of that church.

On this occasion, Mr. William Zeuch did the organ work, while Mr. Smith used the baton. The chorus of fifty voices was assisted by Ethel Geistweit Benedict, soprano, and Alfred Newman, bass.

To say that the performance was a suc-



ETHEL GEISTWEIT BENEDICT

cess is putting it mildly, for it really was a great demonstration of what that choir can do. Mr. Smith deserves unlimited praise for his work. Brahms' "Requiem" is one of the most difficult of all choral works, and each chorus was done with an unusual cleanness of attack and beauty in shading. The church quartet, which consisted of Ethel Geistweit Benedict, soprano; Edith M. Richelson, contralto; Stuart L. Dykema, tenor, and Alfred Newman, bass, with the assistance of Dr. Albert Morey, bass, was heard in the number, with baritone solo, which Mr. Newman sang with much fervor and in excellent style. The quartet also sang the difficult fugue, "But the Righteous Souls Are in the Hand of God."

The power and beauty of Mrs. Benedict's soprano voice was heard and greatly appreciated in the tuneful solo and obligato, "Ye Now Are Sorrowful." She is always at home in oratorio and makes her audience feel the message of the text as well as hear the strains of the music.

The work of Mr. Zeuch at the organ was greatly appreciated; so much so that after the benediction the audience remained seated during the postlude. D. F. V.

Cosmopolitan—Mr. William Waugh Lander will give a series of lecture recitals on Tuesday mornings from 9 to 12 o'clock at the Cosmopolitan School of Music and Dramatic Art. The first recital will be held on March 23, the subject being "Beethoven's Nine Symphonies"; on March 30, "Liszt, His Personality, Music and the Virtuoso"; April 6, "Wagner and Music Drama." These lectures are open to the public.

AMERICAN CONSERVATORY

Wednesday afternoon, March 17, the sight-singing class under the direction of Harris R. Vail, gave the cantata, "King Rene's Daughter," Smart. Voice pupils of Ragna Linne gave a short program of duets preceding the cantata, which added much to the enjoyment of the afternoon.

Misses Fengeld and Davis were heard in Phillips' "Beyond the Meadow Gate." Misses Spanier and Wackerbarth sang "May Time," by Geehl. The "Flower Duet," from "Madam Butterfly" was splendidly sung by Mrs. Dombeck and Mrs. Greulich, whose lovely soprano voice has won her so many friends and admirers wherever she has chosen to appear. Mrs. Hertz-Seyl furnished splendid accompaniments.

Mr. Vail may feel justly proud of the work of the class in sight singing, under his direction. The solo parts were taken and cared for in a praiseworthy manner by Clara Smith as "Iolanthe," Frances Burch as "Marta," Hattie Dombeck as "Beatrice," Helen Rinehart, soprano, and Carrie Wackerbarth, alto.

The chorus and solo numbers were sung in a manner that merit much praise, as do the accompaniments played by Miss Pearl Mayne.

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CHICAGO WOMAN'S MUSICAL CLUB

The seventh concert of the Chicago Woman's Musical Club, will be given Thursday, April 1, in the Francis I Room, Congress Hotel. Mr. Tom Lewis will be the assisting artist.

The following members will give the program:

Mrs. Ella O'Neal Corrigan, soprano.
Mrs. Veronica Condon Krebs, contralto.
Miss Anna Balatka, piano.
Miss Leta Murdock, violin.

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Turner Hall—Sunday, March 28, the final concert of the season will be given by the orchestra under the direction of Martin Ballmann. The soloists will be Leeta Corder, soprano; Ferne Gramling, soprano; Gustav A. Hoffmann, cello, and Carl Baier, zither.

MACBURNY STUDIOS

Elsa Fern MacBurney will give the following song recital at the MacBurney Studios, Fine Arts Building, on Monday evening, March 29.

Mr. Lon P. Payne will sing with Mrs. Mac Burney in the duets and Mr. John Doane will preside at the piano.

Adieu	Nicolai
Du, du liegst mir im Herzen (German Folk Song)	Mrs. MacBurney and Mr. Payne
Now Joan Ardently ("Joan of Arc")	Bemberg
.....	Mrs. MacBurney
In the Garden	Hildach
Old German Love Rhyme	Hildach
Who Taught Ye All Your Singing	Hildach
Under One Umbrella, Two	Hildach
Passage Bird's Farewell	Hildach
.....	Mrs. MacBurney and Mr. Payne
Onaway, Awake, Beloved	Coleridge-Taylor
.....	Mr. Payne
My Mother Bids Me Bind My Hair	Haydn
A Rose Rhyme	Salter
Damon	Stange
The Little Fish's Song	Arensky
.....	Mrs. MacBurney
Where My Caravan Has Rested	Loehr
Were All the World Like You	Foote
O, Lovely Night	Ronald
When Day Is Done	Loehr
.....	Mrs. MacBurney and Mr. Payne

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CHICAGO PIANO COLLEGE

Miss Julia B. Perry, a pupil of Harmon H. Watt in the Chicago Piano College, gave a pleasing piano recital in the Lecture Rooms of the College last Saturday afternoon and aroused enthusiastic endorsement from the fine audience present. Miss Perry played numbers by Beethoven and Chopin to open her program, these not being heard by this writer.

In the "Scherzo" from the Liszt "Concerto," Op. 102, in which Mr. Watt played the second piano part, she was extremely sparkling and displayed also poise and clarity.

In the Godard "Venitienne" she disclosed musical tone and fine feeling, and in a Moszkowski "Waltz" was brilliant, sure and thoughtful. C. E. W.

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Bracken—Mrs. W. S. Bracken, contralto, appeared at Benton Harbor, Mich., on Monday evening, March 22, with the Chicago Philharmonic String Quartet.

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MENDELSSOHN CONSERVATORY OF MUSIC

March 16 Miss Carrie Scott presented another of her artist pupils in recital at the Conservatory recital room. Miss Hazel Reid, pianist, assisted by Andrew MacCallum, tenor, gave a very interesting program. The first half of the program included works by Beethoven, Moszkowski, Fuchs, MacDowell, Chopin. Miss Reid opened the program with the Beethoven "Sonata, Op. 14, No. 2." The "andante" and "allegro" were the two movements heard by this writer, and she played them with much surety, good display of technic and fine body of tone.

The "Serenata" was given a delightful reading, as was the MacDowell "Hexentanz." Miss Reid played the Chopin "Nocturne" and "Waltz" with a good style and brilliancy of technic. The program included a group of Torwald Frederiksen. "Silver Star," dedicated to Miss Scott, was heard with much pleasure. Mr. Andrew MacCallum, tenor, pupil of Joel Mossberg, gave a good account of himself in songs by Cadman, Nevin, Lohr. His voice is pleasing and his renditions of the Irish songs were especially enjoyable. The program included in the latter part a group of numbers by Grieg and Weber. H. J. P.

Maverick—Laura Maverick recently gave a very successful song recital at Aeolian Hall, New York, Carl Hahn being the accompanist. The program contained a representative list of both French and German works and among the Americans represented were John Alden Carpenter, Carl Hahn, Fay Foster and Ferrata.

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SUNSET AND EVENING STAR (Soprano and Alto)
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AT ALL MUSIC STORES

MARCELLA CRAFT IN CONCERT

The first feeling after hearing Marcella Craft at Orchestra Hall on Monday night was one of resentment that Chicago has not been allowed to hear this wonderful singer at the opera house or with the symphony orchestra.

She would equal, histrionically, Mary Garden at her best and in opera her voice would be superb, while at Orchestra Hall with the orchestra she would be like a burst of sunshine on a cloudy day.

She is more temperamental than most of the opera singers and her voice is more beautiful than any heard with the orchestra this season.

To hear her sing Woodman's "Alas That My Heart Is a Lute," and Mrs. Beach's "Separation" is a treat which occurs but very few times in a decade of concert going.



MARCELLA CRAFT

These two were part of a group of American songs which were all done superbly and which proved that Marcella Craft senses the American musical thought to its core and that she also appreciates and loves it. Very appropriately and very beautifully Miss Craft began her offerings with saue, honey-sweet songs in Italian, the composers being Gluck, Scarlatti and Giordani, and the entire list comprising a period of song at its best estate and wholly beautiful.

An entire group of Strauss was given as well as other German text songs by Berger, Liszt and Sucher, the whole list affording Miss Craft many opportunities for the display of deep musical feeling as well as allowing brief and intoxicating moments when flaming passion held full sway.

Miss Craft swept her audience as with fire. She carressed them as with gentle spring breezes and soothed with delightful charm.

They clamored for "more" until the concert reached great length, and as they went away each individual factor of the throng was telling other factors how perfectly delightful Miss Craft had been.

The occasion was a benefit concert for

St. Joseph's Hospital and there was present a splendid audience, although not at all composed of professional musicians.

The other factors of the concert were Wilhelm Middelschulte, who would grace any program and who was fine in a Handel Concerto for organ, Bruno Steindel and Enrico Tramonti contributing also familiar numbers in their familiar style. Mrs. Steindel was accompanist for her husband and Harold Osborn Smith played for Miss Craft. C. E. W.

ESTELLA NEUHAUS IN SECOND RECITAL

Miss Estella Neuhaus gave the second of her piano recitals at the Fine Arts Theater on Monday afternoon to a fairly good audience and again did she demonstrate her ability to select a wonderfully vital program and to present it in an effective way.

The pianistic excellences shown in the first recital, two weeks ago, were in still greater evidence this week and the general effectiveness of the afternoon was much enhanced by the technical proficiency with which the pianist presented the master works chosen for exploitation.

Beethoven in his Op. 57 is wonderfully potent to charm an audience and to put it in thoroughly receptive mood for what may follow. In this case the number was played with style and authority.

Albeniz is not well known and his bits of Spanish music came as a complete novelty to most of the audience. They were held to crisp rhythms and were brightly colored by Miss Neuhaus.

Chopin was generously presented, his "Andante Spianato and Grand Polonaise" and D Flat "Nocturne" being particularly felicitous for Miss Neuhaus and thoroughly pleasing to the audience.

Some Hungarian bits, novel and pleasant, were offered and the program closed with the twelfth "Hungarian Rhapsodie" by Liszt in which Miss Neuhaus showed, at times, glittering technic, and again held the tone and the movement to the somber mood prescribed by Liszt.

The recital was diversified on Monday, as on the previous occasion, by some well thought out readings by J. Howe Clifford. C. E. W.

KNEISEL QUARTET

Manager Neumann earned the eternal gratitude of the community when he caused to be built the program of the Kneisel Quartet's final concert of the season, which occurred at the Illinois Theater on Sunday afternoon. It opened with the beautiful Brahms' "A Minor" and was followed with the absorbing Smetana in E Minor, in which the great Bohemian gives almost an epitome of his own shadowed life. This is such marvelous music that it is almost exhausting to assimilate. But as a climax came, an ideal performance of the Franck F minor piano quintet, in which Rudolph Ganz joined the other artists. It is such music in itself that it calls for loving interpretation, and at this time it glowed and swelled as it pervaded every susceptible sense with a new and abiding beauty and gave one the feeling that he was a part of a benediction. ALBERT COTSWORTH.

CLARENCE EDDY

Four programs, out of the thirty recitals already played by Clarence Eddy at the San Francisco Exposition, read as follows:

FRIDAY AFTERNOON, MARCH 12

Toccata in F major.....J. S. Bach
At Twilight.....J. Frank Frysinger
Suite in C major, opus 205.....Homer N. Bartlett
Chorale, Maestoso
Introduction and Scherzo
Andante
Finale, Allegro brillante
(Dedicated to Clarence Eddy)
Funeral March.....Chopin
Arranged by Clarence Eddy
The Celebrated Largo.....Handel
Arranged by S. B. Whitney
Russian Boatmen's Song on the River Volga.....Anon.
Arranged by Clarence Eddy
Communion in G.....Batiste
"Caprice Heroique".....Joseph Bonnet

THURSDAY EVENING, MARCH 11

Prelude and Fugue in D major.....J. S. Bach
In Springtime.....Alfred Hollins
Sonata in D minor, opus 42.....Alex. Guilman
Introduction, Largo e maestoso, Allegro
Pastorale, Andante quasi Allegretto
Finale, Allegro assai
Russian Boatmen's Song on the River Volga.....Anon.
(Arranged by Clarence Eddy)
Paeau (new).....Julius Harrison
(Dedicated to Clarence Eddy)
Ave Maria.....M. Enrico Bossi
Allegro con fuoco.....Aug. de Boeck

WEDNESDAY AFTERNOON, MARCH 10

Marche Religieuse.....Alexander Guilman
Meditation Serieuse, Op. 243.....Homer N. Bartlett
Love Song.....Giuseppe Ferrata
Wedding Chimes.....Lucien G. Chaffin
Pilgrims' Chorus.....Richard Wagner
Romance in C.....Frederic Maxson
Concert Fugue in G major.....J. L. Krebs
Elegy.....Jules Massenet
(Arranged by Clarence Eddy)

Fanfare.....Lemmens
Even Song.....Edward F. Johnson
Wedding March.....Mendelssohn
From the music to the "Midsummer Night's Dream"
(Arranged by Clarence Eddy)

SATURDAY AFTERNOON, MARCH 13

Concert Overture in C minor.....Alfred Hollins
(Dedicated to Clarence Eddy)
Meditation—Opus 29.....Rossetter G. Cole
(Dedicated to Clarence Eddy)
Faust Fantasie.....Clarence Eddy
Funeral March.....Chopin
(By request)

Toccata in F Major.....Thomas J. Crawford
Evening Song (new).....H. Alexander Matthews
Grand Processional March.....Gounod
(Arranged by Clarence Eddy)

Mr. Eddy has also played a splendid dedicatory program on the fine \$20,000 Kimball organ recently installed at the First Presbyterian Church in Oakland.

Mr. Eddy will be in Chicago about April 1 for a short stay and will, while in this part of the country play a recital on the new four-manual Austin organ at Madison, Wis., after which he will return to San Francisco and resume his organ recitals at the exposition.

Ryder—Miss Wally Heymar played Theodora Sturkow-Ryder's "Perpetual Motion" for violin, at the Chicago Artists' Club meeting last Monday and scored with it a complete success. It is a work of fine form as well as of gay content and its reception by the audience was such as to presage its permanent success.

Apollo Club—The Apollo Club announces its artist quartet for the San Francisco trip as follows: Leonora Allen, Christine Miller, Paul Althouse and Arthur Middleton. In May the Apollo Club will combine with the Chicago Symphony Orchestra in a gala concert at Aurora, Ill.

MARY ANN KAUFMAN'S ENGAGEMENTS

Mary Ann Kaufman, the popular soprano of Oak Park Congregational Church, has been engaged to sing in the "Creation" at Exposition Hall, San Francisco, April 10. The Symphony Orchestra will assist and the conductor is to be Warren D. Allen, dean of the music department at the College of the Pacific.

Many important engagements have been filled by Miss Kaufman. She was three times soloist with the Minneapolis Symphony Orchestra, also at the Evanston North Shore Festival, Apollo Musical Club of Chicago, Evanston Musical Club, Schiller-Liedertafel, Chicago Lehrer Chor, Junger Maenerchor, Germania Club, and before many of the leading women's clubs. Miss Kaufman sang in recital, March 3, at Newcastle, Ind., and March 4 at Richmond, Ind. Edwin W. Glover, conductor of the Cincinnati Orpheus Club, was accompanist at the Richmond recital.

Miss Kaufman was engaged as soloist in the "Stabat Mater," with Paul Steindorf, conductor, Easter Sunday, at Berkeley, Cal. But as she could not be away from her regular church position in Oak Park on that day her engagement was cancelled.

Bush Temple—The Bush Temple Conservatory will present Earl Victor Prah in piano recital at Recital Hall, Bush Temple, on April 2. This evening (Friday, March 26), Eugene Musser, a pupil of Grace Stewart Potter, will be heard.

Boroff—Albert Boroff is planning a Chicago recital. The date is not definitely settled, but will probably be Sunday afternoon, May 2, at the Illinois Theater. Mr. Boroff will be assisted by Miss Marie Bergersen, pianist.

THE LASH STUDIO

The following pupils have appeared as noted: Miss Zeralda Belle Cook and Mr. Schramm gave a joint recital in the studio, Monday, February 28, to the satisfaction of a fine audience.

Miss Irma Sundmacher, soprano, and Mrs. Edith Wheeler, contralto, gave a program Monday, March 8, which was well received.

Mr. Paul Roberg, baritone, and Mr. Sig. A. Awsunb, tenor, will sing the solos in "The Crucifixion," by Stainer, at the Buena Memorial Presbyterian Church, Sunday, March 28, at 8:15 p. m.

Miss Irma Sundmacher, soprano; Mrs. Edith Blades Wheeler, contralto; Mr. Sig. A. Awsunb, tenor, and Mr. Paul Roberg, bass, pupils of Mr. Lash, will sing the solos in "The Holy City," by Gaul, at the Buena Memorial Presbyterian Church, Tuesday, April 6, at 8:15 p. m., with the Messiah Chorus of the church.

The concert will be given by the same organization at Glen Ellyn, under the auspices of the Glen Ellyn Woman's Club, Monday, April 12, 1915. Mr. Lash will conduct.

A number of recitals and concerts will be given under the studio management this spring.

LEAVITT STREET CONGREGATIONAL CHURCH

On Palm Sunday evening, March 28, Miss Alice R. Deal, organist and choir director of Leavitt Street Congregational Church, will play a postludial organ recital, the service beginning at 7:30 o'clock.

PROGRAM

Grand March—From "Aida".....Verdi-Shelley
The Palms.....Faure-Westbrook
Oriental Sketch No. 3.....Bird
Hosanna.....Dubois

Easter Sunday evening, April 4, the choir will sing the sacred cantata, "Christ the Victor," by Dudley Buck.

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Woodbine Ave., Oak Park, Ill. Phone O. P. 3619-R**A FINE CONCERT IN AUSTIN**

The Masonic Temple in Austin was the scene of a gala event on last Tuesday evening, when Miss Anna Braun, contralto, gave a joint recital with Robert Birch, organist.

Miss Mabel Woodworth, violinist, was the assisting artist, and the occasion was still further graced by the appearance of Miss Mae Doelling as her accompanist.

Mr. Birch is a young artist whose name will become more and more known as the months go by, for, to a faultless technical development he adds musical charm and grace in exceptional quantity and he is also thoroughly logical as well as musical in all his readings.

The Bach "Fantasia et Fuga" in G Minor was firm, solid and proportionately convincing. A "Rondo" by Lemare and "Will o' the Wisp," by Nevin, were engagingly facetious, while the "Variations" (Bonnet) and "Toccata" (Crawford) disclosed exceptional bravura possibilities.

A "Romance," by Sibelius, was played with wonderful registration contrasts and familiar numbers by Guilman with great authority.

Miss Braun has a contralto voice in which power and suavity are evenly blended and to musical feeling she adds intelligence of interpretative thought.

Handel's "Ombra Mai Fu" (with organ) was very impressive, and German text songs by Arensky, Strauss and Sibelius were sung with intensity of musical feeling.

The familiar aria from Debussy's "L'Enfant Prodigue" was very well done indeed, and the English text songs showed fine enunciatory power as well as musical feeling.

"Sheep and Lambs," by Homer, proved to be a perfect gem of a song. It is religious in nature and was sung by Miss Braun with great sincerity and pathos.

Miss Woodworth, in her single group, displayed the fact—as overheard in a statement made by a neighbor—that she "has advanced by leaps and bounds recently." Her tone is rich, full and glowing. Her bravura effects are produced with clean-cut precision and her interpretative intuition is sure and convincing.

Coleridge-Taylor's "Deep River" was played much better than by most concert givers, two "Slavonic Dances" (Dvorak-Kreisler) were perfect in rhythm and superb in color, and the Robert Birch "Tarentella" was made to fairly glitter under Miss Woodworth's violinistic skill. The composition itself is charming and thoroughly well written and ought to have a big success.

Mr. Birch and Miss Doelling both acted as accompanists and both were fine.

The program ended with a performance of the Bach-Gounod "Ave Maria" for voice, violin, piano and organ, in which Miss Braun was delightful, Miss Woodworth true and musical and Miss Doelling and Mr. Birch wholly fine also.

C. E. W.

Zoellner—The Zoellner String Quartet, under the management of Fred C. Graham, gave a magnificent concert to a large and enthusiastic audience at the Assembly Hall, Salt Lake City, on Friday last, March 19. This was the second appearance of the organization in the city, and had the effect of strengthening the good impression made by their first visit.

JAN BLOMQUIST IN SONG RECITAL

Belmont Hall was filled with an enthusiastic audience on last Wednesday evening, drawn by the desire to hear Mr. Jan Blomquist in a well selected list of bass-baritone songs.

Mr. Blomquist is a teacher in the Chicago Conservatory, and has a large following of friends and pupils in Chicago. He was suffering from a very bad throat on Wednesday and not able to do himself justice in any respect, but in spite of this he was able to prove that his voice is one of good quality, his musicianship is fine and his taste in program making of the best.

He sang best of all a group of religious songs by Buck, Noren and Handel, "Judge Me, O God," by the first named, being the very best number of the program.

It was sung with good tonal quality and a purely religious feeling for its magnificent text.

"Pilgrim's Song" (Tschaikowsky) and an aria from Gounod's "Queen of Sheba" disclosed good musical feeling, and some small songs were very well done indeed.

"The Pauper's Drive" (Homer) disclosed a commendable amount of dramatic power and the "Evening Star" (Wagner), with cello obligato, pleased the audience very much.

A group of Swedish songs, which were well understood by a large part of the audience, gave much delight.

Cello solos were offered by Hans Hess, an artist of the first rank, who played exquisite bits from Gluck, Bach, Mozart, Kreisler, Pergolesi, Chopin and Cui with a warm, full tone and distinctive style. He proved to be a very great favorite and had many recalls.

Beatrice Van Loon, operatic soprano, was well received in her two arias and encores.

Accompaniments were played by Frank Earnest.

C. E. W.

ST. PATRICK'S PARISH

March 16 the combined choirs of the St. Patrick's Church, under the direction of J. Lewis Browne, gave their annual concert of Irish music. The first part of the program was not heard by this writer, but judging by the way they gave the last part it is safe to say it was given in an excellent manner.

Mr. C. F. Quigley's orchestra assisted during the program and played several Irish melodies that met with great favor. The ladies' chorus sang "The Fragrance of the Rose," Howard, with a splendid volume of tone and spirit. Bernice Patterson, soprano, acquitted herself with credit in the solo obligato.

Messrs. William and George Kent were thoroughly enjoyable in the duet, "Mother Machree" (Olcott-Ball). The combined choirs filled the church parish with a volume of tone when they sang "The Cruiskeen Lawn" (Vogrich). William Mason, tenor, was recalled a countless number of times after his group of solos. He responded with an encore that was also redemanded. Mr. Hurst and the choir gave a splendid rendition of "A Song for the Pope," arranged by J. Lewis Browne.

Dr. J. Lewis Browne was a tower of strength at the piano throughout the evening, also directing the choirs in a manner that deserves special mention.

LEONARD BORWICK IN EVANSTON

Perhaps the smallest audience that ever greeted an artist in Evanston was the one faced by Leonard Borwick, the English pianist, on the occasion of his first Evanston-Chicago recital at Music Hall of Northwestern University last Friday evening.

Mr. Borwick is a very exact and unemotional player, though absolutely sure of himself and his powers. He has grace of musical feeling and tone when he chooses to use them, and also great power. In fact, he has so much power that he is often beguiled into dangerous pathways and his playing becomes much more marked in its breadth than in beauty.

His program was in four divisions on Friday, the first comprising Bach, Beethoven and Scarlatti excerpts, the second including six numbers from the Schumann "Kriesleriana," the third devoted to Chopin and the fourth (not heard by this writer) comprising Debussy, Rachmaninoff and Liszt.

The "Organ Fugue in G Minor" (Bach) was played with clarity, but the Beethoven "Rondo," Op. 51, No. 2, was utterly without the crisp rhythm and vivacity which seems inherent in it usually. It was, in fact, played with the exaggerated rubato and the super-sentimental style affected by many school girls when they give the E-flat "Nocturne," by Chopin.

Two "Harpsichord Lessons," by Scarlatti, marked a much more rational plane. They were exact, clear-cut and definite.

The "Kriesleriana" contained some nice tonal work, but was without poetry or imagination.

Chopin found Borwick at his best and the group comprised much of good piano playing. The best work was done in the A flat waltz, and as an encore the C sharp minor waltz was played.

C. E. W.

WILLIAM BEARD'S STUDIO

The pupils of William Beard continue their successful activities in many places.

William Preston Phillips, of Bloomington, Ill., made a decided impression recently at the concert given in Fullerton Hall by the Society of American Musicians. He heads the voice department in Wesleyan School of Music, Bloomington.

G. Edwin Knapp is head of the School of Music at the State Normal School, Mt. Pleasant, Mich.

Harriet Jane MacConnell is contralto in the select quartet in First Presbyterian Church of Oak Park.

Frank McNellis is baritone soloist in the choir at the Church of the Holy Angels. He is singing constantly in public and gives promise of being one of the leading young singers of Chicago.

Miss Lucile Dunton sang in Kankakee last week with much success.

Miss Margaret Messer sang in a private house in Winnetka last week.

Mr. Beard's choral class, which meets every Monday at 712 Fine Arts Building, is growing and doing good work. He desires a few more basses and altos. This class is open to all.

Mr. Beard will teach a summer term in Chicago and from present indications will have a large class.

THE COLUMBIA SCHOOL CONCERT

There was a time when only one or two music schools of Chicago ever presented pupils with orchestral accompaniment, but that time is of the distant past now and the occurrence is becoming a very ordinary one.

No school, however, gives this sort of concert better than does the Columbia School of Music and the series of three at the Blackstone this season have been remarkable in effectiveness.

This is very largely because of the super-excellence of Ludwig Becker, the conductor of the Students' Orchestra, who in these concerts has again proven that there are few in Chicago to equal and none who can excel him.

He plays upon his orchestra as on a solo instrument and on Sunday he was really the big star of the program. The Liszt "Second Rhapsodie," under his skillful and artistic



LUDWIG BECKER

manipulation, became a marvelous piece of work and each player gave of his very best while the ensemble maintained was a perfect one.

The reading was markedly fine. Brilliance was tempered by logical rubato and the gaiety of most parts of the work was modified by a lusingando in the more legato portion which was exquisite in effect and finish.

The soloists, chosen from the classes of the Columbia School, were excellent in every case and proved that many artists are in the making at this institution and that even now the quality of the concerts possible to give is at the very highest point of student excellence.

Miss Elizabeth Pease showed a rich, vibrant quality of tone in "My Heart at Thy Dear Voice" (Saint-Saens), and Miss Anne M. Sullivan maintained a good tone throughout "Il est doux" (Massenet) and capped her climaxes with vigor.

Miss Catherine Norfleet played the Saint-Saens "Rondo Capriccioso" for violin with remarkable clarity and definiteness of rhythm and phrase.

Miss Marie Clement Moll in the A Minor pianoforte Concerto of MacDowell disclosed exquisite musical qualities and Mr. Robert Macdonald in the opus 22 by Saint-Saens showed power, brilliancy and much good taste.

Altogether a concert far beyond the usual student plane—a concert of young artists, in fact.

C. E. W.

Mixer—Thursday evening, March 18, at Plainville, Ill., Mr. Charles M. Mixer, violinist, played with great success at the concert of the Plainville High School Glee Club.

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A UNIQUE MUSICALE

Last Saturday evening, March 20, an exceedingly interesting musical event took place at the residence of Mr. and Mrs. Merritt Starr, Monroe avenue and Warwick road, Kenilworth. The host and hostess entertained a company of about one hundred friends at a function especially appropriate to the Lenten season. Mr. Stanley Wood, editor and dramatist of Chicago, delivered an address on "Parsifal and the Grail Legend," discussing the genesis and symbolism of Richard Wagner's last musical message to the world. The talk was illustrated with musical excerpts from the opera of "Parsifal," played on the piano by Mr. Harold Olson, of Chicago. Among the numbers played were "The Good Friday Spell," "The Zauberstick," "The Dance of the Rose-maidens" and the "March of the Grail Knights."

At the conclusion of the address a brief concert was given, Mr. Olson playing the "Quartet from Rigoletto," Verdi-Liszt; a transcription from "Traviata," Verdi; the "Erl King," Schubert-Liszt, and the "Berceuse" by Godard. Mr. Charles J. Cameron, Chicago, sang the tenor aria, "Oh Fair and Sweet and Holy," Cantor; and also "Rose of My Heart," Lohr, and "Sweet Be Your Dreams," James.

Mrs. Fletcher Dobyns, a daughter of Mr. and Mrs. Merritt Starr, was prevailed upon to sing and gave with great beauty of tone and accomplished artistry the famous soprano aria, "Eurydice." Mrs. Dobyns is engaged to sing with the Minneapolis Symphony Orchestra.

Many compliments were given to Mr. and Mrs. Starr on the unique and charming function.

AN ENSEMBLE PROGRAM

A very attractive program was given at the Fine Arts Theater on last Sunday afternoon by pupils of William Clare Hall and the Glenn Dillard Gunn Ensemble, consisting of H. Felber, Jr., violin, and H. Felber, cello, with three pianists, i. e., Florence Scholl, Harold Yates and Sidney Arno Dietch.

The numbers played were the "Trios," Godard, Foote, and Tchaikowsky, Miss Scholl appearing in the first, Mr. Yates in the second, and Mr. Dietch in the last, this being the only one heard by this reviewer, and proving to be a piece of work of the most fascinating finish and displaying the pianistic values of Mr. Dietch in thoroughly convincing fashion.

Mrs. Bertha Lotta Sorensen made a distinct success in her solo group, reflecting much credit on Mr. Hall's teaching. She sang the "O Don Fatale" aria and shorter numbers by Leoncavallo, Neidlinger and Salter.

Mr. Hall also introduced the Chicago Artists Quartet, the ensemble of which is Florence Hedstrum, Nellie Sturtevant, Carl E. Craven and Alonzo Morsback. They were heard in the Lehmann "Persian Garden" and gave ample proof of fine individual voices, excellent teaching and good concert preparation.

VanderWater—Mr. M. VanderWater, of Muskegon, Mich., has been appointed agent for the C. W. Best Artist Series of Concerts in Michigan.

CIVIC MUSIC CONCERT

Monday evening, March 22 the people of Hamilton Park and vicinity were given a rare musical treat when Louis Kreidler, the eminent baritone, and Edward Collins, pianist, appeared in concert at the Park Auditorium. Mr. Collins opened the program with a Chopin group, displaying great brilliancy of technic, surprising ease of execution. Two "Rhapsodies," Op. 79, Brahms, were also delightfully given. The MacDowell "Improvisation and Polonaise" was a moment of very artistic playing.

Mr. Collins offered "Three Waltzes," Op. 1, of his own writing, that were heard with pleasure. In the Liszt "Liebestraum" and "La Campanella," Mr. Collins excelled himself.

Mr. Kreidler needs no introduction to lovers of good singing, for he seems to have established a reputation of singing well everywhere he appears.

This superb artist was heard in two groups of songs and he was compelled to add encores after each group before the applause would cease. Mr. Kreidler gave as his first number the Pagliacci "Prologue," with fine display of vocal art, rarely heard in concert halls. "Life and Death," Cole-ridge-Taylor, was given a very artistic interpretation.

Two Grieg songs, sung in German, met



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with great favor with the audience, and were given in splendid style that was very convincing. Mr. Kreidler and Mr. Collins will be given a sincere welcome should they choose to appear again in coming concerts of the season.

New First Congregational Church—Dubois' "Seven Last Words" will be sung on Sunday night, March 28, with Frank Collins, Thomas McGranahan and Lucia May Smith as soloists, and will be repeated on Good Friday night with Charles Edwin Lutton in the baritone solos. Within the next two months Mr. H. Augustine Smith and his choir at the New First are giving "Penitence, Pardon and Peace" (Mauder), "Hear My Prayer" (Mendelssohn), "The Crucifixion" (Stainer), "The Seven Last Words" (Dubois), "The Messiah" (Handel), "The Resurrection" (Manney), and "The Creation" (Haydn).

Patterson—Miss Helen Marshall, contralto, a pupil of Grace Dickinson Patterson, sang in illustration of the lecture on "American Indian Music" at the Westminster Club of Longwood on March 4.

GIRTON FESTIVAL CONCERT

The Girton Festival Concert under the direction of Eloise Hilton Wing, was a splendid success. Gustav Holmquist, bass, was the soloist; David Nyvall, accompanist.

The Girls' Glee Club, under the direction of Mrs. Wing, sang as the opening group numbers by White, Schumann and Delibes. "The Spring Has Come" was sung with such a surety of pitch and precision of attack that many choruses older in years and experience might well envy their accomplishments and training.

The "Serenade" with its swinging rhythm was a happy choice, and they sang it very well, indeed, as they did the Quilter's "Blossom on the Plum."

"The Cuckoo Clock" (Grant-Schaefer) was sung in such an effective way that it was redemanded and thoroughly enjoyed.

Miss Lychenheim was all that could be desired as the chorus accompanist.

Mrs. Wing may well feel proud of the Girls' Club from every standpoint, and it is safe to say there are more good things in store.

Mr. Holmquist has a voice of splendid compass and quality, a pleasing stage presence and personality that is very ingratiating.

He sang songs of a wide variety with a style that only the artist can use.

The Handel numbers were sung with great poise and a variety of tonal color that was delightful.

His rendition of Schubert, Brahms, Beethoven gave fresh evidences of his artistry and control of his vocal resources.

The Wagner and Leoncavallo were given with a splendid breadth of style.

A group of English songs by Squire, Wade, Lidgey and Grant-Schaefer were sung as a closing group in such a delightful manner that he was compelled to give an encore, which he graciously granted. Mr. Nyvall played accompaniments that were sympathetic and musicianly, adding much to the pleasure of the program.

H. J. P.

ILLINOIS COLLEGE OF MUSIC

A students' recital was given at the Illinois College of Music, 2831 Washington boulevard, last Monday evening under the direction of Ralph Reiche of the violin department. The following students gave the program; Genevieve Godfrey, Vernon Welge, Oscar Hollenback, Richard DeBusk, William Learn, Francis McMaster, Maude Johnstone, Erna Opalla, John Riley, Daniel Caldwell, Ralph Repke, Carl Wagner, Helen Rusch, Adolph Kraus, Helen Golding, Ti Cable.

Another program will be given next Monday evening, March 29, by the following: Emma Maxted, Edith Creighton, Hester Hoskins, Ruth Couffer, Edna Williams, Helen Larkin, Wilfred Roberts, Isabel Barenz, Clarence Jensen, Ethel Ell, Gladys Hughes, Jessie Donaldson, Emil Stumm, Hilda Miller, Mabel Peterson.

The next recital will be given under the direction of Edna Reiner Marshall of the dramatic department on Tuesday evening, April 6.

Little Theater—Mme. Borgny Hammer will begin a season at the Little Theater on March 4, playing Ibsen's "Rosmersholm."

ST. PETER'S CHOIR

Herbert E. Hyde, organist and director of the choir at St. Peter's Church, has been offering a feast of good music during the past month.

Sunday evening, March 21, the choir under his direction, presented Maunder's "Oliv-



HERBERT E. HYDE

et to Calvary," setting forth some of the incidents in the last days of the Saviour's life on earth. The cantata is written for two solo voices, tenor and bass, chorus, and hymns to be sung by the congregation.

Mr. Hyde, as always, did his share toward making things go smoothly, by furnishing splendid support at the organ.

The opening chorus, "On the Way to Jerusalem," is a splendid chorus number, and the chorus sang it in a manner that made it very effective.

So much has been said of the chorus at St. Peter's that the only thing left to say is that they acquitted themselves in the usual splendid manner.

The many chorals and hymns were sung in a very effective manner that evidenced much good training.

The concluding choruses, "The March to Calvary" and "Rock of Ages," were especially effective. H. J. P.

Burns—The M. Rose Burns School gave an evening of music at the church at 2555 N. Sawyer avenue on March 12, attracting a splendid audience which was more than pleased with the entertainment offered and endorsed the work of the school thoroughly. The program consisted of a lecture on "Music and Its Interpretation" by Mrs. Burns, illustrated with piano numbers by ten pupils of the school.

Oak Park—At the First Congregational Church of Oak Park the morning offertory solo will be sung by Grant Kimbell and the evening by Nicholas Douthy. On Good Friday evening Gaul's "Passion Music" will be sung, the soloists being Marjorie Dodge Warner, Permelia Gale, M. J. Brines and Frank Dunford.

Emil Liebling Musical Club—A complimentary Musicales will be given by the members of the Emil Liebling Musical Club at Kimball Hall on Sunday afternoon, March 28, at 3, under the direction of Mrs. L. J. Stumpf and Miss Aimee C. Stumpf.

PHILHARMONIC STRING QUARTET

The Philharmonic String Quartet gave their second concert at the Myrtle Masonic Temple Friday evening, March 19. Rose Lutiger-Gannon, contralto; Arne Oldberg, pianist, and Edna Winifred Cookingham, accompanist.

The program opened with the first movement of the Haydn "Quartet in B Flat." "Allegro Con Spirito" was played with great beauty of tone, excellence of ensemble and a spirit that was very convincing. The Beethoven "Theme and Variations" was so effectively done that an encore was demanded and graciously granted. The Boccherini "Minuet," ever a great favorite, was a joy to hear as they gave it.

The Bach-Gounod "Meditation" was redemanded, and played in a manner that merited much praise.

Mrs. Gannon, always a great favorite wherever she appears, sang as her first number the aria from "Orpheus" with great poise and a breadth of style that made a deep impression. In her second group of songs by Kellie, Ross and Foerster, she also proved her ability to make the lighter songs effective as well as the more dramatic.

Woodman's "An Open Secret," given as an encore, was sung in a manner seldom heard. "My Ain Folk" was sung as only an artist can sing it.

Miss Cookingham played delightful and artistic accompaniments.

The Dvorak quintet for piano and strings was played by the quartet and Mr. Oldberg in a manner that deserves nothing but the highest praise.

Their ensemble work was a joy to hear, for they played as one expects to hear artists in ensemble work play. The people of Irving Park have heard a feast of good things and it is plain to be seen that they want and are ready to hear more when the opportunity is offered. H. J. P.

Wagner—Thursday, March 18, Dorothy Wagner, soprano, gave a recital at the Thurber Recital Hall. Mrs. Wagner has a voice of good quality and she was heard to fine advantage in songs by Saint-Saens, Haydn, Gounod, Foerster, Bohm, Neidlinger, Speaks, Leoni, Woodman, Gordon-Terry, Braga.

Martin Hughes, violin, played excellent accompaniments throughout the program.

Cuyler M. E. Church—The choir of the Cuyler Avenue M. E. Church in Oak Park will render "The Crucifixion" next Sunday evening under the direction of H. H. Williams, choirmaster. Marie Edwards is the organist.

Clarke—Edward Clarke, baritone; Rachel Steinman Clarke, violinist, and Earl Prah, pianist, will give a program this week for Onargo College, Onargo, Ill., Friday evening, March 26.

CALUMET CHORAL SOCIETY

Wednesday evening, March 17, the Calumet Choral Society gave its first public concert in the Hippodrome Theater at 63rd and Cottage Grove avenue. The society was founded within the membership of the Calumet Council, Knights of Columbus, and numbers now nearly two hundred. Clemens A. Hutter, well known as a conductor of choirs, and the Chicago Choral Society, is the able director of the Calumet Society. The chorus did some excellent singing, the shading, attacks and releases might well be taken as an example by many.

The opening numbers of the chorus were Balfe's "Killarney" and "The Long Day Closes," Sullivan. The Sullivan was a high point in choral singing.

"The Kerry Dance," Malloy, met with great favor with the audience, for it was given with a swing that was very catching.

The quartet, Misses McLaughlin and McCullough, Messrs. Cox and Grace, were heard with much pleasure in a group of songs.

A comedy sketch was enjoyed greatly.

Miss Gladys M. Easter pleased greatly by her rendition of "The Last Rose of Summer."

As a closing number the chorus sang with splendid effect "Great and Glorious Are Thy Works," from "The Holy City."

Bessie Devlin McNeill played the club accompaniments in a very reliable and capable manner.

COSMOPOLITAN SCHOOL

Thursday evening, March 18, at the Auditorium Recital Hall, Mrs. W. S. Bracken and Miss Lucile Stevenson presented their pupils, William Linquist, baritone; Margaret Stevenson, soprano, in a song recital that reflected much credit upon them and their pupils.

Miss Stevenson and Mr. Linquist have voices of good quality and range, and they used them to good advantage in a representative list of songs. Their duets were especially well done.

Miss Stevenson, in her first group of Schumann and Brahms, sang in a manner that merited much praise. The second group, comprising numbers by Foote, Cole, Ward-Stephens were sung in a very effective manner, that won her much applause.

Mr. Linquist offered numbers by Scarlatti, Mozart and Handel in his first group. "Hear Me, Ye Winds and Waves" was sung in splendid style.

His second group of numbers by Loomis, Rubinstein and Allitsen were interpreted in a very effective manner.

The "Gypsy Love Song" (Korby) and Yon's "Fool of Thule" won him much merited applause.

Miss Bodholdt played accompaniments in a praiseworthy manner throughout the evening.

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ORGAN RECITALS AT THE FOURTH PRESBYTERIAN CHURCH

The organ recitals, inaugurated at the new Fourth Church last summer have continued without break up to this time, and it is the intention to have them go on indefinitely, summer and winter.

About 150 people come to the church each Thursday afternoon at 4:30 and for one hour are given a musical treat of the most artistic description. Three times that many should attend, however, and pupils from out of town who are in Chicago, either for the regular school year at any of the colleges or who may come to the summer schools, ought to have it impressed upon their minds that at Delaware Place and Lincoln Parkway, which is only a little way from down-town, they may hear on Thursdays, without price, an organ recital of absolutely finest grade.

The organ at this church is absolutely impressive as to quantity and power of the effects it makes possible, and it also has such a multiplicity of dainty possibilities as well as an unlimited number of colorful and even bizarre effects that any sort of repertoire can be played with absolute adherence to the intention of the composers and with an ever-varying play of light and shade, as well as of tone and color.

Mr. Eric DeLamar, the regular organist of the church, was the recital giver of last Thursday, and at once proved himself a thorough technician as well as a concert artist of abundant style and with true poetic and dramatic instincts.

His technic, both on manual and pedals, is without flaw and his sense of proportion in registrations is thoroughly developed.

The program of Thursday opened with the chorale-prelude, "Rejoice, Ye Pure in Heart," by Leo Sowerby, of Chicago.

This work is still in manuscript and it certainly gave the impression that besides being an extremely colorful writer—a fact proven often before—Mr. Sowerby is also a practical organist and knows full well how to write for the instrument in true concert style.

The opus opens with some short motifs from the hymn chosen as basis for writing and these, in various treatments, lead up to the presentation of the hymn itself, which is accomplished in sedate and solid harmonies and with very little of the abstruse or super-colorful in evidence.

Following this Mr. Sowerby has written a Free Fantasia on his theme which is more like Liszt than any writer for organ now in mind, although at times it out-distances Debussy and Busoni in the freedom with which form and color are handled. On the whole, however, the work sticks reasonably close to its text and the general effect has much of compactness to recommend it.

The general effect was thoroughly fascinating and so well liked was the work that Mr. DeLamar repeated it on the following Sunday, and it is safe to say that if the work goes into print it will be freely used by organists in their concert programs especially, that is, it will be used by organists who have transcendent technic and who are adept enough in interpretation to deal with a work of absolutely unique values.

"A Fantasy," by C. Edgar Ford, proved to be a toothsome bit of organ writing, and was played beautifully by Mr. DeLamar

as was also the Lemare "Andantino," a genuine tid-bit, thoroughly liked by all audiences.

A "Toccata," by Felix Borowski, proved to be so fine on this particular organ that one might imagine it written especially for the occasion and the player. At any event, it was thoroughly toccata-like and absolutely effective under Mr. DeLamar's skillful hands.

The largest piece of the afternoon was a "Symphony for Organ," written by Augustin Barie, and played at this recital for the first time in Chicago, perhaps the first time in America.

Barie is a pupil of Vicrne in Paris, and his work is of gentle build, vague resolutions and rather doleful color. It has many spots of extreme beauty, however, and on the whole is well knit together and, filled with an agreeable amount of contrast. It is based upon a ground of Gregorian theme and is thoroughly interesting from the musician's standpoint. It was played with great virtuosity and style.

A glance over some of the late programs given on Thursdays discloses works by Rosseter Cole, Eric DeLamar, Wilhelm Middleschulte, Leo Sowerby and Felix Borowski, all of Chicago, as well as a wonderfully well chosen and contrasted list of pieces by master writers of the world.

On Thursday, April 1, at 4:30, Mr. DeLamar will play the following program:

Chorale-Prelude—Today Triumphs the Son of God..... Bach
Marche Funebre et Chant Seraphique..... Guilmant
Symphonie Romaine..... Widor
(Based on a Gregorian Easter hymn, "Haec dies")
Moderato
Choral
Cantilene
Final
Scherzetto..... Rousseau
I a Nuit..... Karg-Elert
Recessional..... Eric De Lamar
On Easter Sunday three splendid musical services will be given by the double quartet and Mr. DeLamar, the hours being 11 a. m., 4 p. m. and 8 p. m. C. E. W.

MUSIC TO COME

March 26

Orchestra Hall, 2:15; Symphony Orchestra.

Bush Temple, 8:15; Eugene Musser, recital.

Armour Institute, 8:15; Glee Clubs.
Assembly Hall, Fine Arts, 8:15; Ludwig Becker pupils.

March 27

Orchestra Hall, 8:15; Symphony Orchestra.

March 28

Orchestra Hall, 3:30; Irish Choral Society, "The Messiah."

Illinois Theater, 3:30; Charles W. Clark, recital.

Auditorium, 3:00; Apollo Club, Bach Passion music.

Fullerton Hall, 8:00; Lecture Recital, "Der Freischuetz."

March 29

Little Theater, 8:15; Lois Adler pupils' recital.

MacBurney Studio, 8:15; Elsa Fern MacBurney, song recital.

Faulkner—Mr. Worth Faulkner, tenor, appeared in a recital at De Land, Fla., last week under direction of Dabney Carr.

MR. NEUMANN'S ANNOUNCEMENTS

Charles W. Clark, baritone, will be heard in song recital next Sunday afternoon, March 28, at the Illinois Theater, under the direction of F. Wight Neumann. This is Mr. Clark's first public appearance in recital since his return from Paris. The program which Mr. Clark will sing is as follows:

Worship of God in Nature.....	Beethoven
The Almighty	Schubert
Vier Ernste gesange	
Ecclesiastes 3	
Ecclesiastes 4	
Ecclesiastes 41	
1 Corinthians 13	Brahms

Hosanna	Grenier
That Sweet Story of Old.....	West
The Palms	Faure

How's My Boy	
Uncle Rome	
Sheep and Lambs	
Old Watt and the Rabbits	Homer
Farewell	
Down the Vale	
I Love Thee	Parelli
Nocturne	
Green	
Chanson de Paques	

(Accompanied by the Composer)

Miss Maggie Teyte will make her only appearance in Chicago this season in song recital at the Illinois Theater Sunday afternoon, April 4, under the direction of F. Wight Neumann.

Vedrai Carino "Don Giovanni"	Mozart
Danza, Ganiculla	Durante
Se tro mami	de Flesche
Invocazione a Venere	Parelli
Serenata	Zandonia
Priere qu'un enfant ne meurt pas	Fevrier
Villanelle des petits canards	Chabrier

Vieille chanson espagnole	Louis Aubert
La lettre	
La pie bavarde	Moussorgsky
Group of English songs to be announced later	

La cheveluse, Chanson de Bilitis	
Fantoches, Chanson Galantes	
Il pleure dans mon coeur	
L'Ombre des arbres	
Green	
C'est l'esclavage langoureux	Ariettes Oublies
	Debussy

Arthur Granquist, Chicago pianist, will be heard in a recital at the Fine Arts Theater Sunday afternoon, April 4. Mr. Granquist's program contains:

La Fleurie ou la tendre Nannette	Couperin
Prelude and Fugue in G Minor	Bach-Liszt
Sonata, Op. 57	Beethoven
Allegro Assai	
Andante con moto	
Allegro ma non troppo—Presto	
Impromptu G Major	Schubert
Praeludium B Minor	Otterstroem
Serenade Russe	Rubinstein

Harbor of Saint-Nazaire	
(From the suite "en Bretagne")	
Return of the Pilgrimage	
from Landevennec	
(From the suite "en Bretagne")	
Summer Twilight on the Great	
	Rhene-Baton

Prelude, Op. 45	Chopin
Ballade E Minor	Brune

Albert Spalding, violinist, comes to the Illinois Theater Sunday afternoon, April 11, for another recital under the direction of F. Wight Neumann.

Stead—Mrs. Blanche Morgan Allen, who has been a piano pupil for four years of Franklin Stead, director of the Peoria Musical College, received the second highest vote in the state contest of the Federation of Music Clubs, held in Peoria, March 9. Mrs. Allen is also a member of the faculty of the Peoria Musical College.

MUSIC IN THE THEATRES

Percy Hammond in the Chicago Tribune: "The managers seem disposed of late to fill that abhorrent vacuum, the orchestra pit, with more or less musicians to play between the acts. I believe it was a controversy over the trombone that caused this gloomy crypt for many months to be untenanted. The union held that the trombonist and his vibrant notes were an esthetic and economic necessity—that no theater band was complete without him and that he too was incomplete without a job. The managers thought otherwise, though it is said that one of them was willing to compromise upon the xylophone. A strike and banishment of the serenaders from many playhouses ensued.

"Their return, it seems, is welcomed; at least the audiences appear now to be happier between if not during the acts than they were when there was no music. It is not possible to say that the sounds made by the orchestras are always entirely satisfactory—most frequently they are insufficient for the class of selections played. But as an aid or as an impediment to entr'acte conversation they have their value. You may recall the music Mr. Timponi used to make at Powers'—bright, laey, soft, pretty music—as the advertisements say of Professor Herrick's essays, neither of high brow nor low, but medium. There, indeed, was the ideal conductor of a theater orchestra. His programs ever fitted the plays and they fitted, too, the number and the nature of the instruments involved. When Mr. Timponi led the band at Powers' he warranted the paraphrase:

"Some to the theater repair,
Not for the drama, but for the music there."
"Other employments now bereave the theater of Mr. Timponi's eloquent baton, and I shall always bear a feeling of resentment against the sinister arrangement of tubes and pistons which deprived us of him. Meantime, the managers are to be felicitated for their endeavor to provide something in the way of sweet sounds to ease the anguish of the wait between the acts."

JENNIE F. W. JOHNSON

Miss Johnson, contralto, has filled the following engagements lately:

February 15, Englewood Woman's Club.
March 14, Bethany Presbyterian Church.
March 15, Amateur Musical Club.
March 16, Woman's Association of Commerce banquet (Auditorium).
March 17, Irish Literary Club, Orchestra Hall.
March 20, Chicago Nature Study Club luncheon.
March 23, South Side Woman's Club.

GLENN DILLARD GUNN RECITAL

Mr. Gunn's program at the Fine Arts Theater Sunday afternoon at 3:30 reads as follows:

Two Choral Preludes.....	Bach-Busoni
Andante Favors	Beethoven
Scherzo in B Minor.....	Chopin
Bear Dance	Bella-Bartoc
Mennett	Schubert
Capriccio in B Minor	Brahms
Andante from "Celtic Sonata".....	MacDowell
Pagodes	Debussy
"Laufenburg" (Swiss waltz)	d'Indy
Sonata in B Minor	Liszt

Roney—Mr. Henry B. Roney will lecture at the Christian Catholic Church in Zion City on April 3.

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The Elderly Person

As the sea-dogs are wont to say, it was a scurvey trick to play upon a trusting elderly gentleman. And even if there must be made known some of the inner doings of an editor's office, it shall see the light. You see, it was somewhat like this:

Of course, every player and singer is desirous that the initials C. E. W. shall adhere to a review in which they have taken part. Small wonder that such is the case, but the man who owns them simply cannot be at more than three places at once. He manages, somehow, to cover more ground and give a better account of himself than is believable, and to keep it up incredibly. But there are certain crises when he sends a call over from the Macedonian heights for help. If he uses H. M. B. or H. W. P. they know their ground pretty well, and look up the connections and data for themselves and never get into trouble. There is a certain briskness to the telephone bell when the Elderly Person is told that "Music News" is on the wire. He usually finds the suave voice of the Editor floating westward and is informed that that personage is simply swamped, etcetra, and could the Elderly Person go hither or yon and relieve the pressure. At an affirmative reply there is breathed over the wire a sigh of relief that makes for vibration. Then follows minute instructions as to how and where to go and what to do and say. The instructions are always obeyed and then some, for the Elderly Person is apt to be met with very outspoken regrets that C. E. W. could not come himself. Then does the inwardly raging Elderly Person put on his most benign air, swell up a little and say sweetly, "But this is something that must be particularly well done, and whenever that is the case he always sends me!" It is a dreadful dose to be swallowed, but it is presented with so much of the oil of palaver that it is apt to go down. It is the only way so far discovered where one can get back at the Editor!

Perhaps the odor of a mild adventure is detected in this prelude. There is one. A dark and stormy adventure, for last Monday night was a dark and stormy night, spitting rain and trying to snow, and with a wind that said "No" every time an umbrella was raised. The Elderly Person, knowing well that Bailey was out in the Kansas Bad Lands, was quick to respond to the Editor's plea and had tucked "Once Aboard a Lugger" under his arm and had a good solid hour's worth of fun from it while the South Side "L" thumped and bumped itself clear to the end of its right-of-way. This was about four long blocks from Hamilton Park Field House. The Elderly Person, with his child-like confidence, had believed the statement that he would find a MacBurney recital in progress when he arrived there. He had accepted the assignment with keen pleasure, for he always enjoyed whatever Mr. MacBurney presented in the way of talented pupils and attractive programs. Unusually interesting are these latter from the standpoint of musical literature, so catholic and wide-ranged is Mr.

MacBurney's taste and knowledge. In addition, at this time, Miss Grace Grove was to play the accompaniments. What happened, as may be already guessed, was that all these anticipations went to smash, and the trusting heart of the Elderly Person lacerated beyond repair. For the recital was then in process at Fine Arts Building. In the midst of the music Mr. MacBurney answered the telephone and heard a voice at the other end ask him "Where was his old show, anyway?" Preserving his dignity as well as might be, he answered coolly that the recital doubtless referred to was then pursuing its musical course in his studio. Upon being informed of the marooned condition of the reviewer, he became apologetic and regretful, and confessed that someone—it is always safe to put it on "someone," you know—must have failed to notify the Editor of the change of plans. But how would he make up to the Elderly Person for his disappointment? (You see, it is always sweet to exaggerate one's grievances, if he is fortunate enough to get another to acknowledge any iota of shortcoming!) Well, how would another specially prepared recital

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do, later on, to which the Elderly Person would be particularly requested to come to and review, instead of the much-desired C. E. W.? Nicely, thank you. Thus did peace spread her gentle wings over the mild adventure and ring off the connection.

But if the Editor and the concert giver together did do that slangy thing, and "put one over" the unsuspecting Elderly Person (a matter never to be fully cleared up), if they thought they had downed him, they made the biggest sort of a wrong guess. For long after the recital had folded up its tents and the studio was in darkness, the Elderly Person was still at the Field House, having what he likes to denominate "the time of his life," although he has so many of these that he can't keep tab on them. Almost on his entrance he met Mrs. Ada Fisher, who is interested in the civic music furtherance, and when she learned who he was, said so many happy things about "Music News" that the air was electrical. She also said some lovely things about the Elderly Person that would have made the Editor green with envy. And it was then discovered that the choral society fostered at this point was rehearsing that evening, and then in came Edward Collins, who directs it, and his sister, and before he knew it the inflated Elderly Person was being introduced all around and then allowed to sit by and hear the singers do Tchaikow-

ski's "Legend" and a lively "Echo" song. Then the door opened and Frank Dunford fairly blew in. And he sang to and with the club.

But there was a lot else to be seen and heard and enjoyed. The gymnasium, so wonderfully equipped, with the lithe supple young fellows developing themselves—something to make a manly man's heart grow warm and glow and make him almost unwilling to leave. And there was a peep into the cosy reading room, the walls lined with accessible rows of books, and with inspiring pictures and statuary. Comfortable seats and tables were there and, best of all, under the good strong light were a lot of young people deep in the very best things in the world—good books. The Elderly Person found himself fascinated by the boys who were in an abandon of absorption, absolutely dead to all sensation but the world of imagination in which they were roaming. We enjoy and appreciate books in maturity, but there is no delight to equal what a healthy boy can bring to a book which appeals to him.

Then did Mr. Rainwater, the superintendent, take the Elderly Person under his wing and fit the climax to the evening. It was more than pleasurable to stand in the rotunda and see the people flock in, and thus to have a first-hand knowledge of what these park field houses stand for in the localities where they are placed. Off in one corner was a game under way for the championship of checkers, while nearby two veterans sedately planned their chess moves. Eager young men and women, boys and girls, and older people came in, and made a shifting group as each person sought the thing that appealed to him and had brought him thither. There was coming and going all the time, and the most luxurious sense of ownership that could be imagined. . . . Thrusting some packages into his pocket, Mr. Rainwater said "Come." The Elderly Person wanted to call him Mr. Winterburn for some unknown reasons, for the two names are absolutely opposite. Upstairs he went, opened a magical door, and lo the Elderly Person was in the midst of a group of dancers, and he likes that sort of thing about as well as anything. How happy they were, so responsive to the musical rhythm and the enjoyable sense aroused. They were doing all sorts of new steps. There were any number in the awkward squad, too; some who would never learn to dance because they were trying so hard to. Dancing is like kissing—it has to come naturally to be successful. The feet trained to the older dances drifted into the discarded two-step and waltz at times, in spite of the "trots" and "hesitations" and the like. Then the instructress formed the couples into long lines and "sets" and put them through the paces of a Morris Dance. How pretty it was, the quaint music, the little hop-skip steps, the clattering sticks which accented the measures, the waving line of young people surrendering completely just to the joy of living and the impulses of youth. How they did laugh and joke and tease! What little shrieks of girlish excitement came out! It was more vital with the elements of pleasure unconfined than the most elaborate function could induce.

There isn't time to tell how Mr. Rainwater took those packages out of his pock-

ets and showed them to be films for the picture machine, nor how he reeled them off on the screen, nor how the young people made shadow pictures on that same screen, nor of the shouts and peals of laughter and the fun of the flying moments. . . . All of a sudden the Elderly Person remembered how far from home he was. When, after another session of forgetfulness in the "Lugger," he turned up the light in his room, he found it was way after midnight.

But he wouldn't have missed it for worlds! For lack of a more responsible person, he will call the party who tried to trip him up Circumstances. And he complacently inflates and looks rakish as he snaps a finger at the guilty one, and informs him that there will have to be put up a stronger combination than the one offered to knock out. THE ELDERLY PERSON.

"CRUCIFIXION" SUNG IN EVANSTON

Stainer's "Crucifixion" was sung by the choir of St. Mark's Church, Evanston, last Sunday afternoon, the special soloists being John R. Rankl, baritone, and Eugene F. Dresser, tenor.

The choir, composed of sixty voices, Robert Holmes, choirmaster, and Stanley A. Martin, organist, sang this beautiful composition in a manner that only strengthened the good impression made at the time of a previous hearing, as reviewed in last week's Music News.

John R. Rankl, whose reputation as an artistic singer is well established, sang the baritone solo parts with a spirit of sincerity and reverence and entire regard for the text that makes him an especially desirable interpreter of works of this nature. Excellent tone quality and intelligent phrasing marked his singing throughout.

Mr. Dresser possesses a voice of much beauty and his singing of the tenor solos was very satisfactory.

Mr. Martin's splendid work at the organ contributed in no small degree to the beauty and impressiveness of the service. C. J. B.

Hyde Park Presbyterian

The morning music service at the Hyde Park Presbyterian Church included numbers by Mendelssohn, Shelly, Chadwick and Gounod.

Mr. B. E. Ballard gave much pleasure in the organ numbers he chose, and led the choir and congregation in some enjoyable hymn singing. Mrs. C. C. Robbins, soprano; Mrs. E. N. Layfield, contralto; Robert Quait, tenor; G. W. Christopher, bass, are the regular members of the church quartet.

Mrs. Layfield was the soloist of the morning, giving as an offertory solo, Chadwick's "A Ballad of Trees and the Master," in a very effective manner. Her singing is marked by her sincere attitude and splendid style of presentation.

Park Avenue Methodist Episcopal Church—"The Messiah" under direction of Haydn Owens will be given at Park Avenue Methodist Church on Thursday, April 1. The soloists will be Margaret Owens, Lucy Hartman, Grant Kimbell and Edward Clarke.

AT THE THEATERS

At the Majestic

Mabel Riegelman, of the Chicago Grand Opera Company, is filling an engagement at the Majestic this week.

Little Theater

A production of the most astonishing effectiveness and so artistic that it is really an object lesson in how fine a polish may be put upon a stage production, is "Medea," the very old Greek play which is being presented at the Little Theater and in which Ellen Van Valkenberg-Browne has the name part—one by the way of astonishing power and beauty.

Dickens Readings

The University Lecture Association presents Mr. Frank Speight, of London, in his eighth series of Dickens recitals at the Fine Arts Theater on Tuesday afternoons at 4 o'clock, the dates being March 23, April 6 and April 13.

At the Auditorium

"Life," the big play put on by William Brady, will open at the Auditorium on April 3.

AMATEUR MUSICAL CLUB

The next regular concert of the Amateur Musical Club will be held in Assembly Room, Fine Arts Building, on Monday afternoon, March 29, at 2:30 o'clock.

The program, arranged by Mrs. Belle Forbes Cutter and Mrs. Marion Blanchard Wood, with Miss Ruth Klauber as accompanist, follows:

Concerto (first movement).....	Goldmark
Miss Gertrude C. Bates	
Les Roses d'Hiver.....	Fontenailles
Infidélité.....	Hahn
O des Oiseaux.....	Hue
Le Mirior.....	Fenari
Miss Hazel Huntley	
Bourrée.....	Bach
Ballade.....	Schnecker
Am Springbrunnen.....	Zubal
Miss Marie Ludwig	
Per la Gloria.....	Buononcini
The Slighted Swain.....	Old English
The East Wind.....	Mary Turner Salter
The Little Damsel.....	Novello
Mrs. Susie Burr Whyland	
Capriccio.....	Brahms
Widmung.....	Schumann-Liszt
Miss Esther Hirschberg	

MISS ADLER PRESENTS PUPIL

Miss Lois Adler will present Marie Donner in the following program at the Little Theater next Monday evening:

Sonata, Op. 26.....	Beethoven
Scenes from Childhood.....	Schumann
Preludes, Nos. 10, 11, 23, 22	
Etude, Op. 10, No. 3	
Etude, Op. 25, No. 3	
Chopin	
Sonetto del Petrarca.....	Liszt
The Girl with the Flaxen Hair.....	Debussy
Serenade for the Doll (from Children's Corner).....	Debussy
Danse Negre.....	Cyril Scott
Polonaise.....	MacDowell

Rogers—Miss Mabel Helen Rogers, harpist, has fulfilled the following dates in March: 12, La Crosse; 13, Bagley; 14, Cochran; 15, Cambridge; 17, Randolph; 18, Wild Rose, Wis.; 19, West End Woman's Club, Chicago. On Easter Sunday Miss Rogers will play at the First Presbyterian Church at Aurora, Ill.



MARGARET KEYES
CONTRALTO

Some recent press comment follows:

The recital given by Margaret Keyes, the gifted contralto, quite fascinated Springfield people as will be seen by the following:

Convention Hall, Thursday night, was the scene of a great musical treat for the music lovers of Springfield. It is hard to decide where to begin and even harder where to end, when one attempts to write a report of the wonderful recital by Margaret Keyes, the world famous contralto.

I have heard hundreds of voices in my day, but never did I listen to a voice the equal in every respect of that of Miss Keyes. Her wonderful tones continue to haunt me, and ever will, for that matter.

As wonderful as was her voice, even more so was her art. She sang with intense passion and feeling and many in the audience were moved to tears by her singing of that beautiful old ballad, "Long, Long Ago."

It would be almost impossible to say which number was her best.

She opened her program with a fine Gluck Recit., and "Aria" that was probably new to most of those in the audience. This number she sang superbly. The next group contained two Italian numbers, followed by that little gem, "Long, Long Ago," and closing with Arne's famous number, "The Lass With the Delicate Air." It was the little gem by Bayly that literally took the house by storm. She sang it with an intense musical feeling that was telling in its effect. In response to hearty applause, she repeated this song.

The next group was the most classical of the entire program, containing four difficult Brahms numbers, also "Widmung" by Franz and "Schlagende Herzen" by Strauss. The last named was probably the most beautiful in the entire group, although they were all rendered with exceptionally fine feeling.

The two remaining groups were English songs and certainly appealed to a large majority of those present. Her three little numbers by Eleanor Smith were delightful. Ward Stephens' "Summertime" was remarkable in its display of the marvelous range possessed by Miss Keyes, together with her apparently unlimited power.

When the recital was ended, people remained in their seats for all were loath to leave. She was simply compelled to sing again. Many remained in their seats and continued their applause in the hope that she could still be persuaded to sing again. It was a long program, but at the end her voice showed no sign of fatigue. It was as clear, sweet and true as in the first number.

Springfield has had the pleasure of having some fine musical attractions, but the recital Thursday evening was an epoch in the history of the city, so far as music is concerned.

Never before have people been so entirely unanimous as in their praise of Margaret Keyes and her wonderful voice. The one sentence on the lips of everyone was, "We must have her here again." If she should return, I am quite sure there will not be a vacant seat in the auditorium. All who heard Miss Keyes Thursday night must have been impressed by the artistic work of Dean Rudolph Wertine in accompanying her, especially when one remembers that they had but one rehearsal of her songs, most of which were extremely difficult. "Springfield is fortunate in having a man of Dean Wertine's artistic ability," said Miss Keyes to me at the close of her program.—Mrs. W. F. Geiger in Springfield (Mo.) "Republican."

WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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People & Events

LILLIAN WHITE FREYN

Music News is very much pleased to show on its cover page today pictures of Lillian White Freyn in her Scotch and Irish costumes, as well as one of the lady in propria persona.

Mrs. Freyn is a singer of the most varied and extensive attainments and her presentation of the whole soprano repertoire is marked by great breadth and beauty of tone, as well as of an exceeding refinement.

She sings arias with all the sweep and brilliance necessary to them and she gives songs in various languages with definite enunciatory values in each and also, she sings ballads with great musical expressiveness.

Of late she has, however, developed several special programs and these she gives in proper costume, bringing also to her task the wealth of vocal art which has long been hers.

As a preamble it may be said that few singers have so admirably made up as Scotch lassie and Irish girl, while the costume used by Mrs. Freyn for her Old English program is also one of tremendous effectiveness, as well as great beauty.

She sings also a Spanish program and one of Old German songs (in German, of course,) as well as a Gypsy program, made up largely of Dvorak music, and a southern program, in which she appears in before-the-war crinolines.

All these have been received with great acclaim by clubs and the concert-going public generally.

During the current season Mrs. Freyn has given recitals (mostly in costume) for the Travel Class, the Open Door of the Chicago Woman's Club (three times), in La Grange, Ill., for the Infants' Welfare Association, and for the Indiana Association.

She has appeared in concert at the dedication of the new Masonic Temple at Guthrie, Okla.; at Armour Square (twice) at the People's Liberal Church, the West Side Training School, and at the Chicago Artists' Exhibit concert at Fullerton Hall, in Chicago.

Last season Mrs. Freyn made three appearances at the South Shore Country Club, as soloist with the Steindel Trio, and in two songs recitals. Twice she sang at the Amateur Musical Club concerts, and took part in four musicales at the Chicago Woman's Club, and at the concert in Music Hall, given under the auspices of the same club, to commemorate "Shakespeare Day." Two song recitals were given at the Chicago Athletic Club and one at the Chicago Woman's Athletic Club. Mrs. Freyn was also soloist at the reception and luncheon of the Daughters of the American Revolution at the annual convention held in the Gold Room of the Auditorium. She gave a song recital on New Year's Day at the Lake Forest Club and also sang at the New Year's Social of the Hamilton Club. Among the many receptions, musicales and "at homes" may be mentioned one at the Rogers Park Tea-cup Club, when in order

to have the pleasure of another song recital from Mrs. Freyn, the club permitted exception to the rule that not more than one recital should be given by the same artist in the same series of any season. Another specially successful appearance was a song recital at Manchester, Ia.

Mrs. Freyn was treasurer of the Chicago Amateur Club for four years and has appeared in many of their concerts. She was also treasurer for a year of the Art and Literary Department of the Chicago Woman's Club, having appeared also at the reception they gave the president in 1913, twice in their Shakespeare Day programs and, last winter, singing their Christmas program.

At the South Shore Club, where Mrs. Freyn has appeared a great many times, she has been alternate artist on programs with both Bruno Steindel and Albert Spalding.

Early next November Mrs. Freyn will give a song recital at the Fine Arts Theater in the Fine Arts Building.

Mrs. Freyn is a long time pupil of Mrs. Charles L. Krum in the Fine Arts Building and to this excellent teacher she ascribes the successes she has had in her public career.

Mrs. Krum has a method of voice production which is absolutely endorsed by those who have studied with her—a goodly company of young artists—and it is equally well thought of by that larger army of music-lovers who have been charmed with the work of the Krum pupils.

Mrs. Krum not only has a method which is distinctly individual and thoroughly effective, but she is also a coach with few equals and her pupils are prepared for the concert stage or for the choir loft with equal facility, while grand opera and oratorio finds many recruits also from her studio—recruits who are trained in the broad and masterful way necessary to those fields of musical endeavor.

To have to her credit so admirable a young artist as Mrs. Freyn is a great deal, but this is only one incident in a long line of brilliant successes achieved by this teacher.

At a recent concert given for the Chicago Society of Artists at Fullerton Hall, both Mrs. Freyn and Mrs. Krum were heard in solo groups, and together they gave the audience a program of duets, a line of endeavor in which they have reached rare perfection and which they exercise frequently.

Among the most charming of the numbers given were the "Angel's Song," by Abt, and "My Heart's in the Highlands," by Gade, beautiful songs both and presented by these artists with a power and finish not often heard in duct singing. The voices blend exactly and the artistic impulse of each finds full sympathy and complement in the artistic impulse of the other.

Mrs. Freyn sang that most beautiful of the Homer songs, "Sheep and Lambs," and the brilliant "Chanson Provencale," of Del Acqua, in the one showing sustained legato and beautiful tonal quality and in the other

giving an exposition of lightness and clear-cut brilliancy not often equaled.

Mrs. Krum presented in her group "At Dawning" (Cadman), "Fairy Pipers" (Brewer) and "The Year's at the Spring" (Beach) in such superb style and with such admirable control of all her well-trained faculties that the audience was more than enthusiastic in appreciation, and she was compelled to respond to many recalls and encores.

The accompanist was Mrs. Frederick Lewis, a pianist who has long served in this capacity at the Krum studios and who knows repertoire in abundance and has definite and voluminous technical and musical qualifications for her work. C. E. W.

PASQUALE TALLARICO IN LOWELL

Those who are spreading the propaganda that it is possible to acquire in this country a musical education that will amply fit one for the concert or recital platform will do well to take note of Pasquale Tallarico, the young pianist who appeared in recital at Colonial Hall last evening, for he is a proof of the soundness of their theory. Although of Italian parentage, it is understood that he has acquired all of his training in the United States. Of course he has the musical instinct of his race, the warm temperament, the keen sense of rhythm, much of which is doubtless a gift of the gods, but nevertheless the means to express his feeling he has attained here and already has developed it to a degree which has brought him recognition as among the most promising of the younger artists whom we may claim as peculiarly our own. It is possible that the present war in Europe may ere its close give opportunity to demonstrate that a thorough musical education may be obtained without going abroad for it.

The Chopin "Ballade" was worked up to an effective climax and the Debussy "Arabesque" was played with dainty grace. The pianist had manifestly caught its mood. His own "Fairy Burlesque," decidedly free in form, was quite in the modern style, its manner seemingly patterned after that of Debussy or Ravel, although it contained originalities that show that the pianist has possibilities as a creator as well as an exponent of music.

To the final group on the program Mr. Tallarico brought his best resources, giving the "Campanella" with bell-like tones and rhythmic movement, singing the little "Chant Polonaise" with a touch of the pathos it needs and dashing off the "Rhapsodie" with splendid spirit and brilliancy. All in all, Mr. Tallarico, with youth and skill in his favor, is a pianist from whom great things may be expected.—Lowell (Mass.) Courier-Citizen.—Advertisement.

AS GOOD AS A LESSON

This was the comment made after hearing Albert Borroff sing at a recent recital. Many times the criticism made of singers is in regard to tone production. All students and singers are working to improve their way of producing tones, because after all it is the perfection of tone which goes such a long way toward great effect. Mr. Borroff has always been a stickler for natural, easy tone emission. He knows that it is the only way whereby the voice can grow and be more useful as the singer grows in experience. Artistry makes a song more effective, but the first thing the listener asks is good tone. Next comes expression which includes rhythm and tone color. When these are found the chances are for hearing songs well sung. Albert Borroff sings with a natural, easy tone emission, his voice has become more useful as his experience has grown; he colors his tones to suit the text, his rhythm is impeccable, he speaks the words with distinctness, so it follows as a matter of course that to hear him sing is "as good as a lesson."

KATHERINE GOODSON AND JENNY DUFAN IN JOINT RECITAL AT COLUMBUS, OHIO

Two artists, Mme. Katherine Goodson, and Mlle. Jenny Dufau, vied for the favor of a large audience in Memorial Hall last evening and at the close of the program, both had established themselves in the good graces of those who had heard them. Mlle. Jenny Dufau was just as warmly received as the great pianist, and gave generously of her talents. Her art is a most pleasing blend of fresh soprano voice and attractive personality.

Mlle. Dufau opened her program in English, singing Handel's "Oh, Had I Jubal's Lyre," and Monro's "My Lovely Celia," and following these with Del Acqua's "Villanelle," which set off her coloratura to fine advantage. Again in the "Polonaise" from Thomas' "Mignon" she met the exacting vocal demands of the piece in a way to evoke enthusiasm. Right here mention should be made of the accompanying of Charles Lurvey, which was admirable all the way through the program, but noticeably brilliant in the "Polonaise." The delicate pianissimo tones at Mlle. Dufau's command, really one of the most enjoyable attributes of her voice, were revealed in a French folk-song, which she gave as an encore.

A miscellaneous group of songs closed the soprano's program. These were Humperdinck's "Wiegenlied," Dalcroze's "L'Oiseau Bleu," Delibes' "Les Filles de Cadiz," Lang's "Irish Love Song," Leoni's "The Leaves and the Wind," Hahn's "The Dancing Girl," and Hugo Wolf's "Elfenlied," which was substituted for Schubert's "Liebesbotschaft." "The Last Rose of Summer" was added as a final encore.—Lisle D. Bell, in the Ohio State Journal, Columbus, Ohio, Wednesday morning, March 10, 1915.—(Advertisement.)

Dellers—Mr. Walter Dellers gave a violin recital before the River Forest Women's Club on March 16, playing a fine program of works by Tartini, Nardini, Kreisler, Gluck, Gossec, Pergolesi, Mozart and Beethoven.

VALPARAISO UNIVERSITY

The spring term of Valparaiso University opened with an enrollment of over 500 students larger than the corresponding session a year ago. The summer term will open May 25, and the mid-summer term June 22.

It is interesting to note the strides this institution is making. The plans are now under way for three new buildings, and it is assured by the authorities that at the opening of the fall term this school will offer facilities which are unsurpassed. It is remarkable to conceive that in these hard times, when rent and food stuffs are exorbitantly high, that this institution will accept a student for \$20 per quarter of twelve weeks and board and room for \$1.80 to \$3 per week.

Mr. H. B. Brown, the president, and Mr. Oliver P. Kinsey, the vice president, still remain at the head of the school, which is in its forty-third year.

GAYLORD YOST ACTIVE IN CONCERT

Gaylord Yost, composer-violinist, of Indianapolis, has been kept busy with concerts throughout the season. On February 11 he gave a recital in Shelbyville, Ind., and on February 19 appeared in joint recital with Mr. and Mrs. Glenn Friermood at New Harmony, Ind.; March 4 at Evansville, and March 5 soloist with the Indianapolis Maennerchor. Recitals are already booked for April, in Terre Haute, Bloomington, Crawfordsville, Pendleton and Indianapolis.

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CHRISTINE MILLER

Contralto

The Handel and Haydn Society of Boston has engaged the distinguished American contralto, Christine Miller, as soloist for "Artists' Night," April 14, and for the performance of "Elijah" on the following night at the Centenary Festival of this society at Symphony Hall. Miss Miller will sing in the "Messiah" with the Irish Choral Society of Chicago on March 28, and in the "Elijah" performance at Smith College, Northampton, Mass., on May 19. The University Glee Club of Providence, R. I., has also booked this popular contralto for its concert of May 7, and the Indianapolis Maennerchor has engaged her for the eighth consecutive season for its concert of April 30. Miss Miller will give a recital in the Artists' Series of Erie, Pa., on March 24, her fourth consecutive appearance here.

In a recent program of "Made-in-America" songs, Miss Miller scored a distinct triumph in her home city, Pittsburgh. Hers is not a case of "prophet without honor in his own country" as the following excerpts from the Pittsburgh press bear witness:

Dispatch, Feb. 6, 1915—"Miss Christine Miller, her voice as rich and resonant, and her personality as gracious and affable as ever, was heard in Carnegie Music Hall last evening in a program of "Made-in-America" songs. That Christine Miller is still one of Pittsburgh's greatest favorites was proven once more by the ovation she received. Her singing was, as it always has been, a model of what good singing should be, and her hearers were quick to respond to her splendid art. The gem of her numbers was Carpenter's "When I Bring to You Colored Toys." She sang it with such exquisite delicacy and art that it permits of no criticism. Her singing of Homer's "How's My Boy?" also stands out as one of the memorable features of the evening. The splendid dramatic climax of this number was handled with perfect mastery. Into "I'm Wearin' Awa," by Foote, and "When My Laddie Turns Back Home," by Cadman, she gave such expression as almost to convert one to the belief that the songs were masterpieces."—C. J. E.

Chronicle Telegraph, Feb. 6, 1915.—ENTHUSIASTIC CROWD HEARS CHRISTINE MILLER—SINGER GIVEN GREAT RECEPTION. —Regardless of the heavy downpour of rain, a capacity house greeted Miss Christine Miller, contralto, at the benefit concert of the Columbia Hospital held at Carnegie Music Hall last night. Miss Miller was in excellent voice and made a profound impression, being showered with gifts of roses from admiring friends. One of her very best numbers was Sidney Homer's "How's My Boy?" which she sang with intense dramatic expression. Her lower tones were exceptionally good and her interpretation pleasing. Carpenter's "When I Bring Colored Toys" and "Dearest" by Sidney Homer, were numbers of exceptional merit, these giving her plenty of opportunity to display well modulated tones. Gertrude Ross's "Dawn in the Desert" and Ward-Stephens "The Nightingale" were sung with dramatic spirit. It was the first time in many months that Miss Miller has been heard in public concert in Pittsburgh and her home town reception was a triumph.

CECIL FANNING FILLS SEVENTH RETURN ENGAGEMENT IN HOUSTON, TEX.

On March 19 Cecil Fanning filled his seventh return engagement at Houston, on this occasion singing before an audience completely filling the Prince Theater, Mr. Fanning's singing causing the great enthusiasm he arouses everywhere. The six weeks' tour Mr. Fanning is making in the south is one continuous series of triumphs. On March 8 Mr. Fanning sang in Birmingham, Ala., with such success that the Music Study Club there immediately asked him to give them a return date during the same month. Space prevents printing the many splendid criticisms of Mr. Fanning's work, but herewith, below, are notices from Birmingham and Houston, which are two of the musical centers of the south:

Mr. Fanning has a rich, sympathetic voice of large range and distinct color, and his style is wonderfully versatile. He is at once a convincing interpreter of lyric and dramatic song literature and of the quaint folk song as well. He is especially happy in declamatory effects.

His Schubert songs were of moving appeal, but it was in Loewe's musical setting that Mr. Fanning revealed perhaps his finest artistry and brought into play his broadest intellectual faculty. Loewe was a contemporary of Schubert and was a philosopher and a distinguished man of letters as well as a composer.

Mr. Fanning had been requested to sing Schubert's "Erl King," but gave instead Loewe's, rightly supposing as he did that it would be new to most persons in the audience. Schubert's is more melodious, but Loewe's more dramatic. It was rapturously received.

Mr. Fanning's accompanist, H. B. Turpin, is a master artist and added greatly to the success of the entertainment.—Birmingham Age-Herald.

The five numbers of the Cecil Fanning program comprised in all eighteen songs, and this number was increased by five extras that came because the audience manifested the warmest and most eager delight in the regularly programmed good things that were given. The Pagliacci prologue has been sung to Houston audiences by baritones good, bad, indifferent in the course of many seasons, and the fact that we all have through this practice become intimately familiar with every chord and phrase of it provides an ability to recognize and applaud any special points of excellence in a new performance of it. Cecil Fanning's art is of the utmost refinement, so his interpretations of even hackneyed selections are characterized by a certain distinction which makes them all over entirely. The opening group of four German songs carried each one its own special appeal. To me the Liszt setting of "Die Lorelei" was the most highly gratifying one among the four, chiefly on account of Mr. Turpin's wonderful picturings, through that exquisite piano accompaniment, of the physical atmosphere of the poetic story's setting.

Delightfully illuminating were the two Russian songs—I mean illuminative—as typing the tonal art of modern Muscovy. In the first one, "Mooning," the sympathetic union between the piano and the voice parts seemed even chemically close; and the Tolstoi poem set by Rachmaninoff was, in my estimation, the finest thing Mr. Fanning did throughout the whole evening.

The Fanning-Turpin presentation of that horrific old song, "Edward," with the Loewe music, has always been a tremendously great piece of tragic interpretation. Every time I hear them do it it gains by at least one degree in its terror-inspiring power—and with last night's rendition fresh in mind I have to report that it is still gaining. For instance, do you remember how vividly the utmost sense of terror was depicted in the suddenly sweeping portamento of that very last note?

The French and English folk songs were thoroughly delightful. Mr. Fanning's extreme finesse as an actor, along with the general charm of his physical personality, caused the old French songs to be completely captivating.

Mr. Fanning's recital of his own poem, "La Princesse Lointaine," was characterized by suggestions and refinements of idea too subtly delicate to be carried into every heart and mind.

Ferrari's "Lights in Fishing Boats at Sea" was certainly good to hear. And the old English love song (from Dowland's book) was a happy experience, too.

Along with the Art League, all Houston is indebted to Cecil Fanning and H. B. Turpin.—Willie Hutchinson, in the Houston Post. (Advertisement.)

CLEVELAND BOHNET

Some notices given to Mr. Bohnet during his residence abroad are as follows:

Cleveland Bohnet proved himself a thorough, well-schooled pianist, whose great technical equipment permits him to overcome the most formidable difficulties with ease. His interpretation of the Liszt "Rhapsodie" was a rare treat.—Steglitzer Anzeiger.



CLEVELAND BOHNET

Cleveland Bohnet played compositions by Liszt, Leschetitzky, Schumann and Rubinstein with deep feeling and technical mastery.—Deutscher Reichsanzeiger.

Cleveland Bohnet's playing of MacDowell's "Witches' Dance" and Chopin's "Octave Study" displayed a fine and fluent technic. His encore found great favor with the audience.—Die Tankunst.

The soloist of the evening, Cleveland Bohnet, of Berlin, presented Liszt's "Hungarian Fantasy" with the orchestra. His treatment of this brilliant work revealed the experienced artist, one possessing a splendid finger technic and healthy musical conception. The audience rewarded the artist with enthusiastic applause and compelled him to give an encore.—Neuen Niederschlesischen Zeitung.

The most important number on the program was Liszt's "Hungarian Fantasy," for piano and orchestra. The soloist, Cleveland Bohnet, from Berlin, played with brilliant technic and extraordinary temperament, without, however, allowing the latter to disturb the general line of his playing, even in the most exacting passages. The artist's splendid feeling of rhythm enabled him to grasp the peculiar character of the work—rhythmically so complicated—in every detail; and added to this was a well-balanced conception and interpretation of the work. The audience recognized the excellent quality of the artist's work and applauded in such warm fashion that an encore was finally granted.—Niederschlesischen Zeitung. (Advertisement.)

St. Andrews—The regular choir of St. Andrew's Episcopal Church, Washington boulevard and Robey street, Guy S. Webster, organist and choirmaster, assisted by the Cecilian Choir, Harriet Martin Snow, director, will give a rendition of Stainer's "Crucifixion" on Good Friday evening. Mr. Robert Benson, tenor, and Mr. Gage Christopher, baritone, will be the soloists.

Corder—Miss Leeta Corder will be the soloist at the Ballmann Orchestra Concert at Turner Hall on Sunday afternoon, singing "Shadow Song" from "Dinorah," and "The Spring Song" from "Natoma."

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CLARENCE EDDY A GREAT ORGANIST

If we had our choice we would have set apart every noon hour and evening hour when an organ recital was scheduled at Festival Hall by Mr. Eddy, and spend an hour or more listening to the finest organ music anyone is able to hear in this country, or in any other for that matter. For some reason we have been unable to obtain all the programs Mr. Eddy presented during his engagement at the Exposition, but if there is anything missing on them that is enjoyable to the musical ear, it is not the fault of Mr. Eddy, but merely the necessarily restricted schedule of the number of recitals. The fact that three thousand people have attended these recitals several times speaks well for Mr. Eddy's musicianship. We must confess that personally we have not had much experience in listening to organ music, but as far as our musical judgment is concerned we find Mr. Eddy's interpretation in full harmony with our musical taste. He is surely as nimble with his feet as he is with his hands and some of his "footwork" is truly marvelous—at times we can hardly believe our eyes and ears. That velocity of tempo, that accuracy of technical brilliancy, that exquisite attendance to musical details which Mr. Eddy obtains by means of pedal extremities is something we can not quite understand.

But what surprised us more than anything else was Mr. Eddy's knack of infusing personality or individuality into the organ. It is hardly creditable that such a monster instrument could be handled in a way to reveal individualistic tendencies. And yet Mr. Eddy plays in a manner that proclaims his personality at once. He absolutely dominates the instrument and makes it do exactly as he wishes. This ability to make the instrument yield to his genius is accomplished by means of an intelligent, or let us say, unique use of the stops. What touch is to a pianist, "combinations" of stops is to an organist. Now, with an ordinary instrument it is not difficult to discover which combinations are most effective, but Mr. Eddy has hardly had an opportunity to study this huge organ, which he says is one of the greatest in the world, and yet he at once found out the most effective combinations and the best mode of investing the instrument with his personality. He is a past master of the pianissimo. What the bel canto or mezzo voce is to the singer, the piano or pianissimo is to the organist. While it may seem easy to one who does not know much about organ playing to attain these dainty effects; in reality it is the acme of organ virtuosity, and Mr. Eddy possesses this gift to a most remarkable, not to say wonderful degree. We have never been so stirred by an organ recital as we have been during those Eddy concerts we have attended. Evidently the Exposition authorities are of our opinion, for while Mr. Eddy was originally engaged to give only five recitals, these have already been more than doubled.

So far his recitals have attracted the most people to Festival Hall. And, if you consider that admission is paid, you will realize the drawing power of this great American organist. Mr. Eddy has also been engaged to play the organ at the Illinois building and is likely to return to us next summer for further recitals. We sincerely hope that he will be called upon to do so.—Pacific Coast Musical Review.—(Advertisement.)

St. Simon's—On Thursday, March 18, St. Simon's Episcopal Church choir sang Mercadante's "Seven Last Words," assisted by Mabel Allen, soprano; Adelaide Lewis, contralto; Carl E. Craven, tenor, and W. Cary Lewis, baritone. The quartet did very good work, voices blended nicely, the solo work by Mabel Allen, Carl E. Craven and W. Cary Lewis was very fine. The chorus work of the boys was very well done and the church was well filled. Mr. P. W. W. Fairman is choirmaster and G. Franklin Richards, organist.

GRAND OPERA ARTIST LOCATES IN LINCOLN, NEB.

Florian Varkony, who has been much praised by Chicago newspapers and musical magazines as an European baritone of prominence, has accepted a position in the Lincoln Musical College of Lincoln, Neb., and will develop the vocal art in Nebraska for the next few years.

Mr. Varkony gave a very successful recital on the evening of February 23 in Nebraska City, singing a varied program of American, German, Italian and Hungarian songs and operatic selections. The audience was a large one and received him so enthusiastically that many of the operatic numbers (which were given in costume) were repeated.

Mr. Varkony is one of the few singers having the pure Italian resonance and Bell-Canto style. It is so seldom an artist so capable of entertaining the public as Mr. Varkony will teach that it is a rare opportunity for vocal talent in the western states. It is learned that the Lincoln Musical College is one of the few musical institutions in this country giving a music lesson every day, in the place of the ordinary system of twice each week, and we are informed that this method has proven to be a very suc-

cessful one for rapid advancement in all departments of music.

Mr. Varkony is to be congratulated on being with so progressive an institution.

LAKE GENEVA

The Lake Geneva annual reunion was held at the City Club on the evening of March 18. Mrs. Hildred Hanson Hostetter was the soloist, accompanied by Miss Grace Grove. She sang two groups of songs: "Daybreak," by Daniels; "Dearest," by Homer; "The Birthday," by Woodman. Also "Der Lenz," by Hildaeh; "Come Into the Garden, Love," by Salter; "Ecstasy," by Rummel. She responded to an enthusiastic encore with "Where Blossoms Grow," by Sans Souci. Mrs. Hostetter has a remarkable voice, developed under Herman DeVries and Charles Norman Granville of New York City—a voice of rare sweetness, power and flexibility. Oak Park is to be congratulated on having the addition of Mrs. Hostetter to her list of resident artists.

Madrigal Club—The Madrigal Club, under direction of D. A. Clippinger, will give a concert at Central Music Hall next Monday evening.

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DOES DRAMATIC TALENT AND A KEEN SENSE OF PRACTICAL DRAWINGROOM AND STAGE DEPARTMENT DISQUALIFY A SUCCESSFUL TEACHER OF SINGING?

Does a Thorough and Correct Knowledge of Tone Production and Breathing Disqualify a Successful Dramatic Teacher?

An unsigned statement appeared in a recent edition of a music journal, i. e.: "Don't study dramatic art with a singing teacher. Don't study singing with a dramatic teacher," and while the author refrains from showing his colors by appending his name, yet the subject in itself is a most worthy one, and deserves not a "curt" but a legitimate reply, dealing with the real subject matter, not with personalities, and I thank the author for opening the subject.

First, let us consider for a moment the "poor acting" of our average opera singers. Even those who sing well, are, most of them, greatly handicapped by lack of dramatic training; their gestures are awkward and their hands feel (to themselves) to be ten times their actual size. They have been told to raise the right hand when singing a certain word, the left, at another given point, and at the climax, to raise both hands high. These same gestures, repeated many times, are about all the audience ever see, except from real artists. The fine singer who learns to act well, and realizes that every move of the hand or body should be simply such as aids in the expression of certain emotions in the soul of the singer (spontaneous and not set for a particular word or phrase) will, when he develops the ability to live the part he is endeavoring to portray, allowing the action to fit the word, become at once a recognized artist.

Many opera singers have the necessary talent to act well, but were so unfortunate as to have studied with teachers who could not give them even the slightest idea of the true portrayal of a character, except perhaps, with the voice, and as all dramatic effects with voice must also come from the spirit and soul of the singer, the same as action and facial expression; a teacher who is able to secure good results in one will be able to do so in all, the same law of nature governing all.

Turn for a brief moment to the lyceum and concert field; out of the thousands of singers, how few are at ease on the platform, and appear at their best. While a small percentage of them near the line of perfection, the majority are at a great disadvantage, appearing both awkward and nervous, not always from lack of dramatic ability, as people imagine, but from a lack of knowledge of what is right; again the fault of the teacher. Many singers fail to secure engagements for this reason, yet they have studied for years with singing teachers of great reputation, but who know little or nothing of the dramatic side of their own profession.

Consider for a time the dramatic stage. Of those who act well and true to nature, how few speak with well trained, beautifully modulated voices, not because of defective vocal instruments, but again because of lack of knowledge of correct breathing, breath support, tone production, articulation and many other things that they should know in order to obtain the best effects possible

with their voices. Booth and Mansfield were both particularly noted for their beautiful voices. Many actors have just as good vocal instruments, if they were properly trained in the use of them. Orators, statesmen, clergymen and lawyers are also handicapped by a lack of proper ideas regarding tone production. In singing and speaking, tone production is identical when both are correct.

Space here will not permit of the volumes that could well be said along these lines, but suffice it to add, that the arts of singing and legitimate dramatic expression cannot be successfully separated, as each is crippled without the other; even as a soldier on the battlefield having a wooden leg and only one arm.

Our well beloved David Bispham is a wonderful example of this great truth, for eliminate either his almost divine dramatic expression or his beautifully modulated and perfectly controlled voice, what would become of our renowned Bispham?

Every teacher of singing should understand at least the fundamental principles of platform and stage technic, and of the natural laws by which the great actors and actresses so skillfully portray various characters. Every teacher of dramatic art should be as thoroughly versed in voice production as the best singing teacher, as it means quite as much to the actor, orator, lawyer, preacher and other speakers, as it does to singers. Very few young people present themselves for vocal study who have not been encouraged by their friends to believe that they have more than ordinary vocal instruments.

Of the millions who study voice in various

parts of the world, spending sufficient time and money to become at least good singers, ninety-three per cent fail to make any degree of success, and of these failures, at least seventy-five per cent are the result of incorrect and incomplete training; these conditions are appalling but true, and all conscientious teachers should work in harmony to relieve this very serious situation, each diligently seeking new light on the subject and freely aiding their fellows to improve the existing deplorable conditions with a view to the general good of the profession.

MARVIN HINSHAW.

—###—

New York—A Bach program was given at the Madison Avenue Presbyterian Church in New York on March 21, under direction of Seth Bingham. The list of works included a violin and organ recital, the cantata "Behold We Journey Up to Jerusalem" and the tenor aria, "In My Trouble, Humble, Silent." —###—

Huelster School of Music—Previous to removal of the Huelster School of Music from that part of Kimball Hall which is to go into the hands of the wreckers on May 1 a series of concerts have been given as follows: On March 20 a program was given at the School Recital Hall, and on Tuesday evening Dr. A. G. Wipperfurth, well known throat specialist and lecturer, spoke before the pupils of the vocal department at the studios of the school. On Monday evening, March 15, a program was given by members of the Faculty of the School at the Irving Park Baptist Church, those appearing being Louise M. Hawley, Mae Waller, Louis Condy, Eleanor Sherwood, Herman Gruendler, Jacob Ellenboon, Marjorie Benton Cook.



MARVIN HINSHAW

As He Appeared Twenty Years Ago in Classical Drama, Since Which Time He Has Devoted His Entire Attention to Vocal Art

The Artist and His Art

(Copyright, 1915, by K. S. B.)

By KATHARINE S. BROWN

IX.—THE ARTIST HIMSELF

Four men stood before God at the end of the first week watching Him twirl His little globe. The first man said to Him, "Tell me how You did it!" The second man said, "Let me have it!" The third man said, "What is it for?" The fourth man said nothing but fell down and worshipped. Having worshipped, he arose and made a world himself. These four men have been known in history as the Scientist, the Man of Affairs, the Philosopher and the Artist."—Gerald Stanley Lee.

Probably few artists have ever lived who have not felt at some time the sorrow and bitterness of being misunderstood and therefore unappreciated. Keenly feeling the beauty and truth of his own work, the gall of discovering that as such it is utterly meaningless to most people, is unspeakably dreadful to the artist. It is a tragic thing for him to learn for the first time that those who know him best personally are quite possibly those who understand him least as an artist. The tremendously endowed geniuses of all time have no leisure to lament this fact. The impulsion of their gifts upon them, they speak their message of beauty and light knowing that the heart that needs it will find it.

Even of true artists there are two kinds. There is the kind of workman who sees a fixed goal worthily suited to his ambitions and his powers—a goal profitable of achievement to public and worker alike; a goal full of high honor in the attainment and a grateful monument to the workman's single-minded ardor and skilled labor. He is not uncommon—this man in the near view, his admirable goal ahead, toward which he steadily and painfully climbs. Then there is the workman who has within himself something deep and abiding—a continuously upspringing fountain of life to him wherewith he dwells, whereby he understands, whereof he drinks eternal freshness of being; and as an inevitable consequence of this fact he acts—he works his works in joy. His reason for working is not something in the end. It is something in the eternal beginning. He has not less substance in his goal than the other workman but a better hope. He has not less power but more patience. He has not less profit but greater happiness. The one acts under the compulsion of his own purpose, the other acts under the impulsion of his own powers.

Such an artist knows that of necessity he can not always be understood and appreciated. He knows that the circumstance of personal relationship has naught to do with the comprehension of that all-gift, his art, which is all men's as it is his. Therefore, he sees that the thing that makes him personally incomprehensible to his family, his friends and even at times to other artists is the individual gift of his art itself. Were it otherwise, were it possible that others could sympathetically comprehend and appreciate him, either he would be no artist or all others would be artists too.

It is a shame-faced thing to have to consider, the protest—"they do not understand me." An artist is not for the purpose of being understood. He is for the purpose of making others understand something high and utterly beautiful that they could not understand without him and might not even glimpse—

"To lift up men—this their aim!
Away with pomp and pride and fame
Through light and darkness, fire and flame,
To lift them up!"

If he is content to do this and to be this revelator he will be happy and that in spite of the most adverse contemporary criticism, not only of himself but of his work.

So much can be said on this point, but one great artist has said it completely—better than it ever can be said again, and so here is the sublime defense of Sidney Lanier for all artists everywhere in a letter to his father, May 8, 1876:

"What possible claim can contemporary criticism set up to respect—that criticism which crucified Jesus Christ, stoned Stephen, hooted Paul for a madman, tried Luther for a criminal, tortured Galileo, bound Columbus in chains, drove Dante into a hell of exile, made Shakespeare write the sonnet 'When in Disgrace with Fortune and Men's Eyes,' gave Milton five pounds for 'Paradise Lost,' kept Samuel Johnson cooling his heels on Lord Chesterfield's doorstep, reviled Shelley as an unclean dog, killed Keats, cracked jokes on Gluck, Schubert, Beethoven, Berlioz and Wagner and committed so many other impious follies and stupidities that a thousand letters like this could not suffice even to catalog them?"

So contemporary criticism of himself and even of his work may well be the very least

of the considerations of the artist whose heart is true and whose hand is sure.

On the other hand, is the accusation of non-artists justly made sometimes, that the artist is the most self-centered, the most self-satisfied and the most selfish being in the human category.

Does the artist, being unappreciated, clothe himself in the sacrificial robes of martyrdom? Does he set himself up as the creator and god of his own little world? That others see not the beauty of his world and bow not down and worship himself as the god of it is the cause of his grief, and his grief is his just penalty for usurping the prerogatives of powers never granted him.

When the artist learns to fathom his own too great disregard for other artists he will be able to fathom non-artists' failure to understand himself. Himself, his own artwork, his own art-ends are too often the universe and its laws to the artist. That other artists and other arts are as necessary to himself and to the widening of the boundaries of his little world as his little world is to him is too often unthought of. He regards his own art subject not only as all-absorbing to himself but as the only one worth while and he ignores the fact and scorns the imputation that an appreciative study of other arts than that of his own art subject can be immensely contributive to him. And he does this in defiance of all art chronology, of all art psychology, of all present facts and past records of great artists everywhere. One artist says, "I abominate poetry and never read it!" Another, "I cannot tolerate program music!" "I think grand opera violates all the rules of musical art!" "Sculpture is cold—to me it means nothing!" "Painting is too material—acting mere trickery—no art is great but my art; none is worth while but mine!" and considering the fact that no art subject but has devotees making such repudiations of all other arts, the sum total is that each art is greatest to its own following. Must it not then follow that all the arts are at least sufficiently great to be important—vitaly important—to every artist worthy of the name?

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**MISS LEGINSKA PLAYS BEFORE A
RECORD AUDIENCE**

What an outpouring there was of humanity and fervid emotion upon the evening of March 19, when Ethel Leginska, with boyishly bobbed hair; somber soutane relieved by the perkiness of white dickies, made her bow, and marched to the piano with an admirable business-like air; diffusing the right atmosphere of energy and delight in the elaboration of the program planned unconventionally for the conventional as well as the unconventional.

Miss Leginska knows herself—her art proves it. She seeks for the right mode of expression and invariably finds it. She takes her art seriously, and regards it from the standpoint of the finely-equipped technician and the poet who unconsciously murmurs: *per aspera ad astra*.

The first part of her program was frankly an appeal to the connoisseur—the student and critic of music who enjoys it as a connoisseur of rare vintages enjoys the wine's aroma—its bouquet.

The "Cat's Fugue," by Scarlatti, presented a lace-like weaving of tones—its texture punctuated by delicious high lights—its many shades and tones unquestionably of distracting loveliness.

The second Scarlatti number was in the same category of exquisite attention to detail and nuance—to the finer contrasts which make for that quality we call subtlety.

Indeed the first group in its entirety made an effect of refinement and loveliness—the art of a master whose dalliance with the muse goes hand in hand with splendid scrutiny; the painter's ability to delineate the effects of light and shade.

The Borodine "Au Convent" was a bit of perfection—program music requiring neither program notes nor explanation—it so frankly explained itself with its colorful, crisp, clear, bass bell notes; each uttered with just the right emphasis.

To play this opus in this manner made clear the passionate attention of the young pianiste to those thousand and one details not to be learned without the sacrifice of hour after hour upon that treadmill of the artist leading to intelligent and masterful proficiency.

Leginska's interpretation of Rameau's "Gavotte and Variations in A Minor" felicitously illustrated the young artist's keen appreciation of multitudinous dynamic effects, and with the same composer's "Le Rappel des Oiseaux" showed the antithetic moods of the composer's mind. "Le Cou-

cou," a characteristic bit by Dauquin, made a ravishing part of this choiring of wood notes and forest prattlings, happily succeeding upon the "Pastorale" of Scarlatti, bringing the simplicity and quaint beauty of nature to the imagination. The bird note was again sounded almost at the last of the ambitious program in the "Deux Alouettes," by the pianiste's adored teacher, Leschetizky. The soaring, singing larks penetrating to the deep blue of the empyrean, duetted their paean of joy in cascades of liquid silver.

But there were other things. The rare Schumann "Sonata in G Minor" called forth many of the artist's finest idiosyncracies. The exquisite touch—the faintest and fairest of varying shadings—(more esoteric than the transfusion of the diluted pink of the tea rose into saffron) of the dainty andantino; the swift onrush of the first movement; the entire work somewhat away from the tiresomeness of tradition, and newly read for listeners not averse to departures and novelty.

At the conclusion of the first part of the program, an encore was vouchsafed—a Chopin Etude—and at the end of the entertainment proper, the several encore numbers were again Chopin favorites.

The reading of MacDowell's not too greatly inspiring "Celtic Sonata" (somewhat Tchaikowskian), therefore Russian in inspiration, was richly satisfying. Strong and profound in the "Maestoso" movement, graceful and gracious in the second, and full of fire and splendid brilliancy in the final, which demands such interplay of pianistic traits.

A composition full of pitfalls and snares for the unwary—a treacherous, though sparkling and tantalizing opus with its constant preparations for its interspersed dance-themes—was the Schulz-Evler "Blue Danube" with its characterization "Arabesques." "Grotesques" one might wish to say; they are too inept in suitability to the wave-like measures of Strauss' unforgettable waltz.

Miss Leginska had no difficulty in getting this trying composition across to her audience. She triumphed easily in its exposition.

Flowers a plenty were offered the artist, and a huge wreath with the colors of Great Britain in a broad, banded sash, was laid at her feet.

h h h

A New Sonata

Mr. James A. Bliss, not unknown to the readers of Music News as a purveyor of

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the musical happenings of Minnesota, its twin cities, and great orchestra, sends me a copy of his sonata—his second sonata, in C minor—with a modest request—that I look it over.

"Looking over" a composition of so much that is intensely interesting is impossible. It is almost as difficult as to "just look over" a volume of "The Philosophy of Nietzsche."

This composition gives evidence of much careful consideration and serious work.

The first movement is brilliant—complicated in its thematic development, it still fascinates the earnest student and encourages him to further study of its form and content, and the conquest of its difficulties. There is more than a suggestion of the elemental in the forcefulness and vigor of conception of this first movement.

The second movement, "Nocturne," and the succeeding "Scherzo" form the inevitable and appealing contrasts, and the "finale" boldly draughted, and with majestic contours, leads to a memorable climax.

It would be interesting to conjecture what results Mr. Bliss might not give a world in need of grandiose compositions for the organ, should he elect to enter the field in which Guilmant of the very moderns is so conspicuous.

h h h

The Zoellners Busy, Happy and Successful

Here follow a few lines from Antoinette Zoellner, the young, dainty and vivacious first violinist of the unique Zoellner ensemble, that perfectly democratic and accessible quartet, overflowing with life's simplicities and graces. Never bored, never blase, thus always upon the alert for novelties, and the good things which please their special audiences.

Miss Antoinette writes from Wichita, Kans., where a full house testified to the attractiveness of the ensemble, its members, its program and its musical virtuosity.

"Dear Mrs. Fridenberg: Greetings from the Zoellner Quartet. We are now slowly going towards California. Having a tremendous success; re-engagements wherever we play. All are well and are going to meet mother March 17. Hope you are in good health. We had a lovely time with Helen Keller, and lovely and interesting people have made our tour so far very pleasant.

Cordially yours,

ANTOINETTE ZOELLNER."

h h h

Arkady Bourstin

One of the youngest of the tribe of violinists of talent, merit, originality and parts is the very youthful Arkady Bourstin, who creates a deep impression wherever he is heard and who will have to be reckoned with in the future. I believe he is really the very youngest Russian of them all—Russian really and young truly. The matinee girl may doubt his Russian origin when she sees his peachy cheek laid lovingly upon the unresponsive frame of his violin—and the mellowest Stradivarius is immune to the caressing of the complexion of pulchritude—for he is blonde and fair, and he blushes like a budlet of a girl; though his eyes are truly mirrors of his soul, in which are enshrined the sentiment of the artist with perhaps a modicum of the sentimentality.

(Continued on page 35)

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Music in America

LONG BEACH, CAL.

The Old Testament hero emphasized the dignity of influence when he exclaimed: "Canst thou bind the sweet influences of Pleiades or loose the bands of Orion?" And we are frequently aroused in the midst of these busy, rustling times with the prevailing influence of our environment. Music News stands out in bold relief against the pessimistic foreboding of failure, and thereby is not only building a substantial superstructure upon a solid foundation for itself, but in broad philanthropy is liberally aiding in the development of the natural endowment of all who read its well-edited columns. And we find the same influence manifested in the works of demonstrative individuals whose endeavor is to accomplish the higher ideals. In this regard we believe there is no broader field than in our public schools. About a year ago the Long Beach High School organized a music study department, known as the Harmony Class, which, under the benign influence of Miss Edith M. Rhett, who studied in Chicago, has achieved enviable distinction along these lines. Last week she presented the class in a program made up entirely from their own compositions. The colors of the class being green and gold, Miss Ruth Phillips selected the combination for the name of the opening number and very elegantly wielded the baton to the successful playing of her own composition, the "Green and Gold March," by an orchestra of twenty pieces. Special mention could easily be made of each number on the program, and many of the good things said of artists might truthfully be written of these young students, who have demonstrated that they possess native ability, and with proper attention to the fundamentals they will meet the expectations of their most sanguine friends. Mrs. Ada Potter Wiseman, who ranks with the best sopranos on the Pacific slope, enjoyed the privilege of singing with these energetic young people, enriching the new songs with her beautiful rendition and artistic finish. Mrs. Margaret S. Porterfield, who lately came from New York, is a valuable acquisition to the music circles of Long Beach. Her rich contralto voice, enhanced with careful study under the best instructors in this country and Europe, enabled her to make a very favorable impression upon the critical audience, that was measurably so upon this eventful occasion. More will be said regarding the personality of these Harmony Class students, as they progress in the art. The program rendered:

The Green and Gold March.....Ruth Phillips
High School Orchestra
Serenade.....Dorothy Hess
Jack in the Pulpit.....Dorothy Hess
Mrs. Margaret S. Porterfield
Piano solo—Nocturne.....Everett Simpson
Madeline Lupher
Land of Counterpane.....Marion Rogers
My Shadow.....Marion Rogers
Mrs. Ada Potter Wiseman
Slumber Song.....Doris Damon
(Words by Verne Haskins)
Misses Coombs, Matthews, Harshberger, Mid-
dough, Damon, Miller, Murray, Batkin, Haskell
Violin Solos (dedicated to Miss Dorothy Hess)—
Romanze.....Madeline Lupher

Tambourin.....Madeline Lupher
Dorothy Hess
Indian Love Song (dedicated to Miss Edith Rhett).....Dorothy Hess
Indian Wedding Song (dedicated to Miss Edith Rhett).....Dorothy Hess
Albert Hoffman, baritone
Melodia a la espanola (dedicated to Miss Fanny Bixby).....Verne Haskins
George C. Moore, flutist; Dorothy Hess, violinist;
Verne Haskins, pianist
♫ ♫ ♫

The fourteenth annual convention of the Los Angeles District Federation of Women's Clubs was held during three full days of last week. There were more than a thousand delegates and friends present. The reception of guests occupied the first evening and much could be written regarding the splendid program, closing with "Das Hexenlied," concerning which a Telegram reporter says: "Like the poetry of the dream remaining after the prosaic reality of the awakening, is the memory of the occasion—a memory in which perfumed censers swing from the hands of brown frocked and cowed monks; monastery bells toll the call to the benediction of the father confessor, and friars gray walk slowly on ecclesiastical thoughts intent through the cloister walls cool and dim, and threaded through the picture the haunting strains of "Das Hexenlied," merging into the appealing voice of the violin; the muffled notes of the ivory keys and the pleading of "Ave Maria" and "Sancta Maria." Mrs. Kitty Richards Foote, dramatic interpreter, at her best, told the story of Medardus and the maid accused of being a witch, of the cruel fires and the cruel custom of those days that burned her on the pyre while her song arose above the crackling of the flames and shouts of her torturers and sunk into the heart and brain of Medardus, to remain there for the fifty years of his expiation in having thrust aside the soul of his heart's desire, in the exorable demand of the priesthood and its stern laws." Mrs. Foote has committed the whole story to memory. Mrs. Luella Clark Emery, at the piano, gave the musical setting with the artistry that is with her every succeeding appearance, impressing itself more emphatically on her audience. Mrs. Ada Potter Wiseman was the soloist, singing "Ave Maria" and "Sancta Maria" with unusual pathos and grandeur. Miss Madoline Bryant, with her violin, was especially fine in the prelude to "Ave Maria" and obligato.

Carrie Jacobs-Bond gave a delightful program one evening last week at the Virginia, to a large and appreciative audience. From her abundant supply of favorite old songs, she sang "I Love You Truly," "Des Hol' My Han' Tonight," "Just A-wearyin' for You" and "A Perfect Day," with many encores. Among her new songs were "God Remembers When the World Forgets," "Hush-bye" and "When I Bid the World Good Night." Mrs. Bond is a great favorite in Long Beach and always sings to a full house.

Charles Wakefield Cadman, favorably

known to Music News readers for his unique presentation of Indian music, assisted by Princess Tsianina, gave a most interesting program in the high school assembly hall last Friday afternoon. The versatility of Mr. Cadman's procedure in presenting the Indian folk lore, tribal customs and weird, plaintive music, has in large measure overcome the sameness that has characterized these entertainments. The monotony is dissipated and a rare if not brilliant program ensues. With the valued assistance of Princess Tsianina, whose native genius, primeval simplicity and thorough culture of a naturally sweet mezzo-soprano voice, Mr. Cadman very happily emphasizes many of the peculiar habits and customs of the aboriginal American.

LOS ANGELES

The Music Teachers' Association, in their monthly meeting, had a general discussion of plans, adjustments and methods to be used for making local and state organizations more effective along educational lines and for professional progress. They heard a splendid performance of Sjorgren's violin "Sonata in E Minor" by Miss Louise Davison, lately from Detroit, Mich., with our own Miss Mary O'Donoghue at the piano. The composition is by a mentioned "successor" of Grieg. Miss Davison's playing is clear cut, with decision and a firm bow. The accompanist was, as always, up to all musical requirements.

Hans Linne's "Lyric Dances" by the Los Angeles girls known as the Mlle. Maryon Vadie & Co., in their engagement at the Orpheum, was most happily received. Mr. Linne conducted the orchestra. Since their organization here they have met with great success.

The Los Angeles City and County Band gave their second concert Sunday afternoon in the Exposition Park to a large audience in the open sunlight of a June day. Our symphony orchestra, Mr. Adolph Tandler, director, with Mr. Harley Hamilton as his able band master and Mr. C. W. Blanchard assistant band master, will give a concert weekly for the pleasure and benefit of our visiting guests and citizens during this year, for which a fund of many thousands of dollars was contributed by the city and county.

The Illinois monthly meeting gave a program of much interest, as the opening hour of the evening, Mr. S. W. Mountz singing and directing the popular state song, "Illinois," "Star Spangled Banner" and "America," in which there is hearty response by the large audiences. Two whistling solos by little Miss Georgia Williams were marvels of child accomplishments, musical art and intuition. A "skit" drama, entitled "The Other Woman," was effectively presented by Miss Laura A. Goodman and Miss Florencia De Vina, the presentation leaving a beautiful psychological effect. Mrs. Carlotta Gotwaldt sang Schubert's "Erl King," accompanied by Miss Nina M. Jenks. Great social features for the many tourists from the state, at a score or more regular monthly gatherings

of the states, have been heard and attended with great pleasure, as on this occasion.

Mr. William Edson Strobbridge presided at the Trinity organ in the Vivaldi-Naches "Concerto for Violin," with Zimbalist at the Gluck-Zimbalist concert last week.

The Matinee Musical Club (ladies) have enlarged the possibilities of their influence by having an associate membership of gentlemen, increasing the number of programs per month.

The National Grand Opera Company, organized here and successful beyond expectations, came to financial grief in their season at San Francisco. So, again, with the Bevani Opera Company. It seems an uphill struggle to educate the people to grand opera. The past nine years have seen six good companies disband for lack of patronage and support.

The second concert of the tenth season of the Orpheus Club, under the baton of Mr. Joseph P. Dupuy, was greeted with a well-filled house. The chorus of sixty-five men show improvement at each appearance. Its special accomplishment is in giving the entire program from memory.

The program opened with Lovell's "Boy in Blue," a good sailor song by a jolly combination of jack tars. Their shorter selections were much enjoyed—"Singer's Harp," "Gray Days," "Birth of Morn" and "Haymaking." The more pretentious were Daniel Protheroe's "Dorntheim" (King Olaf's Christmas) and Gounod's "Babylon's Wave," both showing careful preparation. The first is a prize number for the contest at the Panama-Pacific Exposition this summer.

The soloists for this concert were Miss Lillian Amalee Smith, pianist, and Mr. Frederick A. Herrmann, organist. A male quartet appeared in Thayer's "Phantom Band"—Messrs. Earnest J. Tibbett, E. P.

Emerson, C. W. Hatch and Verner A. Campbell, a group of splendid voices, promising a good future as a male quartet.

The work of Miss Smith in Mendelssohn's "Hunting Song," "Nocturne," by Chopin, and Ole Olsen's "Butterflies" were of a virtuoso grade of delivery. The selections gave scope for bravura, romantic and the most delicate touches of technic.

Mr. Herrman, at the organ, in Rodger's "Prologue," Boellmann's "Priere a Notre Dame," and his "Toccata" demonstrated a good knowledge of the instrument and skill in manipulation. Some charming effects were gained and good climaxes of the capacity of the great instrument. He responded to the hearty applause with an encore number. Miss Smith later crowned herself with glory in the Gounod-Liszt "Faust Valse" and a sparkling encore.

Schumann-Heink is announced for March 18 at Trinity, with the Behymer course. Packed houses always greet this artist at her every appearance.

S. W. MOUNTZ.
1651 Sixth avenue.

EVAN WILLIAMS AT HARTFORD, CONN.

The Hartford "Courant" says of Evan Williams:

Of course Mr. Williams' art, as an exponent of Handel's music, was finely shown in "Where'er You Walk" the tragic "Total Eclipse"—the blind Samson's lament—and the stirring "Sound an Alarm" from "Judas Maccabaeus." These three numbers are finely culminated; the first is simple, old-fashioned and charming, the second breathes dramatic agony in music of a period that was not noted for realism, the third is a big, soul-stirring and voice-trying call. Mr. Williams sang each in its own manner very successfully and reached thrilling power in his high notes. In responding to the demand for another number he said he felt rather diffident about following Handel with the song "The Perfect Day," but, inasmuch as he had had several requests for that particular song, he "would take the chance." He sang it well.—(Advertisement.)

Donath—Kurt Donath and the pupils of his opera school are preparing the third act of "Faust."

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JESSIE NICHOLS-BALDWIN
MARGARET TARRANT
JENNIE OWMAR RICKETTS

Boston, Mass.

Editor
LESTER S. BUTLER

THE BOSTON SYMPHONY ORCHESTRA AT WORCESTER

Tuesday night, March 9, the last of this season's Ellis course concerts was given in Mechanics Hall, Worcester, by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, and Mme. Marie Sundelius, soloist.

The Strube Variations on a chorale theme was given its first Worcester hearing. Mr. Strube is the associate conductor of the Musical Festivals, and his work received close attention. It seemed rather unusual at some points, and these passages did not always commend themselves, as music, to the writer, but one should not judge another by one's own standard, because a like vision may not be given each.

The orchestra played splendidly, as usual. Mme. Sundelius also added to her already excellent reputation.

The audience expressed its appreciation of the evening's program by frequent and sustained applause.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, will leave Boston by special train, May 9, for its engagement at the San Francisco Exposition, where it gives a series of concerts in Festival Hall. It returns in time for the annual season of "Pop" concerts in Symphony Hall.

S. Harrison Lovewell Lectures in Worcester

Thursday night, March 18, S. Harrison Lovewell, the well known music critic, writer and organist, gave his lecture, "Romanticism in the Classical Composers," to a small but very attentive audience, in the Day Building Hall, Worcester. The speaker traced, through text and musical illustration the Romantic influence, and type of music from the Odes of Pindar through the so-called classic writers.

He mentioned the lute, and called it the instrument of romance and claimed that composers used this as the medium for the expression of their emotions, because the piano, in its infancy in the 14th and 15th centuries was too imperfect to adequately do so.

The lecture is one of several of most interesting and educative character, given by Mr. Lovewell, and the sequel to the one mentioned, "The Fugue and Its Emotional Meaning," is scheduled for Worcester, April 20.

The Shakespeare Season Closes

After over 80 performances of the plays of Shakespeare, the Henry Jewett Players have ended their present engagement at the Boston Opera House, but Manager W. R. Macdonald, with Henry Jewett, will reorganize the company during the summer, and about the middle of September, the players will again be seen in a varied repertoire of Shakespeare and modern dramas.

A Unique Program

At a recent concert of chamber music before the Old Belfry Club, Lexington, Mass.,

the Quartet of Ancient Instruments, Alfred Gietzen, viole d'armour; Bruno Steinke, viole de gambe; F. Mueller, Hautbois d'amour; Henry Gideon, Harpsichord, played a program of music of the 16th, 17th and 18th centuries.

The harpsichord was made and loaned the quartet by the Chickering Piano Company.

The program follows:

Sonate a quatre.....J. B. Loeillet, 1653-1728
Allegretto
Allegro
Largo

The Quartet

Pieces in old style.....E. Schmidt (now living)
Sarabande
Menuet

Viole de gambe and harpsichord

Sonate.....J. M. Leclair, 1697-1764

Adagio
Allegro
Sarabande
Allegro

Viole d'amour, viole de gambe and harpsichord
La Chambor.....Caix d'Herveloix, 1750
Allemande
Double

Hautbois d'amour and harpsichord

Gavotte.....Martini, 1706-1784

The Cooekoo.....Daquin, 1694-1772

The Harpsichord

Pavane (Chanson Louis XIII.).....Couperin, 1668-1733

Menuet.....Milandre, 1770

La Precieuse.....L. Couperin, 1668-1733

Viole d'amour and harpsichord

Golden Sonata.....H. Purcell, 1658-1695

Adagio
Allegro
Grave
Allegro

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MUSIC NEWS

With Composer and Player

George W. Chadwick's "Quartet" in D minor was performed in Jordan Hall yesterday afternoon, Monday, March 15, by the Kneisel Quartet before a large audience of the faculty and students of the New England Conservatory of Music. This compliment to the conservatory director and the school was tendered by Mr. Kneisel in recognition of the marked success which his organization has had with the piece in concerts throughout the country. The work was written some fifteen years ago and was originally produced by the Adamowskis. It has of late years been an important part of the Kneisel repertoire. The performance was received very enthusiastically.

A recital by Agnes D. Reid, singer, and Chester S. Cook, pianist, was given in Jordan Hall last evening, also complimentary to Conservatory students. Both performers are advanced pupils of the school, from which they were graduated last June. Miss Reid's vocal selections, from a wide range of composers, ended with two pieces in English: J. A. Loud's "If You Knew," and Chadwick's "Before the Dawn." Mr. Cook was heard in the Beethoven "Sonata" in D major, Op. 28; Liszt's "Etude" in D flat

major; Revel's "Jeux d'eau" and the Chopin "Scherzo" in C sharp minor, Op. 39.

The first movement of the organ "Sonata" in E flat major, by Horatio Parker, professor of music at Yale University, proved a popular number as interpreted by Herbert S. Boardman, a Somerville student, at a concert by advanced pupils of the New England Conservatory of Music in Jordan Hall last evening, March 12. Another effective organ number was the Cesar Franck "Chorale" in A minor, performed on the great concert organ by Emmie W. McKie, of North Augusta, S. C.

Piano selections at this concert consisted of the Mozart "Fantasie" in C minor, Viva F. Richardson; Schumann's "Romanza" in F sharp major, and the Chopin "Fantastic Impromptu" in C sharp minor, Isabel Clark; a Gluck-Brahms "Gavotte," and Saint-Saens "Tocata," Helen L. Whiting; and Liszt's "Mephisto-Walzes," Lois Cook. John D. Murray gave the only violin number, Wieniawski's "Polonaise" in A major. Vocal works were songs from Franz and Schumann, Helen L. Eaton; Sibelius' "Black Roses" and selections from Arensky and LaForce, Elsbeth Jones.

Richard Stevens, pupil of Buonamici, of Florence, and Moskowski, Paris, and member of the New England Conservatory faculty, gave a pianoforte recital in Jordan Hall last evening, March 19. This was the 19th of the present season of Conservatory concerts. A number that appealed strongly to the audience was the Fantasie of Louis Aubert, the orchestral part of which was played on the organ by Wallace Goodrich, dean of the faculty. The program began with the Beethoven "Sonata" in E. flat major, Op. 81, sometimes called "Les Adieux," and was followed by selections from Chopin, Debussy, Rhene-Baton, Chopin-Liszt, and Paganini-Liszt.

"Kitty Clive," Frankfort Moore's sprightly one-act comedy, was presented in Recital Hall yesterday afternoon, March 19, by the following pupils of the New England Conservatory dramatic department: Mrs. Grace French, T. DeBruyn, Harold K. Estabrook. At the same recital Vivian Willing presented songs from several comic operas in costume, Roland Greene gave an original "Prologue" in English, and Patrice Hannigan's original one-act pantomime, "The Brotherhood of Man," had its first performance on any stage. On the evening of April 1 the dramatic department will offer a bill of original one-act plays written by students.

"The Visit," a one-act drama of English rural life, by Richard Pryce, which had its first presentation in Boston at Recital Hall of the New England Conservatory yesterday afternoon, Friday, March 12, is built around the story of a visiting woman who keeps from an infirm old couple the knowledge of their son's reported loss in a submarine accident until the newspaper casualty turns out to have been exaggerated and the youth sends word that he is on his way home. The roles were taken by M. A. McAllister, Rgeda Ward, T. DeBruyn, Ella Warren and

Emily Matthews. Other numbers on the program included selections from "The Girl From Utah," given by Edna Koenig and Julia Lenen; a "Dance of the Butterflies," by Ervel Niven; "Shadows," an original pantomime of life among the Florida colored folk, written by Miss Warren and given its premiere by Patrice Hannigan, Lee Estabrook, Miss Matthews, Mrs. Grace French, William Goodrich and Joseph Skinner. The program was under the auspices of the New England Conservatory dramatic department.

Everett Glass, a pupil this season of the New England Conservatory dramatic department, has been taken into the company of the Toy Theater, Boston. Mr. Glass is a graduate of Amherst College, where he was prominent in theatricals.

Havrah Hubbard's Opera Talk

On Tuesday afternoon, March 16, Havrah Hubbard, last year with the Boston Opera Company, gave one of his opera talks before the Lexington Outlook Club. He strongly urged opera in English and said that if managers would insist upon their singers using English there would be no question of their doing so, also that with proper study the enunciation would permit a clear understanding of the words. To the objection that there are no good translations in English, he declared that there are some beautiful translations, and that even if there were none, these could be readily obtained if only demanded. Mr. Hubbard stated that in no other country is opera sung in any other than the vernacular, and America, which pays more than any other country for grand opera, could have wonderful performances in a language which the people could understand, if they would only drop the idea that anything which is not foreign is inartistic. Mr. Hubbard spoke of the splendid work of the Aborn English Opera Company and also mentioned the Henry Jewett Players in their excellent work in Shakespeare's plays, which have been given at the Boston Opera House this season.

After his talk Mr. Hubbard read the opera, "Monna Vanna" and Floyd Baxter, pianist, furnished the musical setting. Mr. Hubbard's audience was of good size and very appreciative.

Events to Come

Nicola Oulukanoff, the Russian baritone, who came from the Opera Comique, Paris, to the Boston Opera Company under a three years' contract, will appear in Tuckerman Hall, Worcester, April 12, with Mme. Ella-Kalova Ondricek, Russian violinist, and Miss Mabel Pierce, pianist, in a program of Russian, Italian, and operatic music, under the management of the writer.

Mr. Oulukanoff sings in Boston, Jordan Hall, Saturday, April 10.

The musical club of the Phillips Exeter Academy will give its fifth annual concert in Jordan Hall, Saturday, March 27. The club includes a glee club of 65 male voices, a mandolin club and orchestra, all students of the academy. There will be a concerted number written by F. V. Carey, coach of the glee club, entitled, "To Exeter."

The soloist is Franklin B. Christmas, bass. The program includes classical numbers and college songs.

Wilfrid Douthitt, English baritone, who

sang for the first season in America, last year with the Chicago Grand Opera Company, and is now at the Majestic Theater singing "Count Andre" role in "The Lilac Domino," has been engaged by Mr. Dipple for next season.

The Handel and Haydn Society is to have a musical festival beginning April 11 and including the 15th, at which Verdi's "Requiem," H. W. Parker's "Morven and the Grail," written for the occasion, and "Elijah," Mendelssohn, will be given.

Among the soloists to appear are Mme. Alma Gluck, Mme. Margarete Matzenauer, Mme. Anita Rio, Mmes. Caroline Hudson-Alexander, Florence Mulford, Christine Miller, and Messrs. Paul Alhouse, Arthur Middleton, Lambert, Murphy, Clarence Whitehill, Reed Miller and Earl Cartwright. Emil Mollenheuer is the conductor of the society.

A popular voting test instituted for the coming Aborn series of Grand Opera in English, which begins at the Boston Theater, the week of April 5, with "Aida" and "Madam Butterfly," four performances each, when fifty thousand cards were distributed

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and 1,560 were received by the Aborn office at the Century, shows the 15 operas standing first in order of popularity to be "Madame Butterfly," "Aida," "Hansel and Gretel," "Il Trovatore," "Lohengrin," "The Tales of Hoffman," "Carmen," "Lucia di Lammermoor," "The Jewels of the Madonna," "La Boheme," "Faust," "Cavalleria Rusticana," "Romeo and Juliet," "Samson and Delilah," "Pagliacci." And closely following in favor are "Rigoletto," "Thais," "William Tell," "Louise," "The Secret of Suzanne," "Martha," "Gioconda," and "Traviata."

The week of April 12, "Lohengrin" and "Il Trovatore," four performances each, with Tuesday, April 13, and Friday, April 16, matinees of "Hansel and Gretel," extra, will follow "Aida" and "Madame Butterfly" at the Boston Theater.

L. S. B.

HAROLD HENRY'S INTERPRETATION CLASS

Harold Henry continues to meet the members of his interpretation class every two weeks. While this class is open to all his pupils, it is attended more largely by those doing professional work. On March 15, Miss Lenore Wood played "Sonata," Op. 2, No. 1, Beethoven; "Hunting Song," Mendelssohn; "Dance Andalouse," MacDowell; Miss Clara Harsh played "Sonata," Op. 31, No. 2, Beethoven, and "Sonata Eroica," MacDowell, and Miss Georgianna Lay played MacDowell's "March Wind."

The playing of each number is criticised by the members of the class, as well as by Mr. Henry.

FRANCES INGRAM

CONTRALTO

Scores triumph with Chicago Apollo Club as soloist in Cowen's Cantata "The Veil"

For the first time in America Sir Frederick Hymen Cowen's oratorio, "The Veil," was interpreted at Orchestra Hall last evening. To be present at this interesting occasion there was gathered together an audience of extensive proportions, and one whose enthusiasm was considerably more exuberant than the enthusiasm of many audiences which, fastidiously inclined, take their pleasures in that temple of musical art.

Frances Ingram, the contralto of the performance, disclosed a voice of rich timber and understanding of the dramatic elements of her part.—Chicago Herald.

It was in this section that the sensation of the evening took place. The contralto, Frances Ingram, of Chicago, was the cause. To her was given the only really dramatic part in the composition. She impersonated the mother who is passionately desirous of something to remember her children by—if it be only a grave.

Miss Ingram sang the part with extraordinary fire. Her voice is of unusual richness (one is tempted to call it a dark voice) and she knew how to make it effective.—Chicago Tribune.

Miss Ingram had little to do, little more than the one contralto solo of the mother. By this she can be without difficulty remembered. It is the lament of a woman ravished of her two children by a power uncomprehended. It is made as much of terror as it is of piteous grief and despair. It is a declamation of enormous difficulty, calling as it does on every resource, vocal and intellectual, of the performer. Glancing over the entire list of American concert singers, it is possible to point out extremely few, even of the ablest, who could conceivably have sung the song so well as did this obscure young woman, who seems to need only fame to place her among the adored ones of the land.—Chicago Daily News.

More than a demonstration of vocalism appeared here, though Miss Ingram's voice is of a rarely beautiful type. It is a true contralto, of dark quality, strikingly sympathetic, of great range and power. With no more than this, the hearer might well remain cold. She has, in addition, an extraordinary personality, the ability to lift the auditor out of himself, and this is a gift of worth more than much fine gold. She is a remarkable artist, and there is plenty of room in the world of music for such a one.—Chicago Journal.

The kind of thing that is expected of soloists in these modern days would have caused the older generation of singers to throw up their hands in despair. Ceaseless change of key and rhythm, with almost never a bit of clear sailing, but always hidden rocks and shoals where the singer must be every moment on his guard. Yet all this so skillfully woven together that the general-ity had no sense of any special difficulty, but took it all as a matter of course. The audience of last night ought to understand that the artists had tasks set before them of the most taxing description, and while this, perhaps, should in a way be taken for granted, the honor in successful achievement is surely the greater in proportion to the difficulties overcome.

Frances Ingram gave a dramatic interpretation of her taxing role, singing with a voice full of color, rich and warm with tenderness, then with great outbursts of passion, and through it all a certainty that was most satisfying. The artist was applauded with enthusiasm by the audience.—Chicago Post.

Miss Ingram scored a decided hit with her dramatic solo, "Whither, O Spirit of the Lord." It was a long and difficult aria, which this young singer interpreted with rich vocal tone and with intensity of expression.—Chicago Examiner.

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**Music Abroad****LONDON LETTER**

Sir Charles Santley and Mr. Edward Lloyd

It would be hard to imagine a concert more unique than the one given here in London Wednesday afternoon, February 3. On this one program Sir Charles Santley and Mr. Edward Lloyd sang.

Sir Charles is well past his eightieth year, and Mr. Lloyd is about ten years younger.

The concert was organized by the Lady Mayoress, and given at the Mansion House. The ball room of Mansion House will seat about five hundred, and it was filled.

Of the many concerts for the various war sufferers, this was the greatest success. Many others have had no small success either.

That Lady Johnston (the Mayoress) would head such a movement, would mean success at any time. But she was not satisfied with that kind of success. She wanted a triumph, and she had it. As a result, the Belgian sufferers will benefit by several hundred "pounds" for the hard work she has done.

h h h

The Sheriff as a Pianist

The opening number of the program was a piano duet played by Sheriff LaFontaine, Sheriff of London, and Mr. Stanley Hawley, and between them, they shared the accompaniments of the afternoon. They are both well schooled musicians, and filled their places more than adequately. The closing number was an eight-hand piano arrangement of one of the "Spanish Dances" of Moszkowski. Mr. Percy Pitt, director of Covent Garden Opera, and Mr. Hubert Bath joined Mr. "Sheriff" and Mr. Hawley in this. The effect was quite "orchestral" in nature. Each of the performers is a big, rugged, deep-voiced man, too. Music has not robbed them of any of their masculinity. It never does that.

Time will not permit giving each of them or any assisting artists due notice. I will hurry through them more as a list.

Robert Radford, a basso, sang the "Grenadiers." Miss Buckman was next. She is a good soprano. Miss Kathleen Parlow and her violin then came. You know how delightfully artistic she is. Then there was five minutes for applause. Mr. Lloyd had appeared. The audience gave full vent to their pent up feelings. They had been waiting for the chance, and they would not stop until they had behaved much as some of our men over there do at a political convention. Mr. Lloyd needs no further tribute to his popularity. They made you almost forget that he was there to sing after several years of retirement; but sing he did. We had plenty of time to scrutinize him. He has grown stout, and his ruddy glow left any but an impression that he has suffered any of the ravages of age. We all felt that he was going to sing. He did not disappoint us. Mr. Lloyd has always been a "dependable" singer. While not particularly dramatic—or even sentimental, as is the rule with many who are not—he has always been a polished singer. It was so even at this time. His voice is a

high, inclined to be thin, tenor. But the tone is always easy. His song was the "Queen of Sheba" air "Lend Me Your Aid."

It is a most trying song, but we would never have guessed it from the ease with which he sang it. The low voice was not strong, but he did not try to make it so. A fatal mistake of many tenors. The words were always distinct, and yet not exaggerated. It was a "finished" performance. I don't know how many times he was recalled, but I remember that my own hands were much relieved when he consented to sing "Songs of Araby." It was sung with the same good taste. What Mr. Lloyd's voice was I do not know. This was the first time I had heard him, but he still is able to sing well. Why he has retired I cannot imagine.

Two songs by Mme. Kirby Lunn followed Mr. Lloyd. She always sings well. Miss Lena Ashwell recited three "Old Love Lyrics" with an accompaniment written by Stanley Hawley, with Mr. Hawley at the piano. They are very good for those who like reading to accompaniment. Mr. Basil Sapellnikoff, the Russian pianist, played two Chopin numbers, and the Weber "Waltz" in a clean, scholarly way. Miss Mignon Nevada, daughters of the famous Emma, sang an opera air with a bright, flexible soprano, and a duet later with Sir Charles. Miss Phillis Lett, the charming contralto I spoke of in the note about "The Music Club," and Mr. John Harrison, tenor, gave two numbers after the solo number by Sir Charles.

During the ovation given Mr. Lloyd I heard such remarks as "wait until Old Santley comes out." (The "Old" is a mark of respect in England). There was a breathless moment just before he appeared. It was the unexpected that happened when he came out. As he stepped onto the platform a suppressed murmur ran through the audience. There was that "something" about that gaunt, storm-swept figure that forbid all rowdy applause. It began by a few quiet hand-claps and increased as a symphony orchestra builds up a climax. It remained hand-clapping most entirely. The feet were still, and but few called out as they do when excited here.

Santley has not always had the best of health; and while not decrepit as you might think at past eighty, the severe lines of the old form and face showed a man that has worked hard and long for the establishment of an ideal, and then seen the trivialities of fashion—perhaps fad—influence public mind, lure it to the sensational, even the sensual. Who has seen mere physical force applauded to the echo while the art of singing was ignored. Who has given the public more clean, straightforward, honest singing than any other man that has ever lived; who had done his work well and retired.

But Santley was back. His old heart would not allow his desires to rule when people were suffering for something to eat. The one word "charity" had been the means of bringing him out. What it cost him we can only imagine.

Sincerity will win, though. Santley got an ovation, too; one that affected him more

than visibly. It was not he who sang that one first song. It was a song he himself had written. It is about England, and has a good movement. They like it, and used to always force him to sing it. The "public" is not so bad though; it understood this time. The recalling went on until he came out with Mr. Hawley, the accompanist. The encore was our old friend, "Simon the Celarer." Who does not know it? I am sure that I can write it down from memory, words and music, too. My imagination started with the first bars of the accompaniment, which announced the song. I was wondering what he would find in it that I had not known. The lines of the old face had changed. I could see, and feel too, that Santley was there this time. What a delicious bit of singing he did. Yes, he sang it, with all of its vocal possibilities, and still he acted it as I had never thought to see it acted. You did not need to follow him. He took possession of you, and fairly carried you along on the lift of it. No declamatory outbursts, no reciting, no buffoonery. Just the most contagious of humor. Comedy such as I had never heard before, yes, heard, you did see it. I caught myself laughing aloud when the rest of the audience saw fit to be still. It was something I had not heard in the work at the studio; it was the old fire. The old soul had reached us. It was the great artist; it was Santley.

Then there was the duet with Mignon Nevada. It was that lovable old thing of Mozart's, "La Ci Darem." You could have closed your eyes, and have imagined a man of thirty singing the old love-making thing. He was as tender and charming to her as any man could have been. At its close he put his arm about her, and they tripped off the stage as lightly as you please, not a trace of the stern measured old tread about it. It was only more of Santley. The audience wanted more of him, too. He did not sing again, however.

What a singing lesson it was to me. There it was; what I have contended should be; vocal youth, where age is telling its tale in the body. He has the secret of it.

The best analysis of Santley's singing is that he sings. There is none of the boom and bombast we hear in the extremist on "head-resonance," though the tone is always ringing. It is always clean, transparent. There is a silveryness about it that I feel is not merely the individuality of the voice. He seems to string his consonants on an ever-flowing stream of tone, that changes into all of the vowel forms, and into all shades of coloring without losing its singing value. It is always singing tone, whatever phase of emotional demands he is making on it. A point of technic worth nothing is that he does not open the mouth extremely in any case. The use of the mouth is the same as in speech. The tone is always with the word, whether singing loud or soft. Every syllable you hear, though the consonants are spoken with lightning-like rapidity. But enough of analysis. I must stop.

Mr. Santley confessed to me after the concert to being nervous. He did it with such boyish frankness that it was a delight. It shows how sensitive he really is. When I held my program up invitingly, he caught the wish before I could think of the right words. He took it and signed it.

You may all see it when I get home again.

I shall be thankful for the rest of my life that I have heard Santley; and still more so because I will not have to think of him as he was, but that I may remember him as he is.

Mme. Patti was announced to sing on the same program. I did not learn why she did not.

ALBERT A. WHITE.

Chicago Piano College—The Chicago Piano College will give a concert at Kimball Hall on Thursday evening, March 30, presenting the following pupils: Nellie Fisk, Lavinia Kent, Awnes Peterson, Florence E. Watson, Mildred Gipe, Alma Street, Ada Marie McCarty, Helen Brown, Donna Clough, Elizabeth Leitch, Agnes Davidson, Julia Perry, Freida Friedman, Irene Greider and Mary E. Emery.

Zoller—Mr. Ellmer Zoller will be the accompanist for Mme. Gabrilowitsch's recital in New London, Conn., and for Arkady Bourstin in Newark, N. J., and New York City.

MARIE EDWARDS

Marie Edwards gave an organ recital at the Norwood Park Methodist church last Tuesday evening. She was assisted by Mrs. Emma Sollitt-Sherman, soprano. Following is a notice in connection with the pipe organ recital work done by Miss Edwards last week.

"In the group of organ numbers with which the program opened, Miss Marie Edwards proved herself a technically well-equipped and sympathetic musician. She is nicely discriminating and under her hands the organ is an instrument of apparently limitless possibilities, which she makes use of with never-failing musical effect. The Dubois-Rogers "Petit March" with its swinging rhythms was a well chosen initial number, well played. The graceful Boccherini "Minuet" was given with a daintiness that intensified its intrinsic charm, and the Guilman "Nuptial March" moved with dignity through stately and triumphant progressions."—Oak Leaves, Oak Park, Ill. —Advertisement.

Snite—Mrs. Florence Butler-Snite sang last Sunday at the People's Liberal Church as substitute. Mrs. Snite formerly held this position and is a great favorite with the congregation.

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A few words to the Progressive Piano Teacher relative to Fillmore's Modern Graded Course for the Pianoforte in Eight Grades.

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MUSIC IN MINNEAPOLIS

Sunday, March 7, Seventeenth Popular Concert by the Symphony Orchestra with Alma Beck, contralto, for soloist, presented a varied program with the Caesar Franck "D Minor Symphony" as its special feature. Franck whom we think of as a great organist, has used many of the beauties of organ effects in coloring his themes. The symphony radiates the happiness and hope of life.

Two beautifully poetic melodies by Grieg, "Heartwounds" and "Spring," had for contrast the sprightly rhythmic "Polonaise" from Glazounow's "Scenes de Ballet" and the charmingly delicate waltz from Guiraud's ballet, "Gretna Green," the program closing with Scheinplug's merry "Overture to a Comedy of Shakespeare."

Miss Beck sang "O My Immortal Lyre" from Gounod's "Sapho" and "O My Son" from "The Prophete" (Meyerbeer), with excellent style, and her voice is a large, full contralto, vigorous and with splendid breadth of tone. Her shading was very good, especially in her encore, "The Silver Ring" (Chaminade), accompanied by Mr. Williams at the harp.

Thursday morning, March 11, the Associate Section of the Thursday Musical presented a delightful program in the ball room of the Leamington Hotel. Dr. Caryl B. Storrs, musical and dramatic critic of the Minneapolis Tribune, gave a short lecture on "The Relation of Music to the Other Arts." Contrary to most experiences of writers being poor speakers, one was agreeably surprised in the simple, direct way in which Dr. Storrs presented his short but most interesting little talk.

Mrs. Porteous, contralto, gave Mary Salter Turner's song cycle, "A Night in Naishapur," and it was a perfect prelude to Mrs. Marie Gjertsen Fischer's readings. She had been suffering with severe throat trouble for a week but her artistic work covered up any inconveniences she was laboring under. Mrs. Fischer stands quite alone in her interpretative readings. She has the ideal personality which next to a voice is a reader's best asset and when one hears her vibrant voice which happens also to be natural, one realizes the gods have been most gracious to this charming woman. The group was made up entirely of poems by Tagore, preceded by a short biographical sketch of the poet. The musical settings, all by Arthur Koerner, and marvellously beautiful accompaniments, were played by Miss Bertha Marron.

The Thursday Musical is to be congratulated on its Associate Section. It would be hard to find a better program in the most active of Active Sections anywhere in the country and the large attendance was ample proof of the general interest taken in every section of this club for morning programs are not usually so well attended.

Thursday afternoon, March 11, the Vocal Section of the Thursday Musical, assisted by the Apollo Male Quartet of St. Paul, gave their last program of the season. One of the most interesting songs by the quartet was "Night and Thee," composed by Mr. George H. Fairclough of St. Paul. It was written for the quartet and was given a splendid rendition. The club chorus of mixed voices were wonderfully pleasing in "My Love Dwelt in a Northern Land" (El-

gar), and the beautiful "Spring Chorus" from "Samson and Delilah" had to be repeated.

The sixth and final Young People's Concert by the Symphony Orchestra was given Friday, March 12, and the absolute proof that good music is really loved is found in the unique experience of watching these healthy normal school children, some accompanied by parents but more of them alone. This is the fourth season and that the concerts are a positive success no one could doubt. One or two children are occasionally found who can be persuaded to the grown up idea of what is good for them but in crowds such as attend these concerts even the most skeptical must believe it is the children's own natural love of beauty that keeps their interest alive and their rapt attention might serve as a model to many grown up audiences. Mr. Oberhoffer's direct little talks on the programs are followed attentively and no doubt have much influence on the children's minds. The following program of spring music was beautiful and the large basket of spring flowers at the directors' stand added to the illusion of spring:

Overture—In Springtime.....Carl Goldmark
Spring Symphony No. 1, in B flat major.....Schumann
Spring Song (for strings and harp).....Mendelssohn
Rustle of Spring.....Christian Sinding
The Last Spring (for string orchestra).....Grieg
Good Friday, Spell from Parsifal.....R. Wagner

The above program embraced every mood of spring and Mr. Oberhoffer's conscien-

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tious musicianship is exactly as noticeable in his efforts to interest and educate these little ones as it is in the big Symphony programs to satisfy the more exacting tastes of the older folks. How perfectly glorious has been his success is easily understood by being present at such a concert as last Friday.

The Chamber Music Society presented Mrs. Louise Albee, pianist, Paulo Gruppe, cellist, and George Klass, violinist, in the following program of chamber music at the First Unitarian Church Monday, March 15:

Trio, C minor, Op. 1, No. 3.....Beethoven
Allegro con brio
Andante con variazioni ni
Menuetto—quasi allegro
Finale—Prestissimo
Sonata for Violoncello and Pianoforte, Op. 55.....Emmanuel Moor

Allegro moderato
Scherzo—Adagio
Adagio
Finale—allegro con brio
Trio, D minor, Op. 32.....Arensky
Allegro moderato
Scherzo—Allegro molto
Elegia—Adagio
Finale—Allegro non troppo

The Beethoven "Trio," beautiful and welcome always, was well done individually. The ensemble was not good at all times, a fault that one realizes would readily be overcome in a short time as this was the first appearance of these three artists together and it was a big order to work up in a limited time. The Moor "Sonata" is interesting and most pleasing. At least the technical difficulties are not as obtrusive as in

many new compositions and there are no soul rending dissonances. Mr. Gruppe played with an ease that is delightful from the spectator's point of view. The large, full tone he extracts with apparently little effort is marvelous and his work at all times is of the very highest order. Mrs. Albee also gave a most excellent performance in the "Sonata," in fact, it was the finished performance of these two artists that impressed one more than the work itself. The Arensky "Trio," with its beautiful themes, abounding in entrancing melody and swinging rhythm, was very favorably received. The ensemble in this was also weak, noticeably in the violin. Mr. Klass has splendid technique but lacks the bigness of tone most necessary in this class of music, and his tempo dragged considerably at times. However, the program was very enjoyable as a whole, and the few deficiencies were of the sort easily overcome in another appearance.

MRS. W. C. VAN KIRK.

MILLIE RYAN PUPILS IN OMAHA CONCERT

The Boyd Theater management last night eclipsed any of its efforts heretofore in the matter of "society night" special features by presenting Mrs. Millie Ryan's grand opera pupils and chorus for the entertainment of a large and fashionable audience. The work of the artists brought forth insistent applause and was of a high order of merit.

The program was as follows:

FAUST

Mrs. W. E. Shafer, leader
 Story of the Opera—Mrs. M. Fish.
 Overture—Paul Reese.
 "Even Bravest Heart May Swell" (Valentine)—Harry Watts.
 "Song of the Golden Calf" (Mephistophiles)—W. E. Shafer.
 "Flower Song" (Sieble)—Lillie Rabin.
 "All Hail Thou Dwelling Pure" (Faust)—Carl Sibbert.
 "Jewel Song" (Marguerita)—Ethel Solomon.
 "The Hour Is Late" (Marguerita and Faust)—Ethel Solomon, Earl Strickler.
 "Soldiers' Chorus"—Wyckoff, Sibbert, Strickler, Jerroll, Hubbard, Didrickson, Shanahan, Isitt, Ferris, Shafer, Watts, Yocum, Rush, Irwin, Knettle, Peterson.
 Trio, "Holy Angels in Heaven Blessed"—(Marguerita) Ethel Solomon, (Faust) Carl Sibbert, (Mephistophiles) W. E. Shafer.

Warner—Mrs. Marjorie Dodge Warner, soprano, will sing in Gaul's "Passion" music at the First Congregational Church in Oak Park on Good Friday evening, on April 11 in the "Bohemian Girl" at Fullerton Hall; 13, "Elijah" with the Handel Society of Austin; and 18, in Verdi's "Requiem" with the Irish Choral Society.

St. Paul's—At St. Paul's Episcopal Church, Drexel street and Fiftyeth street, on next Sunday afternoon at 4:30, Mr. John Allen Richardson will present Maunder's "Olivet to Calvary," preceded by a short organ recital by Mr. Louis Phelps Hoyt.

NEW YORK LETTER

(Continued from page 27)

ality of young—very young—manhood. But you shall see as well as hear him. He was somewhat of a matinee idol at the several concerts of the New York Symphony Society when he officiated as soloist, and we can pretty well gauge the coming by what has gone before.

I'm going to tell you more about him in the near future.

A Pupils' Recital

Some of the extremely talented pupils of that earnest and gifted pianist and pedagogue, Gustav L. Becker, were heard in an ambitious recital on the afternoon of March 19, in the auditorium of Lord & Taylor's.

Among those who acquitted themselves with especial distinction were Miss Charlotte Jaeckle, who has made immense strides in her playing since being under the

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guidance of her distinguished teacher; Misses Celia V. Gridley, Ruth D. Sexton, Gertrude Silverman and Lena Masem.

Miss Ethel Leginska was the soloist at the concert of the Rubenstein Club at the Waldorf-Astoria on the afternoon of March 20. She had a great success.

Mr. Thuel Burnham played before a very large audience in Summit, N. J., on the evening of March 18. A review of his work will appear later.

Mme. Germaine Schnitzer will be soloist at the concert of the Harlem Philharmonic Society on April 15.

Mrs. Celeste D. Heekschel is spending a fortnight in Atlantic City.

Miss Eva Mylott, the Australian contralto, was one of the soloists whose work was greatly appreciated at a concert recently given in Flushing, at which Mme. Marie Narelle was the soprano.

Mme. Marie Narelle has been concertizing in Canada with great success.

Nevin Trio—A new organization in Chicago is the Nevin Ladies' Trio, the personnel being Mrs. Molina Whittlesey-Smith, Mrs. Myrtle Friel-Tucker and Mrs. Myrtle Andrews-Weart. These voices are all of exceptional beauty and the ensemble is a fine one. The repertoire already prepared is extensive and includes a liberal list of works by Ethelbert Nevin. The business management is in the hands of Myrtle Friel-Tucker, 82 the Auditorium building.

IN BRIEFER FORM

Kober—Miss Georgia Kober presented, with much success, Helen Philleo, Marion Rinn, Ruth Thompson, Elsa Barwig, Gladys Smith and Lyle Comstock in piano numbers at Thurber Hall last Wednesday evening.

University Settlement—At the University of Chicago Settlement a concert was given on February 7 by Elsa F. Holinger, soprano, and Clara J. Rubey, pianist, and on March 21 the artists were Miss Holinger, Miss Rubey, Joseph A. Schwiekerath, baritone, and Gertrude Steinkraus, violinist.

Speck—Miss Austa Belle Speck, member of the faculty of Mt. Union Conservatory (Ohio), was soprano soloist at a dedicatory recital at the First Methodist Episcopal church of Uhricksville, Ohio, on March 14, the organ recital being given by Edward Young Mason.

Stults—Reid Hillyard, basso, a pupil of Walter Allen Stults, in the Northwestern University School of Music, sang at the Music Hall of the school last Thursday evening with much success, his numbers including works of Mozart, Schubert, Schumann, Peel, Puccini, Speaks and Cowen.

Philharmonic String Quartet—The Philharmonic String Quartet, composed of George Daseh, Hjalmar Rabe, Otto Roehrborn and Carl Brueckner, gave a program at Bell Opera House in Benton Harbor, Mich., on Monday, March 22, being assisted by Mrs. W. S. Braeken, contralto.

Joyce—At the Clara Joyce Studio at 2104 Washington boulevard, a pupils' concert was given Sunday, March 21, by William Polger, Mary Motter, Loretto Nash, Marion Ohlenroth, Margaret Roberts, Joseph Murphy, Rose Murphy, Dorothy Whittingham, Theresa Coyne, Lillian Strasburg, Olevia Graham.

Patterson—The subject of the studio talk on musical history by Grace Dickinson Patterson for March was the "Development of the Oratorio," given in 420 Fine Arts Building. Students having a place on the program were: Miss Helen McNiven, Miss Isabel Monat, Mr. Frank Millershen, Margaret Harvey, Helen Emmons and Harold Ham.

Edwards—Marie Edwards gave an organ recital at the Norwood Park M. E. Church on Tuesday evening, March 16. She was assisted by Emma Sollitt-Sherman, soprano. Two songs, a "Japanese Lullaby" and "Three Little Pussies," will be sung next Thursday evening at the Illinois Composers' recital by Emma Sollitt-Sherman with the composer, Miss Marie Edwards, at the piano.

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ERIE, PENNSYLVANIA

At the last concert of the Erie Symphony Orchestra the playing of this splendid body of men reached the highest level it has ever attained and the tonal beauty and fine expression in the interpretation of Schubert's sublime "Unfinished Symphony" were a joy to the large audience gathered to hear the third concert of the season. Mrs. W. K. Bayer, soprano, was soloist, and she was heard with pleasure in the "Vissi di art," from "Tosca" and a group of Protheroe songs. The remaining numbers on the program were Massenet's "Phedre" overture; Tchaikowsky's "Nutcracker" suite; Strauss' "Blue Danube" Waltzes; Massenet's "Unter Den Linden" and the inspiring "Folkunger" march. The next and final concert of the year will be given on Easter Sunday.

The Erie Choral Society has offered a prize of \$25.00 for the best song or choral composition; \$15.00 for the second best, and \$15.00 for the best instrumental composition. The composer must be a resident of Erie and the judges are to be Victor Herbert, Harry Rowe Shelley and George Fischer. Great interest is being shown by local composers in the contest.

Marie Hertenstein, pianist, provided a delightful program for the second number of Mrs. McCoy's Artist Series, completely captivating her hearers with fine interpretations of numbers by Schubert, Debussy, Brahms, Korngold and Liszt. The next number on Mrs. McCoy's course will be a song-recital by that ever welcome artist, Christine Miller. This is Miss Miller's fourth consecutive year in Mrs. McCoy's series and a packed house will undoubtedly greet her on her re-appearance March 24.

For his March program of organ recitals devoted to the works of living American composers, Albert H. Dowling, Jr., organist of the First Unitarian church, played the following compositions of A. Walter Kramer: "Concert Prelude in D Minor," "At Evening," "Chant Negre," "Chanson Matinale" and "A Night Song." Mr. Kramer, although still a very young man, has made a great impression on musicians in all departments; some of the biggest artists feature his charming songs on their programs. The same note of sincerity and originality that is felt in his compositions for the voice is evidenced in his organ pieces, and the Kramer program of Mr. Dowling's series proved one of the most interesting of the year.

Alice Nielsen will appear as soloist with the Apollo Club when they give their last concert this season in the Park Opera House, April 13.

The choir of the First Methodist Church, under the direction of Harry Waithe Manville, recently gave a performance of Sir Arthur Sullivan's "The Prodigal Son," in which Clyde Miller, baritone, Bruce Morrison, tenor, and Mrs. Blanchard-Allan, soprano, were the soloists. A. H. D.

Pekin—At Pekin, Ill., on March 11 a splendid concert was given by Franklin Stead, Mabel Riggs Stead, Sol Cohen and William Preston Phillips, members of the faculty of the Peoria Musical College.

DETROIT, MICH.

On Tuesday evening, February 23, Guy Bevier Williams, pianist, was heard in recital before a large and warmly appreciative audience. His program was full of numbers requiring light, sure and rapid technique, and Mr. Williams more than met them. He excels in such works as "Polichinelle," by Rachmaninoff; "Etude Staccato Caprice," by Rubinstein, and his "Screenade," by Borodin, was delightful.

A series of morning musicals has been given through Lent, under the sponsorship of Charles Frederick Morse, and most satisfying have they been. Mr. Albert Lindquest, tenor, on February 24, made a success. The following week Mr. Edward Kriner, violinist, tested his audience and found them appreciative of a program given over wholly to technic. More than equal to all its demands, this quiet, serious musician seemed to win friends because of what he could do, and not by what he could make them feel, but he surely won them.

On March 10 Reinald Werrenrath, baritone, was the attraction.

Florence Hinkle, soprano, is to close the series Wednesday, March 17. For all these artists Mr. Morse furnished accompaniments, and in each case they were a large part of the program, in that they were always just right. A busy musician is this man, for also during Lent is he offering weekly organ recitals, the programs of which contain many attractions.

David and Clara Manners furnished the Tuesday evening program for the Chamber Music Society. All that is musicianly and exquisite in ensemble playing one gets in listening to these two. For the coming week we are promised Julia Culp, the New York Symphony Orchestra, Joseph Stransky, conductor, and Arthur Shattuck, soloist. The fifth concert of the Detroit Symphony Orchestra, Weston Gales, conductor, and the Toronto String Quartet, presented by the Tuesday Musical Society. M. L. M.

EASTER-TIME ENGAGEMENTS FOR EDWARD WALKER

Re-engagement:

Song Recital—Howe (Ind.) Military School, March 28.

Passion Music—Howe (Ind.) Military School, March 29.

"Holy City," Gaul—Arkadelphia (College), Ark., April 1.

Song recital—Arkadelphia (College), Ark., April 2.
Seventh annual Easter concert—St. Paul's Universalist Church, Chicago, April 4.

Re-engagement:

"Creation," Haydn—Haydn Choral Society, Orchestra Hall, Chicago, April 9.

Re-engagement:

"Martha," Flotow—Ward-Belmont College, Nashville, Tenn, April 16.

American Conservatory—Miss Mary Kryl, pianist, will appear in recital Saturday afternoon, March 27, at Kimball Hall, assisted by Mr. Sol Heller, baritone. Miss Kryl is one of the most accomplished young pianists in this country. Although but sixteen years of age, she plays the greater number of the standard concertos and the masterpieces of piano literature.

Harris—Advanced pupils of Milon R. Harris will give a concert at the Union Church, Oglesby, Ill., on Monday night, March 29. Miss Helen Gallup of Chicago will be the accompanist.

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Will N. Stack
NEW YORK LETTER PAGE 26

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 52½ Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, APRIL 2, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
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Summy's music stores and at McClurg's book store;
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Vol. 7.

Chicago, April 2, 1915

No. 14

Editorial

"TINKERING" THE CLASSICS

(Contributed.)

Again an example of the temerity of a modern orchestra conductor who thinks he can improve on such a writer as Robert Schumann—presenting his arrangement (it ought to be called a derangement) without a word of comment or explanation!

Imagine this conductor's great predecessor thus tinkering with an almost monumental work, without acknowledging his hand in the arrangement!

Imagine a painter of today touching up a matchless canvas of Murillo, Titian or Van Dyck and infusing to the smallest degree his individuality in place of the master's!

Or a doggerel rhymester meddling with Dante! These are "all of a piece" with the arrangement of Schumann so praised by the would-be "dean of the critics" in a morning paper of March 27; and it is praise like this which has contributed to the undoubted megalomania of the conductor above referred to, until he "rushes in where angels fear to tread." VIEUX TEMPS.

PASSING COMMENT

That England is true to its favorite artists has been proven many times and the story of men and women appearing on the concert stage long after their musical prime is a familiar one. The London Letter in Music News last week contained a fresh example of this fealty to old timers and probably every reader of the paper felt a thrill of pleasure in reading of the great successes attained recently in the English metropolis by Santley and Lloyd, two singers of the last generation, who are still much loved there.

§ § §

It seems astonishing that a composer who could write so beautiful a musical gem as the "Boat Song," should also be capable of

such a musical absurdity as "Song of the Sea," for piano, which was played in Chicago last week.

When Miss Harriet Ware, the writer of this piece, played it in Chicago, the critics laughed at her—and deservedly. Miss Pierik, who played it here last week, has much better technic than has Miss Ware, but the piece still remained, under her hands, an absurdity. "Mid-Victorian," we

WE CANNOT, in estimating the character of an individual, leave out of our consideration his conduct in the most important of all human relations; and if in that relation we find him to have been selfish, cruel and deceitful, we shall take the liberty to call him a bad man, in spite of all his temperance at table, and all his regularity at chapel.

—LORD MACAULAY.

believe it was called by Mr. Borowski, when played by Miss Ware.

§ § §

Once more we wish to tell our New York readers that Music News is always on sale at Brentano's, at Fifth avenue and Twenty-seventh street, in that city. Extra copies can invariably be obtained there.

§ § §

The publicity given to the salaries of the opera singers through the bankruptcy of the Chicago Grand Opera Company has af-

forded much food for comment of various kinds. At the same time the figures show many interesting things and prove several statements.

Unquestionably Tetrzzini, Ruffo and Garden were paid too much, and just as surely some of the hard working young singers were paid too little.

A very satisfactory average seems to have been reached in the case of Minnie Saltzman-Stevens, who received \$250.00 a performance—a sum not to be despised by any means, and yet, on the other hand, one fully warranted by the excellence of her work.

To set absolute figures as a suitable standard is an extremely difficult thing, but it is very easy to see that if Saltzman-Stevens can be engaged to do her splendid interpretations at \$250.00 a performance, \$1,600.00 for Garden, or two thousand for Ruffo or Tetrzzini is entirely too much.

A few astonishing things were developed by the publication of the figures. For instance, it is certainly disgraceful that so good a singer as Minnie Egner should be paid only thirty dollars a week, especially in view of the fact that she had a small part in nearly every performance.

Also, it is interesting to know that George Hamlin actually received \$200.00 a performance—for, judging from some printed comment it might be imagined that he received as much as Bassi or Dalmores, but, as a matter of fact, both these tenors received \$800.00 a performance—each having a guarantee of many performances—in the case of Dalmores this guarantee numbering fifty.

§ § §

The performance of "Creation" by the Haydn Choral Society at Orchestra Hall on next Friday evening really marks the advent into the music center of a new force—and one which is destined to play considerable of a part unless all known signs fail.

Mr. H. W. Owens, the director of this society, has made a splendid reputation throughout the country as a choral conductor, and has, in Chicago, made equal suc-

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cess in the two big choirs with which he has been connected. He has also built up the Haydn Choral Society from absolutely nothing to the place where it is able to make so pretentious an appearance as that of April 9, when the Symphony Orchestra will serve as accompanying body and when the soloists are of absolutely first rank. It will be strange if Mr. Owens and his progressive society does not go far toward the very top in affairs musical in Chicago. The concerts given in smaller halls have been proof enough to those who have heard them that Orchestra Hall is the proper place for this organization.

Each time that Music News attends a Saturday night concert of the Orchestra at Orchestra Hall the frightfully inadequate system of ventilation is freshly noted and is as often the cause of distress to everyone in that part of the house. During the first half of the program the atmosphere invariably becomes turgid and relief is absolutely necessary. Instead, however, of providing this in some sane and healthful manner, an icy blast is turned into this part of the house which nearly blows people out of their seats and is so extremely disagreeable that the sight of men, as well as women, tightly buttoned up in overcoats and with their hats on their heads is nothing uncommon.

Here is a mystery! The Apollo Club announced on its program last Sunday "The Entire Chicago Symphony Orchestra" at the Auditorium and the Irish Choral Society announced, at Orchestra Hall "Fifty members of the Chicago Symphony Orchestra." Perhaps fifty of the men have "doubles," but it is more likely that most of the good "floating" orchestra players in Chicago last Sunday found profitable engagement either at the Auditorium or Orchestra Hall.

A study in nationalities was the stage at Orchestra Hall on last Sunday afternoon, for the Irish Choral Society, under the direction of Daniel Protheroe, a Welshman, gave the "Messiah," with a quartet composed of one Welshman and one Swedish singer, as well as one of Scotch extraction, while the orchestra was made up of Germans and Frenchmen, with a few Americans by way of contrast.

HELEN AXE BROWN

Miss Helen Axe Brown, soprano, has the following engagements in April and May, with several others pending. April 4, "Creation," La Fayette, Ind.; 6 and 12, Valparaiso; 20, Osowosso, "Joan of Arc;" 21 soloist with the Choral Society at Muskegon, Mich.; May 4, Massenet's "Eve," Owensboro, Ky.; 5, 6 and 7, Bowling Green (Ky.) May Festival; 14, song recital with Carl Morris of New York at Elmwood, Ind.

AMERICAN CONSERVATORY

The American Conservatory drew the usual capacity house on Saturday afternoon, when at Kimball Hall, Mary Kryl, pianist, and Sol Heller, baritone, gave a very attractive program, Miss Mabel Stapleton playing good accompaniments and a violin obligato also being furnished for one of the songs.

Miss Kryl's reading of the Beethoven "Sonata," Op. 31, No. 3, and a group of German lieder, by Mr. Heller, were not heard by this writer.

Miss Kryl in a Chopin group disclosed the same attractive features which have always made her so popular and she proved also that she has advanced materially, inasmuch as the "Polonaise" especially disclosed a remarkable amount of thoughtful shading and there was always a poise and surety in the playing which sometimes, in the past, Miss Kryl has lacked.

In her last group, she was crystalline clear in the difficult "Gavotte" (D' Albert) and the "Capriccio" (Moszkowski) was marvelous in speed and the incisive quality of its phrasing. A "Romance," by Heniot Levy, teacher of Miss Kryl, proved to be a thoughtful little gem which was very much liked by the audience and the scintillant list and playing closed with an "Etude" of Poldini and the super-brilliant "Mephisto Waltz," by Liszt.

Mr. Heller has a good baritone voice and good concert style. His enunciation is fine and his musical feeling unflinching good.

He was heard in the solid "Pilgrim's Song," by Tschaiakowsky, a very neat little song by Adolph Weidig, entitled "Good Night," and the famous "Drinking Song," from Thomas' "Hamlet." C. E. W.



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THE SYMPHONY ORCHESTRA PROGRAM

With vacant seats in great numbers on the first floor it would seem reasonable to expect that even late comers in the balcony on Saturday evenings would be able to get programs, but last Saturday, quite as usual this season, this writer could not induce his usher to furnish one of the necessary booklets either by "please" or "you must." It is only fair, however, to further state that many programs were noticed at the box office on leaving the Hall, the scarcity in the balcony resulting probably from the laziness of the usher and the bad management which does not trouble to investigate such conditions.

The daily press on Saturday, almost without exception, pronounced the concert of last Friday very dull. It was not found so on Saturday night.

True, it was an introspective, rather lazily flowing program, and it lacked the inspiration of a visiting artist, a lack which was probably accountable for the many empty seats, but nevertheless the real values offered were great and the entire performance was given with commendable musical impulse and intelligence of interpretation.

Bruno Steindel was the soloist and offered the Molique "Concerto" for violoncello, while the "Symphony No. 2," by Schumann, provided the solid part of the musical feast and the "Overture Fantasia" (Hamlet), by Tchaikowsky, stood for the condiments or the dessert—just as one chose to regard it.

At all events, it was thoroughly interesting and very colorful and just as surely the Schumann provided a truly strong and wonderfully effective example of what purely musical orchestra writing may be.

The most interesting as well as the most novel number of the program, however, was the Bach "Chaconne," transcribed from the violin solo form to an orchestral arrangement by Wilhelm Middelschulte, in which the splendid organist himself took a prominent part in the playing. In fact, so insistent and so beautiful is the organ score and so remarkably well was it played that the number might very safely have been called an organ solo, with splendid orchestral support.

In the original form (for violin) this number is deadly dull to every one except those violinists who, having worked out its intricacies themselves, are interested to hear how well or how badly a colleague may do with it in public performance.

We do not believe that any layman ever yet enjoyed a performance of it. Mr. Middelschulte, however, has siezed upon every vital point in the work and, with his wonderful Bach sympathy, has developed it into a conglomerate whole which is wonderful, indeed, from the constructive standpoint, and is equally fine from the poetic and imaginative. Few pieces played by the orchestra this year have impressed as so exceedingly worth while and so beautiful and Mr. Middelschulte was, on Saturday evening, applauded in a way which would make most of the soloists who appear, envious, indeed.

C. E. W.

MRS. SCOFIELD'S PUPILS IN SONG PROGRAM

Mrs. W. C. Scofield presented her pupils in a program of songs at Kimball Hall on Wednesday evening, there being present a capacity audience and much hearty endorsement of the work of this popular teacher and her talented pupils.

It was possible to remain through only the first half of the program, which opened with "Benedictus" (Monestral), well sung by Miss Jeanette Ratto and Mrs. Fred Buck. Bartlett's "A Dream" followed, proving that A. L. Kirkbach (singing for the first time) has good voice and considerable style.

Miss Emily Englethaler disclosed a pretty voice in an aria from "La Boheme" and Mrs. J. H. Westervelt gave a good account of herself in D'Hardelot's "Sans Toi." Mrs. Fred Buck proved that she is constantly improving by her good work in two songs, and the "Tales of Hoffman" duet again showed that in Miss Lillian Malatesta and Miss Julia Flaville, Mrs. Scofield possesses two pupils of much promise—in both cases the degree of artistry attained already being very considerable.

Other singers scheduled were Mr. Louis Kluge, Miss Gertrude Owens and Mr. Jamison Hardy, the list of songs appointed to each being thoroughly interesting.

Mrs. Scofield's pupils never sing with forced tone and always there is in evidence good style and thoughtful interpretation. Her concerts are always greeted with full houses and it is very easy to see in the work of the pupils steady improvement from one concert until the next.

C. E. W.

JOSEPH CHAPEK PUPILS

Joseph E. Chapek, violinist, son of Joseph H. Chapek, and assistant to him in the Chapek Music School in Chicago, is at present touring the South, and has played recently in the principal cities of Texas with great success.

At Laredo he gave a musicale at the home of Mrs. August C. Richter and also appeared before the Music and Literary Club with great success.

Milan Lusk, another Chapek pupil, who is remembered well in Chicago for his excellent violin playing, is now in Vienna studying at the Meisterschule with Sevcik and is making remarkable progress. He was awarded at the Royal Academy a "stipendium," a distinction rarely conferred upon an American. He appeared recently as soloist with the Ton-Kuenstler Symphony Orchestra, playing the difficult "Concerto" by J. B. Foerster with great success, the composer, who was present, being particularly delighted with the work of the young violinist.

Hughes—Violet Marten Hughes, pianist and accompanist, appeared at the Culture Club Wednesday, March 22, Arche Club, March 26, and March 16 furnished the accompaniments for the Cecilian quartet. Thursday, March 18, accompanist for Dorothy Wagner's song recital at Thurber Hall.

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Charles W. Clark



The Distinguished American Baritone, who appeared in Recital at The Illinois Theater on March 28, writes—of the—

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MARIE WHITE CLARK AT THE COUNTRY CLUB

Mrs. Marie White Clark, who has been a pupil of Herman Devries, Mrs. O. L. Fox and Mr. C. F. Champlin, and whose work in concert recently has been very successful, sang last Friday evening for the Evanston Country Club and delighted the large audience present at that time. She showed unusual taste in the choice of her program, the numbers displaying her voice to best advantage.

She has a clarity of tone which gives the impression of great power, and this, combined with sympathetic quality and attractive stage presence makes Mrs. Clark one of the most charming artists heard in Evanston this season. Mrs. Clark sang a varied list of numbers by Andrews, Rogers, Cadman, Barnard, Clough-Leigher, Cole-ridge-Taylor and Dell'Acqua. The assisting artist was Alberto Salvi, harpist, who also scored a big success.

AMERICAN CONSERVATORY

A recital will be given by advanced piano pupils of Silvio Scionti and voice pupils of Karleton Hackett and O. E. Robinson Saturday afternoon, April 3, at Kimball Hall.

The Misses May Doelling and Edna Cookingham will present a number of their advanced students in recital Tuesday evening, April 6, at Kimball Hall.

Clarke—Edward Clarke will be heard this week in the bass role of the "Messiah" at the Park Avenue Methodist Church.

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

Miss May Hayes, soprano, pupil of Grant Schaefer, gave her graduating recital at Northwestern University School of Music last Tuesday evening. The young singer gave her various groups of songs in a very finished manner, reflecting great credit upon her teacher and school. The following was the program presented:

Waldeszauber (Franz X. Seidl).....	Herman
Regen (Joh. Schlaf).....	Paul Juon
Mondnacht (Eichendorff).....	Schumann
Er Ist's (Morike).....	Schumann
Rose ne croyez pas! (Paul Webre).....	Emile Nerini
Serenade (Bouchor).....	Andre Gedalge
Chanson d'amour (Grandmougin).....	Hollman
Cello obligato, Mr. Defty	
Scherzo (by request).....	Van Goens
Hungarian Rhapsodie.....	Popper
Mr. Defty	
Blackbird's Song (Watson).....	Cyril Scott
Lullaby (Rossetti).....	Cyril Scott
Firefly (from "Songs of India").....	Bantock

CHILDREN'S SONGS

Das Kletterbublein (The Little Climber).....	Julius Hey
Rettig und Rube (The Radish and the Turnip).....	Julius Hey
Rolle, Rolle, Wagen (Roll, Roll, Little Wagon).....	Julius Hey
Groping (from "Feristah's Fancies"—Browning).....	Bantock
Pierrot (Teasdale).....	Dagmar de C. Rubner
Spring (Felix Dahn).....	Eugen Hildach

Miss Hayes was assisted by Mr. Dwight Defty, 'cellist, who contributed two well played numbers by Van Goens and Popper.

CARDON BURNHAM IN RECITAL

Cardon V. Burnham, baritone, assisted by William Lester, accompanist, will give the fourth of the series of programs by artist pupils of Sandor S. Radanovits, Thursday evening, April 8, at 516 Fine Arts Building. The detailed program will be as follows:

Arm, Arm, Ye Brave (Judas Maccabaeus).....	Handel
Her Picture	{ Schubert
It Was a Stormy Morning	
Eine Schwan	{ Grieg
Minstrel Song	
My Mind Is Like a Peak Snow-crowned	{ Strauss
Thy Wonderful Eyes.....	
Pilgrim's Song.....	Tschaikowsky
Vision Fugitive (Herodiade).....	Massenet
Over the Forest Rain Clouds	{ Hungarian Folk Songs
Lower	
Good Wine	
Mariska	
Had a Horse	{ Bantock
Jester Song.....	
Wee Bit of Heather.....	Lemon
A Ballad	{ William Lester
Dirge	
Peter and the Pierrot	

"MESSIAH" THIRD PRESBYTERIAN CHURCH

Sunday, April 4, the choir of the Third Presbyterian Church, Daniel Protheroe, conductor, will sing Handel's "Messiah," with the following solo artists: Helen Protheroe, soprano; Edna Swanson-Ver Haar, contralto; Ernest J. Davis, tenor; Charles La Berge, baritone.

Oak Park—MacFarlane's "Message of the Cross" was excellently sung at Grace Church on last Sunday under direction of Arthur Randolph Fraser, and on this (Good Friday) evening Stainer's "Crucifixion" will be given, with J. Parnell Egan in the tenor solos and George Clark in the bass numbers.

LIEBLING MUSICAL CLUB

Sunday afternoon, March 28, the members of the Liebling Club, pupils of Mrs. L. J. Stumpf and Miss Aimee Stumpf, assisted by Miss Irma Sundmacher, soprano, gave a musicale in Kimball Hall to a capacity house. Only a small portion of the program could be heard, but if one may judge by the quality represented by those heard, it is safe to say they have received much splendid training.

Miss Dorothy Heywood was heard to good advantage in the Schulz-Evler "Arabesques on Motifs of Strauss," and she gave it a splendid reading. The Nicode "Scherzo Fantastique," played by Miss Heywood and Miss Aimee Stumpf in a very musicianly manner, won them much merited praise and applause, as also the accompaniments played by Miss Stumpf for Miss Sundmacher. Miss Sundmacher, a very talented soprano and pupil of Mr. Lash, gave a good account of herself in numbers by Tosti, Spross, San Souci. Her voice is of a very appealing quality and she used it to a fine advantage. "Will o' the Wisp" and "When Song Is Sweet" were especially well done.

The following pupils were not heard, but they did their share toward making the program a complete success: Richard Odenwald, Eugene Odenwald, Arnold Egberg, Margaret Learned, Hattie Luedtke, Theodore Peterson, Bernice Levi, Margaret Nimtz, Harold Heidke, Esther Aberdeen, Stanley Johnson, Mildred Campbell, Dorothy Swanson, Margaret Pattullo, Leona Patterson, Ruby Bullerman, Elmer Schmidt, Lucy Shaw, Mary Hearn, Ella Heidke.

TURNER HALL

The last concert of the season's series of twenty given with great success by the Ballmann Orchestra, assisted by a goodly number of solo artists, was given Sunday, March 21.

The soloists were Ethel E. Hoffmann, pianist; G. A. Hoffmann, 'cello, and Victor Tufigno, violinist.

The program was a varied one and included some exceedingly interesting orchestra numbers directed with great skill and artistry by Mr. Martin Ballmann. A special feature of the concert was the good piano playing of Mrs. Ethel Evelyn Hoffmann, who gave the MacDowell "Concerto in A Minor" (with orchestra) in excellent style. Notably good was the "Mendelssohn Trio," Op. 49, as played by Mrs. Hoffmann, piano; V. Tufigno, violin, and Mr. Hoffmann, 'cello.

Mr. Hoffmann is a composer of much worth, a 'cellist of good tone and much musical ability. His "Three Pieces for Orchestra," played for the first time, brought him much favorable comment.

Mrs. Hoffmann, besides playing the piano extremely well, sang Ronald's song cycle, "Summertime," disclosing a soprano voice of good quality, and her rendition of the "cycle" merits much praise.

Victor Tufigno is a violinist of much musical ability. He draws a tone of good quality from his instrument, and he possesses much musical temperament. His rendition of Corelli's "La Folio" is worthy of sincere commendation, and won him much applause.

Cora Libberton

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CONCERT AT LA GRANGE

Friday evening, March 26, at the First Methodist Church, LaGrange, H. Wilhelm Nordin, baritone, Mrs. H. Wilhelm Nordin, violinist and accompanist, gave a recital that was very enjoyable and interesting. Mr. Frederic Soderberg, cornetist, and Mrs. Soderberg, accompanist, assisted.

Mr. Nordin's voice is rich and full and of excellent quality and wide range. Added to this is a winning stage presence and pleasing personality that mean much to a concert singer. Mr. Nordin opened the program with numbers by Haydn, Wagner, Hatten, Gounod, singing them with a fine style and a good display of vocal art. The Haydn and Gounod numbers were especially well done.

In his second group, Mr. Nordin showed much versatility in songs by Willeby, Grant-Schaefer, Homer and Haynes, giving them in such effective manner that he was compelled to grant an encore, singing a delightful little song by Lohr and winning more sincere applause for his efforts.

The last group comprised numbers by

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Bohm, MacDermid, Schneider, Ware and Speaks. His interpretations of this last group were especially effective and musicianly, and it is well to say he is a singer who will be watched with much interest.

Mr. Soderberg played several cornet solos that were greatly enjoyed. Mrs. Soderberg was his able accompanist.

Mrs. Nordin is a violinist of much musical ability, and she added much to the pleasure of the program by her playing. Her ability as an accompanist cannot be doubted, for she acquitted herself with credit at the piano for Mr. Nordin. H. W. P.

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FULLERTON HALL

The opera at Fullerton Hall Sunday evening was Weber's "Der Freischuetz."

"Der Freischuetz" legend lends itself well to the lecture form of presentation, and the music of the score is delightful. Miss Weber always tells the story in an intelligent and effective manner that means so much in making the evening of music complete. "Der Freischuetz" score is rich with beautiful melodies for the orchestra, and the quartet, Miss Weber and Messrs. Itte, Hillmann and Klammssteiner, did their full shares in the most enjoyable manner. Miss Lucille Stevenson sang her two solos with great artistry, and a fine display of vocal beauty that was very effective.

Mr. Arthur Kraft sang the one solo for tenor in a very capable manner that merits commendation.

PRESBYTERIAN CHURCH, LA GRANGE

A very pretty church is this and one where every visitor is welcomed most cordially.

The organ is small, but it has good accompanying possibilities and the organist lives in hope of a new, fine organ, some day.

Mrs. Jennie Taylor has long served the church as organist, and on last Sunday morning she proved her great worth as an accompanist to a nicety, and for her opening, closing and offertory numbers played with skill and understanding an "Offertory" (Read), "Prayer from Othello" (Verdi) and a part of the Mendelssohn "C Minor Symphony."

Recently the music has been placed under the direction of Carl E. Craven, and he has succeeded in building up a good choir, even in the short time he has had for the work.

The first quartet is composed of Mrs. G. H. Avery, Mrs. Karl Shumaker, Mr. Carl Craven and Mr. R. B. Hayward, and they were heard on Sunday in Faure's "Palm Branches" to splendid effect.

The arrangement used began with a tenor solo, in which Mr. Craven's fine voice was heard to advantage, and it included also a soprano solo bit, excellently sung, and duets for the soprano and alto and bass and tenor, as well as some solidly harmonized portions, which showed the quartet ensemble to be a thoroughly good one.

To this quartet was added four other voices for the "Jubilate" of Schubert, those being Miss Blanche Fletcher, Mrs. Fred Clark, Mr. J. H. Jones and Mr. Hal Thompson.

This "Jubilate" is a particularly fine one, and it was sung with much beauty of vocalism and much musical finish.

Mr. Craven had an incidental solo bit, as had also Mrs. Avery, whose voice is a very clear and sweet one.

The offertory solo was sung by Mrs. Ada McGregor, who used as her number Schubert's splendid "The Almighty."

Mrs. McGregor is a thoroughly trained singer and delivered her work with poise, surety and finish. Her voice in its middle range is full, sure and expressive, and the way she manipulates her higher tones is an artistic joy.

So good was the ensemble between Mrs. Taylor, the organist, and Mrs. McGregor, that it is easy to surmise that they work together often and with splendid intelligence on the part of each. C. E. W.

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WALTER SPRY MUSIC SCHOOL

The Walter Spry Music School will celebrate its tenth season by a series of programs given over to the former graduates. These will take place during April, in Mr. Spry's Interpretation Class, which has proven to be one of the most attractive features of the school.

A MODERN PROGRAM

Mr. Leo Sowerby, of Chicago, gave a lecture-recital before the Tuesday Morning Musicales of Grand Haven, Mich., last Tuesday, playing the following strictly modern program:

PART ONE

Tableaux de Voyage, Op. 33	} Vincent d'Indy
Le Glas	
Fete de Village	
Reve	
Cloches a travers les feuilles	} Claude Debussy
Arabesque, No. 2, G Major	
Sarabande	
Brouillards	
Oiseaux Tristes	} Maurice Ravel
Mennet sur le nom d'Haydn	
Prelude	
Valses Nobles et Sentimentales, No. 1	

PART TWO

Aus Meinem Tagebuch, Op. 82	} Max Reger
A Major	
A Minor	
E Major	
Episoden, Op. 115	} Arnold Schoenberg
E Major	
B Minor	
Drei Klavierstucke, Op. 11	
No. 1, 3	} Arnold Schoenberg
Sechs Kleine Klavierstucke, Op. 19	

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MUSICALE AT THE AUDITORIUM

A very successful and thoroughly attractive musicale was given in the South Parlor of the Auditorium Hotel on last Wednesday evening by Miss Emma Sage, dramatic reader.

She was assisted by William L. Dale, and Annette Pangbourne, vocalists, with Genevieve A. Taylor and Margaret MacArthur as accompanists.

Particularly fine was the singing of two groups of songs by Mr. Dale—his voice showing to splendid advantage in works of Hahn, Verdi, Homer and Carrie Jacobs-Bond.

Miss Pangbourne, soprano, was also a favorite and her voice proved to be a thoroughly pleasing one.

Piano numbers were given by Margaret McNab.

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DEVRIES PUPILS TO APPEAR IN RECITAL

Pupils of Mr. and Mrs. Herman Devries will be heard in recital Wednesday, April 14, at 8:15 p. m., in Thurber Hall, in the Fine Arts Building.

The following students will appear: Mrs. Ferdinand Shervill, Helen Ryerson, Isabel McBirney, Dorothy Cannon, Lina Owsky Bartlett, Rosalita Perigo, Berenice Shane Cohan, Mrs. James Small, Helen Gray, Maude Roberts, Maud Churchill, Margaret Gaffey, Lillian Gottlieb, Mrs. J. Cafarelli, Anna Poleschek, De Voe Keine, Laetitia Hubbs, Mae Panoach, Catherine Teheny, Rachel Swartz, Mrs. W. Bentlich, Messrs. Huntington B. Henry, Raymond Gifford and Gabriel Martin.

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MR. EIDAM PRESENTS A PUPIL

Clarence Eidam, of the Cosmopolitan School of Music, presented Miss Elizabeth Layman in piano recital at the Auditorium Recital Hall on last Tuesday evening, there being present a goodly audience and much appreciation for the well selected and well presented program.

Miss Layman played Bach, Beethoven, Brahms, Mendelssohn, Chopin, Gliere and Liszt in well contrasted numbers and with good discriminatory powers.

This writer missed "the three B's," but found Mendelssohn in his "G Major Song Without Words" very pleasant, while Gliere, represented by a "Prelude," and some lighter works of Chopin received from Miss Layman intelligent and musical readings.

Her best work, however, was in an "Etude" and a "Rhapsodie," by Liszt, and to this list could have been added the Chopin "Scherzo" in C Sharp Minor had it not been so blurred by slips of memory.

Miss Layman has a very sweet tone in the more delicate work and she knows how to shade deftly and at the same time how to hold undivided attention to a melody line when she wishes, but, after all, her best work is in bravura and for this reason the Liszt pieces were particularly interesting.

Very evidently she has a good natural talent and much true musical feeling, besides which her training has been along lines which have made her work clean and clear as well as musical.

If she but perseveres in the well chosen paths she is now pursuing she will eventually into thoroughly artistic pianism in due time and she may, even now, assure herself that she has gone a long way on the road and that her present performance holds much that is pleasing. C. E. W.

MENDELSSOHN CONSERVATORY

At the fifth program given by artist pupils of Miss Carrie Scott in the Mendelssohn Conservatory on last Tuesday evening, Miss Anna Swansen was the player and her work was well chosen and given with many touches of style and finish, though marred also by faulty memory frequently.

A Beethoven "Sonata" and a "Prelude and Fugue" by Bach proved that Miss Swansen is spending much time with the classics and that her style is being formed along correct lines.

A Liszt "Rhapsodie" proved that she has much facility and that her technic, in many respects, is a well developed factor.

Mozart, Seeboeck, Chopin and Dohnanyi completed the well chosen list of her offerings and the splendid audience present found so much to admire in her work that she was most enthusiastically endorsed after each group of numbers.

Her assistant was Miss Jennie Andersen, a coloratura soprano with a voice of most engaging qualities and with a manner at once ingratiating and full of repose.

She was heard only in the Del'Acqua "Chanson Provençiale," but this was sufficient to prove that her voice is very unusual and that she has already attained great proficiency in using it. C. E. W.

Trio Program—The Fredericksen-Hess Trio announces a chamber music concert in Central Music Hall, Sunday afternoon, April 11, at 3:15 o'clock.

MR. NEUMANN'S ANNOUNCEMENTS

Maggie Teyte, soprano, will make her only appearance in Chicago this season next Sunday afternoon, April 4, at 3:30, in a song recital at the Illinois Theater under the direction of F. Wight Neumann. The complete program is as follows:

"Priere qu'un enfant ne meurt pas"	Fevrier
Villanelle des petits canards	Chabrier
Vieille chanson espagnole	Louis Aubert
La lettre	
La pie bavarde	Moussorgsky
Vedrai Carino "Don Giovanni"	Mozart
Danza Fanciulla	Durante
Se tu m'ami	de Fesche
Serenata	Zandonai
Invocazione a Venere	Parelli
C'est l'extase langoureuse	
Il pleure dans mon coeur	
L'Ombre des arbres, dans la riviere	
Green	C. Debussy
(Ariettes Oublies)	
La chevelure, Chansons de Bilitis	
Fantoches, Fetes Galantes	
The Player Queen (First time)	J. A. Carpenter
To Daisies	R. Quilter
The Wanderer's Night Song	L. Waller
Lullaby	C. Scott
The Star	J. Rogers

Arthur Granquist, pianist, will be heard in recital next Sunday afternoon, April 4, at 3:30 at the Fine Arts Theater. The program is as follows:

La Fleurie ou la tendre Nannette	Couperin
Prelude and Fugue in G minor	Buck-Liszt
Sonata Op. 57	Beethoven
Allegro Assai	
Andante con moto	
Allegro ma non troppo—Presto	
Impromptu G major	Schubert
Praeludium B minor	Otterstroem
Serenade Russe	Rubinstein
Summer Twilight on the Great	
Harbor of Saint-Nazaire (From the suite "en Bretagne")	
Return of the Pilgrimage from Landevenner (From the suite "en Bretagne")	Rhene-Baton
Prelude, Op. 45	Chopin
Ballade E minor	Brune

Mr. Albert Spalding, violinist, will be heard for the last time this season in recital, Sunday afternoon, April 11, at the Illinois Theater, under the direction of F. Wight Neumann.

SIXTH PRESBYTERIAN

On Sunday morning, March 28, the choir of the Sixth Presbyterian sang Stainer's "ProceSSIONal to Calvary" and "God So Loved the World" in a manner that merits much praise, and a pleasure to hear as sung by the double quartet choir, Mrs. Roe and Mrs. Brunelle, sopranos; Miss Newbury and Miss Cusic, contraltos; Messrs. Porter and Anderson, tenors, and Messrs. Brunelle and Sonnenschein, basses.

Mr. Sonnenschein sang "The Palms" (Faure) with splendid church style, that made his rendition very effective. He has an excellent voice and should be heard more often in music circles.

Miss Frances Anne Cook, organist, gave splendid renditions of the "Allegro Maestoso" (fifth sonata), by Rheinberger, and the "Grand March," by Verdi. She furnished excellent support for the solo and choir numbers.

Krum—Miss Klea Orschel, pupil of Mrs. Charles L. Krum, took part in the benefit given at the Central Music Hall.

DAN S. DENTON TENOR

OPERA—CONCERT—RECITAL
Address care Chicago Musical College

ISABEL RICHARDSON AND ARTUR PLATZ IN SONG PROGRAM

Miss Isabel Richardson, soprano, and Mr. Artur Platz, tenor, appeared in recital under the auspices of Sandor Radanovits at the Recital Hall on the fifth floor of Fine Arts Building on last Thursday evening and scored a very great success with the audience present, being assisted by William Lester, who played superb accompaniments to all numbers except the three songs by Jeanne Boyd, which were sung by Mr. Platz and in which he had the sympathetic



—Photo by Root

ISABEL RICHARDSON



ARTUR F. PLATZ

ciation and few indeed can so manipulate, shade and color the tone.

It was these qualities which made her "Will o' the Wisp" (Spross) so remarkable, for remarkable indeed it was, and the audience found it so altogether charming that a perfect ovation followed and Miss Richardson should certainly have repeated it.

MacDowell's "To a Wild Rose," not quite so effective in a song arrangement as for piano alone, was, however, done with great purity and beauty of tone, and Becker's hilarious "Springtide" was made to tell its story of youth, love and the vernal season with precision and spirit as well as with a vocal expression entirely in keeping.

Altogether Miss Richardson quite captured her audience and by her gracious appearance and manners as well as by the lovely qualities of her musical art made many new friends.

Mr. Platz, whose work has been recently reviewed in Music News, especially in connection with the Boyd songs, was heard again with much pleasure, for he not only has a good voice, sweet in quality always and often reaching to thrilling climax, but he has also a varied interpretative ability and is able to properly characterize each text he presents, as well as to infuse the

music with telling temperamental qualities.

German text songs of Strauss, Jensen, Abt and Grieg were exceedingly well done, the Jensen "Murmuring Zephyrs" being perhaps the most delightful of the group.

Woodman's "I Am Thy Harp," a song with a potent love thought, was well conceived and beautifully executed, while a new song by Guedy, "When Soft Winds Blow," also proved attractive in the Platz handling.

"Wind from the South," "Tarantella" and "In Italy," the three best known songs of Jeanne Boyd, again found in Mr. Platz a sympathetic and skillful interpreter, and so well were they all sung and so attractive did they prove that one is still at a loss to decide as to which has the most merit. It is entirely superfluous, however, to consider this point, for all are fine and together they constitute a group which would grace any program.

Mr. Platz, like Miss Richardson, is very attractive when before an audience. He has poise and style and seems, also like her, to have such a sincere attitude toward his work that a program in which he participates, and especially when the alternate artist is Miss Richardson, cannot fail to bring delight.

C. E. W.

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and very skillful assistance of the composer.

The program opened with a group of German text duets by Hildach and Berger and closed with the very charming "The Day Is Done," by Lohr, in which fine ensemble values were maintained and the great artistic powers of each were shown in good detail.

Miss Richardson opened her program with German classics, giving authentic and colorful interpretation to works by Schumann, Brahms, Schubert and Hermann.

Her second group opened with "Elysium" (Speaks), a song in which suavity of style is necessary and in which also deep sentiment must be expressed. These qualities were amply met by Miss Richardson, whose voice is not only sweet, clear and strong, but which also has a most ingratiating quality.

Added to this, she has technical control of most unusual excellence, her attack is absolutely sure and clean always, she ends her phrases definitely and rounds them out with skill and effectiveness.

Few singers have so clear-cut an enun-

Easter Music at the Churches

First Congregational, Oak Park

Morning service, 10:30 o'clock:

Organ Prelude—
I Know that My Redeemer Liveth.....F. Handel
Resurrection Morn.....Edward Johnston
Mr. Kinsey

Anthem—Break Forth Into Joy.....J. Barnby
Ending with the hymn "Worgan" (No. 125), in
which the congregation is asked to join—rising
when the hymn begins.

Anthem—Christ the Lord Is Risen.....Dudley Buck
Anthem—The Magdalene.....Mark Warren
Response to Prayer

Carols—
Let the Merry Church Bells Ring.....
F. Flaxington Harker

Miss Kaufman and Children
Hail with Gladness.....Charles Bochan
Mrs. Gale and Children

Easter Bells.....F. Flaxington Harker
Miss Kaufman and Children

At Easter Time.....Alfred Wooler
Mrs. Gale and Children

Children's Recessional

Offertory
Solo—Easter-Tide.....Samuel Liddle

Mrs. Gale
Anthem—When the Sabbath Was Past.....J. C. Bartlett
Organ Postlude—Hallelujah Chorus.....F. Handel

Organ recital, 7:15 o'clock.

Evening service, 7:30 o'clock:

Organ Prelude—
Alleluia.....F. Dubois
Piat Lux.....F. Dubois

Mr. Kinsey
Anthem—Lift Your Glad Voices.....W. Berwald
Anthem—Death Is Swallowed Up in Victory.....
Alfred Hollins

Solo—The Resurrection.....H. R. Shelley
Mr. Dunford

Carol—Easter Dawn.....E. W. Hanscom
Anthem—Ring Out, Glad Bells of Easter-tide.....
J. C. Bartlett

Offertory (organ)—In Moonlight.....Ralph Kinder
Mr. Kinsey

Solo—The Easter Morn.....S. Coleridge Taylor
Miss Kaufman

Anthem—God Hath Appointed a Day.....Tours
Organ Postlude—March on Easter Themes.....
Mark Andrews

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Presbyterian Church, LaGrange

The following music will be sung in the morning:

God Hath Appointed a Day.....Tours
Hosanna.....Granier

Double Quartet
Obligato by Mr. Craven

List the Cherubic Host ("Holy City").....Gaul
Ladies' Quartet and Baritone Obligato

The Majesty of Divine Humiliation ("Crucifixion").....
Stainer

Mr. Craven

Carl E. Craven, director.

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West End Sunday Evening Club

At the West End Sunday Evening Club (Third Presbyterian Church), on Easter evening, "The Messiah" will be given, under the direction of Daniel Protheroe, with chorus numbers by the Irish Choral Society and accompaniments by members of the Chicago Symphony Orchestra. The soloists will be Miss Helen Protheroe, Mrs. Edna Swanson Ver Haar, Ernest J. Davis and Charles La Berge.

St. Paul's Universalist Church

Prairie avenue and Thirtieth street. Morning service 10:45 o'clock.

PROGRAM

Organ—Meditation.....Guilmant
Quartet—Open to Me the Gates.....Foster
Quartet—As It Began to Dawn.....Miller
Trio—Our Lord Is Risen.....Saint-Saens
Postlude—Christus Resurrexit.....Ravanello

SACRED CONCERT 8 O'CLOCK

Organ—Suite Gothique.....Boellmann
Quartets from "The Requiem".....Mozart
Tuba Mirum
Benedictus

Tenor Solo—Hosanna.....Granier
Quartet—Blessed.....Cesar Franck
Soprano Solo—Entreat Me Not to Leave Thee.....
Schumann

Quartet—Holy, Holy, Holy.....Rossini
Alto Solo—Easter Tide.....Liddle

Bass Solo—The Trumpet Shall Sound.....Handel
Quartet—Where Hast Thou Laid Him.....
Clough-Leigher

Mrs. Mary Highsmith Lyding, soprano.
Miss Barbara Wait, alto.

Mr. Edward Walker, tenor.

Mr. William Beard, bass.

Mrs. W. Meddelschulte, organist and director.

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Trinity Episcopal Church

The full choir of men and boys will sing at 7:45 a. m. and 11 a. m. No tickets are required for any services at Trinity, although an early arrival is advised if a good seat is required.

Following is the program:

Holy Communion (Choral)—7:45 a. m.

Holy Communion (Choral)—11 a. m.

Processional—Hymn 112. Jesus Christ Is Risen
Today.....Worgan

Introit Anthem—Christ Our Passover.....Max Vogrich
Communion Service—In E flat.....Alfred Eyre

Hymn No. 121—The Strife Is O'er.....Palestrina
Ascription Gloria—In E major.....Max Vogrich

Offertorium—As It began to Dawn.....George Martin
Communion Hymn—No. 225—Bread of the World.....
J. S. B. Hodges

Recessional—Hymn 114—Christ the Lord is Risen
Again.....E. German

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First Baptist Church

Quartet choir, assisted by Alexander Zukowsky, violinist, concertmeister Chicago Symphony Orchestra, and Miss Emma Os-good, harpist, under direction of C. A. Havens, organist.

PROGRAM, 11 A. M.

Organ—Scherzo, Sonata No. 5.....Guilmant
Cantata—The Risen King.....Schnecker

Trio—Allegretto Grazioso.....Zelinsky
Violin, Harp and Organ

As It Began to Dawn.....Martin
Easter Day.....Havens

Attractive program, 8 p. m.

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Rogers Park Baptist Church

The quartet choir at this church, Helen Headington, soprano; Mrs. George Dewey, contralto; Samuel B. Garton, tenor and director; Maurice Mattison, bass, will give the following musical numbers Easter Sunday:

In the End of the Sabbath.....Will MacFarlane
The Easter Dawn.....Dressler

Ladies' Trio—Hail to the Risen Lord.....Gaul
Baritone Solo—From Gloom to Glory.....Adam Geibel

A Legend.....Tschaiakowsky
How Long Wilt Thou Forget Me.....Pfluger

The Magdalene.....Warren
Awake ye Saints.....Schnecker

California Avenue Congregational Church

The vocal numbers for Easter will be as follows:

Jesus Lives.....MacFarlane
Choir

Resurrection.....Shelley
Earl F. Houghton

Christ, Our Passover.....Schilling
Hosanna.....Jules Granier

Unfold, Ye Portals.....Gounod
Choir

George F. Kortzenborn, director.

Organ numbers will be:

A. M.
Paschal Offertory.....Batiste
Easter Morning.....Malling

Spring Song.....Lemare
Resurrection Morn.....Johnson

P. M.
March on Easter Themes.....Andrews
Hosanna.....Wochs

Enchanted Bells.....Haberbier
Toccata from Fifth Symphony.....Widor

Myrtle E. Mattison, organist.

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First Baptist Church of Austin

A. M.

Prelude—Easter Morning.....Baumgartner
Cantata—"From Death to Life".....J. C. Bartlett

Sung by Quartet
Offertory—Adoration ("Holy City").....Gaul

Postlude—Hallelujah Chorus.....Handel
P. M.

Prelude—An Old Easter Melody.....J. E. West
Chorus—"Christ Our Passover".....Bartlett

Quartet—The Magdalene.....Warren
Offertory—Reverie.....Saint-Saens

Soprano Solo and Chorus—My Hope Is in the
Everlasting.....Stainer

Bass Solo—Hosanna.....Granier
Mr. Severinghaus

Postlude—Easter Postlude in F.....Malling
Soprano—Miss Lillian MacLeish.

Contralto—Miss Kathryn Hanna.
Tenor—Dr. Clarence W. Jackman.

Bass—Mr. Milton Severinghaus.
Organist—Miss Florence E. Boydston.

Director of Chorus—Miss Ida Belle Freeman.

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Christ Church

Music at the 11 o'clock service, Easter Day, Christ Church, Sixty-fifth and Wood-lawn avenue:

Processional Hymn—Come, Ye Faithful
Introit (anthem)—As It Began to Dawn.....Vincent

Kyrie Eleison (dedicated to Christ Church choir)
John West

Credo (from the Messe Solonelle).....Gounod
Offertory (anthem)—Hallelujah Chorus.....Handel

Sanctus
Benedictus.....(from the Messe Solonelle) Gounod

Agnes Dei
Gloria in Excelsis.....Old Chant

Recessional Hymn—Jesus Christ Is Risen Today
Nunc Dimittis, in D.....Marks

Mason Slade, organist and choirmaster

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Garfield Boulevard M. E. Church

MORNING PRELUDE

Prelude—Resurrection Morn.....Johnston
Anthem—Christ Our Passover.....Schilling

He Is Risen.....Schilling
Anthem—Shout, Ye High Heavens.....Chadwick

Postlude—Hosanna.....Dubois

EVENING SERVICE

Prelude—Laudate Dominum.....Sheldon
Anthem—The Day of Resurrection.....Hosmer

Solo—Behold the Risen King.....Dressler
Grace Donnelly

Duet—Easter Time.....Apt
Mr. Edwards, Mr. Schmidt

Anthem—Darkness and Dawn.....Peace
Solo—The King of Glory.....Harris

Lillian De Vere Norris
Quartet—Hosanna.....Granier

Solo—As Sleep Takes Flight.....Shelley
Mrs. Wilbur McClellan

Duet—Lift Your Glad Voices.....Schnecker
Mrs. Kleyenstuber, Mr. Grauth

Anthem—Christ Being Raised from the Dead.....Lansing
Postlude—Hallelujah.....Handel

Mabel Howard McDuffee, organist and director.

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St. James' Church

Cass and Huron Streets. Services Easter Day, 6, 7:30, 9:30, 10:45 and 4 in the afternoon. Festal celebration at 10:45.

Prelude—
The Resurrection Shelley
I Know that My Redeemer Liveth.....Handel
Processional—Jesus Christ Is Risen Today.....Worgan
Christ Our Passover (new).....Parker
Festival Te Deum, in B flat (from the mass).....Schubert
Jubilate (from Mass in B flat).....Schubert
Ascription Gloria in A.....Foster
Offertory anthem—Awake, Thou that Sleepest.....Stainer
Sanctus (Cherubic Hymn No. 2).....Tschaiakowsky
Gloria in Excelsis, in E flat.....Schilling
Recessional—Onward Christian Soldiers.....Fuller
Postlude—Easter Morning Malling
Soloists—Earl E. Abramson, soprano; William M. Walter, basso.

Choral evensong at 4 (service attended by St. Bernard Commandery No. 35, K. T.):

Processional—Jesus Christ Is Risen Today.....Worgan
Magnificat and Nunc Dimittis, in E flat.....West
Hymn 110—Come, Ye Faithful.....Sullivan
Offertory (anthem)—But Now Is Christ Risen.....Lester
Sevenfold Amen Stainer
Recessional—The Day of Resurrection.....Tours
Soloist—Earl E. Abramson, soprano. John W. Norton, organist and choirmaster.

On the afternoon of the third Sunday in April, the 18th, the choir of St. James' will render William Lester's new Easter cantata, "The Triumph of the Greater Love," assisted by a solo quartet and an orchestra of musicians from the Symphony Orchestra. This cantata is dedicated to John W. Norton and the choir of St. James', and will have its first performance on this occasion. Admission will be by ticket only, as the demand for seats far exceeds the seating capacity of the church. Palmer Christian will be at the organ and John W. Norton will conduct.

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St. Chrysostom's Church

HOLY COMMUNION 11 A. M.

Processional—Hymn 112 Worgan
Introit—Hymn 121 Palestrina
Kyrie }
Gloria tibi } In B flat.....Hyde
Gratia tibi }
Hymn 118 Elvey
Offertorium—They Have Taken Away My Lord.....Stainer
Sanctus in F Wesley
Hymn 219
Gloria in Excelsis—Chant 204
Nunc Dimittis in A.....Foster
Recessional—Hymn 110 Sullivan

EVENSONG, 4:30 P. M.

Prelude—
Andantino Lemare
St. Cecilia Offertory.....Batiste
Spring Song Hollins
Processional—Hymn 112 Worgan
Proper Psalms, 113, 114 and 118.
Nunc Dimittis in A.....Foster
Hymn 121 Palestrina
Offertorium—They Have Taken Away My Lord.....Stainer
Orison Hymn 23 Parker
Recessional—Hymn 110 Sullivan
Emory L. Gallup, Organist and Choirmaster.

First Presbyterian

The choir of the First Presbyterian will be assisted on Easter morning by four soloists from the Chicago Symphony Orchestra and the program will include:

Prelude—Romanze Saint-Saens
Oboe, 'Cello, Harp, Organ
Anthem— Handel
Harp Solo—Meditation Godefrid
Anthem—Surely He Hath Borne our Griefs.....Bach
Violoncello Solo—Arie Pergolesi
Anthem—List the Cherubic Hosts.....Gaul
Hallelujah Chorus (Messiah).....Handel

First Presbyterian Church, Lakeview

Broadway and Addison street.

Mrs. Harriet Hertz Seyl.....Soprano
Miss Helen E. Peterson.....Contralto
Mrs. Ernest D. Dewey.....Contralto
Mr. Ernest Peacock.....Tenor
Mr. Ernest D. Dewey.....Basso
Miss Stella Roden.....Organist
Mr. Dewey is also director of the chorus of forty voices.

MORNING SERVICES

Organ Prelude—Resurrection Morn.....Shelley
Anthem—Easter Anthem Schilling
Quartette and Chorus
Anthem—Lo, the Tomb is Empty.....Browne
Quintette
Solo—Angels Roll the Rock Away.....Hawley
Miss Peterson
Anthem—The Magdalene Warren
Quartette
Anthem—Victory Shelley
Trio and Chorus
Organ Postlude—Hosanna Wachs

FIVE O'CLOCK SERVICES

Organ Prelude—Variation on an Easter Melody.....West
Anthem—Christ is Eternal.....Protheroe
Quartette and Chorus
Solo—Easter Shelley
Mr. Peacock
Anthem—The Trumpet Shall Sound.....Hall
Quartette
Solo—Ice and Snow Hadley
Mrs. Seyl

INTERMISSION

Cantata
The Resurrection Manney

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Woodlawn Baptist Church

University avenue and Sixty-second street.
Harold B. Maryott, director of music.
Mrs. Anne Pearson Maryott, organist.

MORNING AT ELEVEN

Organ Prelude—Easter Morning Malling
Anthem—But Lo! The Dawn Matthews
Response—O Risen Christ.....H. B. Maryott
Offertory Anthem—As It Began to Dawn.....Ambrose
Organ Postlude—Hosanna Dubois

EVENING AT SEVEN-THIRTY

Organ Recital
Chant Pastoral
Alleluia } Dubois
In Paradisum }
Anthem—As It Began to Dawn.....Vincent
Response—O Risen Christ.....H. B. Maryott
Offertory Anthem—Christ, the Lord, Is Risen.....Mrs. H. B. Maryott
Organ Postlude—Hallelujah Chorus.....Handel

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Garfield Park Baptist Church

MORNING SERVICES

The Sanctus Gounod
Mr. Glenn Sherwood and Choir
The Resurrection Sheldon
Miss Bessie Sheridan
Be Comforted Ye that Mourn.....Arms-Fisher
David R. Pershing

At the evening service the choir, under the direction of Estelle L. Russell, will sing "Christ is Risen," by Schneckner. The cantata will be preceded by the following miscellaneous program:

Arise, Shine MacDermid
Mr. Glenn Sherwood
Christ Is Risen.....Minshall-Nevin
Male Quartet—Messrs. Sherwood, Hubbard, Narramore, Pershing
Miss Bernice Austin, accompanist.

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New First Congregational

Special Easter services at 10:30 a. m. and 7:45 p. m., by the united choirs under direction of H. Augustine Smith.

The quartet is composed of Lucia May Smith, Lucy Hartman Leon Jones and Roscoe King. Albert Cotsworth is organist and Mrs. King, pianist.

Kenwood Evangelical

Kenwood Evangelical Church, Greenwood avenue and Forty-sixth street, April 4, 10:30 a. m.:

Prelude—Variations on "O Filii et Filiae" (O Sons and Daughters).....Guilmant
Anthems—
When the Sabbath Was Past.....Bartlett
Give Thanks to God.....Manny
Easter Dickinson
Solo—The First Easter Morn.....Coleridge-Taylor
Mr. Hall

Responses—
May the Peace of God.....Christian
Sevenfold Amen Stainer
Postlude—Phantasy on "We Praise Thee, O Lord".....Huber

The choir consists of Marie Sidenius Zendt, soprano; Jennie F. W. Johnson, contralto; William Clare Hall, tenor; Dr. Carver Williams, bass, and Palmer Christian, organist and director, assisted by Claribel Rice, soprano; Mrs. Fletcher Dobyns, contralto; Mr. Elton Calkin, tenor, and Joseph Marshall, bass.

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New England Church

Hugo Goodwin, organist and choir director; Easter Sunday, April 4.

10:45 A. M.

Easter Offertory Deshayes
Light's Glittering Morn.....Parker
Break Forth into Joy.....Barnby
Easter Day Clement-Loret

7:30 P. M.

Hosannah Hartman
Pastoral Symphony Handel
Easter Dawn Clausmann
In Springtime Kinder
Rhapsody in D (on Breton melodies).....Saint-Saens
Scherzo (from Sonata in E).....Rogers
Paysage (Pastoral), Op. 10, No. 9.....Bonnet
Anthem—Gloria (from Twelfth Mass).....Mozart
Anthem—Jesus Christ Is Risen.....Goodwin
Postlude—Easter Alleluia Ottenwalder

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St. Alban's Church

HOLY COMMUNION

Processional—Hymn 112 Worgan
Kyrie
Gloria tibi } in G.....Agutter
Gratia tibi }
Hymn 118 Elvey
Offertory Anthem—They Have Taken Away My Lord.....Stainer
Sanctus
Benedictus } In G.....Agutter
Agnus Dei }

Gloria in Excelsis—Chant 204
Recessional—Hymn 110 Sullivan

CHORAL EVENSONG, 7:30 P. M.

Processional—Hymn 112 Worgan
Proper Psalms, 113, 114 and 118.
Magnificat
Nunc Dimittis } In A flat.....Harrison
Hymn 125 Dykes
Offertory Anthem—Hallelujah! Now Is Christ Risen.....Simper
Recessional—Hymn 110 Sullivan
Emory L. Gallup, Organist and Choirmaster.

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St. Paul's Universalist

A sacred concert will be given by the quartet choir of St. Paul's Universalist Church, under direction of Mrs. Wilhelm Middelschulte, on Easter evening. The personnel is Mary Highsmith-Lyding, Barbara Wait, Edward Walker and William Beard.

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First Presbyterian, Austin

Special services at 10:30 a. m. and 4:45 p. m., under direction of Ida Belle Freeman, with Jessie Adams, organist. The quartet is Irene Briggs, Ida Belle Freeman, A. C. Henning and Murray Eldredge.

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Woodbine Ave., Oak Park, Ill. Phone O. P. 3619-R**THE IRISH CHORAL SOCIETY IN "THE MESSIAH"**

In spite of the fact of far too many concerts on last Sunday afternoon, the Irish Choral Society, under direction of Mr. Daniel Protheroe, drew a very good audience to Orchestra Hall, and this audience was well repaid for its loyalty to the Irish singers, inasmuch as the performance was one of unusual merit.

Mr. Protheroe held all his forces to good musical values and an intelligent reading of the expressive Handel score, and was ably seconded by Allen W. Bogan, who gave remarkably good support at the organ, and a body of fifty men from the Chicago Symphony Orchestra, who also played well.

Owing to the great press of concerts for



CHRISTINE MILLER

the afternoon, only one division of the oratorio was heard, but this included each soloist in one or two numbers, as well as the chorus, in "And the Glory," "O Thou That Tellest," "For unto Us," "Glory to God" and "His Yoke Is Easy"—numbers of sufficient diversification to show many phases of the choral excellence of the Irish Choral Society under the Protheroe baton.

These excellencies included concise attack, clear enunciation of text, a rounded out musical excellence and a sincerely devotional attitude toward the inspired text.

The soloists were interesting, but of somewhat unequal value.

Miss Helen Protheroe, a young soprano, pupil of Mr. Daniel Protheroe, made a favorable debut, proving anew that the

good opinions held of her work in various local functions has been well founded.

She has simplicity of style and sincerity of purpose, and her voice proved to be thoroughly adequate both to the imposed task and to fill the place in which she sang.

The beautiful recitative falling to the lot



GUSTAF HOLMQUIST

of the soprano were sung with nice discrimination and much purity of tone, while "Rejoice Greatly" was done with considerable facility and "Come unto Him" showed poise and sincerity.

Miss Christine Miller has long since won her position in Chicago as being fine in any oratorio, and in "The Messiah" she is absolutely ideal. Her singing of "O Thou that Tellest" was flawless from every technical and musical standpoint, and the presentation of "He Shall Feed His Flock" was at such a point of temperamental and interpretative excellence that it might well serve as a model for any young singer who was so fortunate as to hear it. There was much good music in Chicago last Sunday afternoon, and a multitude of artists gave samples of their possibilities, but in all that was offered, either from soloist or ensemble, no one item surpassed the singing by Miss Miller in "He Shall Feed His Flock."

Mr. Dan Beddoe long since won his place in oratorio and he has a certain large and definite following. Since this following still finds in his work so much to admire and applaud, it is perhaps superfluous for any reviewer to point out the respects in which it has deteriorated.

Mr. Gustaf Holmquist was the basso of the performance, and proved beyond any question that it is not necessary, at any time, to go outside Chicago to find a superb singer of "The Messiah" or, for that matter, for any other oratorio requiring a powerful and artistic bass singer.

Mr. Holmquist has musical feeling of the proper sort and great intelligence in the use of his superb voice. C. E. W.

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Sowerby—Leo Sowerby, piano, and Hermann Felber, Jr., violin, will give a "Sonata Recital" in Central Music Hall on Tuesday evening, April 20.

THE APOLLO CLUB IN THE BACH PASSION MUSIC

The Apollo Club sang Bach's Passion Music (according to St. Matthew) at the Auditorium on Sunday afternoon, thus exalting their own prowess to the superlative degree and at the same time placing a crown of glory on the musical season of 1914-15.

Bach is imperishable and no greater proof of his everlasting fame could be found than that afforded at this time, when a capacity

audience listened for three hours to the unfolding of his master choral work—and listened with reverence and a full meed of respect.

Mr. Wild, at the conductor's desk, was fully master of all the multiple forces of the afternoon. Edgar Nelson, at the organ, was indispensable in the skill and the surety with which he backed up all the recitative passages especially, and the Chicago Symphony Orchestra proved anew its worth and its artistry.

The Apollo Club sang all the descriptive text most beautifully. There was every element present which in the composite works for choral perfection and there was in evidence also an all-pervading impression of musical sincerity and an adherence to text values wholly exceptional.

For the chorales a supplementary chorus had been added, making a total of one thousand voices, and the ensemble thus afforded was sure and fine and at the same time reasonably sonorous.

The soloists were of superb caliber. Florence Hinkle negotiated the soprano solos with her customary skill and effect and Alma Beck, in the important alto solos, proved to be a revelation.

This fine young artist has appeared in Evanston and Oak Park, but Sunday marked her real debut in Chicago, one, too,

which will not soon be forgotten and which undoubtedly paved the way for many future engagements.

Miss Beck has a lovely voice and a thoroughly ingratiating personality, to which assets she adds musical feeling of superior sort and intelligence of reading entirely beyond cavi.

Mr. Nicholas Douty sang the immense amount of music assigned the "Evangelist," and sang it well.

The tenor, according to his own confession, is only a local voice teacher in an eastern city, but he has certainly, somewhere, learned to pronounce Bach text remarkably well and he is, with reasonable regularity, called upon to exercise his attainment in various music centers.

Mr. Burton Thatcher had the very difficult music of "Jesus" to sing, and he did it with musicianly skill and poetic beauty.

Mr. G. Magnus Schutz, another Chicago basso, had a very elaborate score to sing and did it not only with ample display of



G. MAGNUS SCHUTZ

vocal art but also with such seriousness of purpose and such true poetical feeling as to prove himself well worthy the title of artist. Mr. Schutz, like Miss Beck, is a comparative newcomer and he too scored heavily on his first appearance. C. E. W.

GRACE GROVE

Grace Grove, accompanist, has filled the following recent engagements:

March 1—Grace Brune Marcussen and John Rankl; Hamilton Park.
March 15—Alma Leslie; Fine Arts Building.
March 18—Hildred Hanson Hostetter; City Club.
March 21—Chicago Artists' Quartet; Fine Arts Theater.

Miss Grove is organist at Grace Methodist Episcopal Church and accompanist for the Chicago Singverein, of which William Boeppler is the director. She will be the accompanist for Gustav Holmquist in his forthcoming recital at Galva.

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AMATEUR MUSICAL CLUB

A splendid program was offered by the Amateur Musical Club at Assembly Hall on Monday afternoon, it being possible, however, to hear only two numbers.

Miss Hazel Huntley, contralto, appeared in a group of French text songs by Fontenailles, Hahn, Hue and Ferrari, and again was her excellence of enunciation of this language in evidence as well as the fact that her voice is in splendid condition.

She sang with great freedom and much artistry and the audience applauded her work to the echo and wanted much more of it than the program provided.

Miss Marie Ludwig played a group of harp solos and demonstrated the possession of transcendent technic for the instrument as well as of a musical temperament sufficient to evoke the very best of its possibilities and an interpretative intelligence that made each one of her numbers tell its own distinctive and musical story.

The Bach "Bourree" was a model of classical simplicity and earnestness, the Schaecker "Ballade" disclosed unusual technical proficiencies and the "Am Springbrunnen" was gay, facile and thoroughly pleasing.

Miss Ludwig is one of the very best harp players and her work is heard with joy always.

Others on the program were Miss Gertrude Consuelo Bates in a violin number, Mrs. Susie Burr Whyland in songs and Miss Esther Hirschberg in piano numbers.

C. E. W.

ORGAN RECITAL

Thursday evening at the Emmanuel Methodist Church in Evanston, Lilly Wadhams Moline was heard in an organ recital.

Much has been said regarding the condition of church organs in some of the Chicago churches, and it is well to say the one heard in Evanston doesn't prove to be an exception. Mrs. Moline is a very capable organist, giving numbers by Archer, Hollins, Beethoven, Lemmons, Moline, Martin, Faulkes, Sturges, Shelley.

The "Minuet" (Beethoven) and "Fanfare" (Lemmons) were greatly enjoyed, and played with a good display of technic and pedal dexterity. Two compositions by Mrs. Moline were of unusual interest. The "Improvisation" and "Lamentation" were the numbers played, proving her to be a very capable composer as well as an organist and musician of resource.

Mrs. Moline has a very reliable technic and her reading of Faulkes' "Festival Prelude" was very musicianly. Sturges' "Meditation" was given with a fine variety of color effects.

The "Fanfare d'Orgne" was splendidly done and met with great favor.

American Conservatory—The annual public recital by members of Adolf Weidig's composition class will take place at Kimball Hall, Saturday afternoon, April 10, at 3:15. Compositions by Phyllis Fargus, Catherine McFarland, Adelaide Heron, Edith Lobdell, Helen Sears, Gladys Parvis, Marjorie Lane, William Buchbinder, Herbert Hyde, Clara Ruby and Nellie Poorman will be performed.

BALLMANN'S SYMPHONY ORCHESTRA

The farewell concert of the season was given March 28 before a capacity house, every seat being filled fifteen minutes before the scheduled opening of the concert, and the management was obliged to turn hundreds of people away.

Mr. Ballmann may feel proud of the success he has scored, both artistically and financially.

The program opened with the "Entrance of the Gods into Walhalla," Wagner, followed by the "Love Death and Finale," from "Tristan und Isolde," Wagner, after which Mr. Ballmann was presented with a beautiful floral offering in the shape of a lyre.

Gustave Adolph Hoffmann played the "Concerto in D Minor" for violoncello, by Lalo, with great brilliancy and beauty of tone, winning an enthusiastic encore.

Ferne Gramling, soprano, sang "Elsa's



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Dream," from Lohengrin, and "Stille wie die Nacht," Bohm.

The orchestra played three request numbers: (a) "Invitation to the Dance" (Weber), (b) "Grossmutterchen," duet for violins, (Lange), and (c) "Love's Trifle" (Von Blon), all of which were greatly enjoyed, especially the violin duet, which was beautifully played by Mr. Lipschultz and Mr. Tuffino.

Mr. Carl Baier played two zither solos, accompanied by the orchestra, proving himself an expert manipulator of this seldom heard instrument.

Lecta Corder, lyric soprano, made her initial appearance with the orchestra, singing the "Shadow Song" from Meyerbeer's opera, "Dinorah." She has a voice of great range, beautiful quality and always absolutely true to pitch. Her breath control is excellent and her singing of "The Shadow Song" revealed her as a coloratura singer, while "Spring Song" from "Natoma," proved her worth as a dramatic soprano. She was enthusiastically recalled twice and graciously responded with "The Star," by Rogers.

In addition to being one of the leading singers of the city, Miss Corder possesses a personality and stage presence that immediately makes the audience her friends. She is an artist of unusual merit.

Three of Mr. Ballmann's orchestra compositions were played. They are dedicated to the German, Austrian and United States armies. They were played with a swing and

dash that assured success, and when the familiar strains of some of the well known melodies were deftly woven into the compositions, they were greeted by tremendous cheers.

Mr. Ballmann showed his sympathy for the fatherland by dedicating the first two marches to General Von Hindenburg and Emperor Josef, but signified his neutrality and love of the United States by being the first composer to recognize and honor the United States army by dedicating to it a composition of such sterling worth.

P. T. V.

CONCERT AT ARMOUR INSTITUTE

The Glee and Mandolin Clubs of Armour Institute of Technology gave their fourteenth annual home concert at the institute on Friday evening, March 26.

William Griswold Smith is the musical director of the Glee Club and the complimentary things which might be truthfully said regarding the organization's singing certainly reflect credit upon its director. It is no small task to hold twenty-five thoroughly awake college boys down to the arduous rehearsals necessary to bring out the finer points of a musical composition. In too many cases they are content with simply memorizing the words and melody.

There was in this instance, however, excellent tone quality, phrasing and shading, good balance of parts and plenty of spirit.

The Mandolin Club, under the efficient direction of C. D. Smith, did some very good work.

The complete program is as follows:

PART ONE

Wake To the Hunting.....	Smart
Glee Club	
Egyptian Patrol.....	Stauffer
Mandolin Club	
Mammy's LIP Pigeon.....	Fearis
I Dunno.....	Fearis
Glee Club	
First Love Waltzes.....	
Mandolin Club	
Quartet—Can't yo' heah me callin', Caroline?.....	Roma
Come Back to Erin.....	Claribel
Messrs. Smith, LeVally, Mann, Fritze	
Waltz Song—"Love's Own Sweet Song" (Sari).....	
Kalman	
Combined Glee and Mandolin Clubs	

PART TWO

The Whip.....	Holzmann
Mandolin Club	
A Footlight Fancy.....	Dore
A. N. Dryden and the Glee Club	
Violin Solo—Cavatina.....	Raff
F. P. Strauch	
Bert Williams Himself	
H. G. Ingraham	
Mandolin Quartet—University Glee Club March	
Messrs. Bolte, Simpson, Dern, Dougherty	
The Latest Dances	
M. Davison and R. Watt	
Grand Opera Up-To-Date.....	Gounod-Flotow-Rossini
Mrs. Tyler.....	Mr. Olson
Mr. Tyler.....	Mr. Anderson
Janitor.....	Mr. Strauch
One Man Band.....	Mr. Byanskas
Neighbors, Servants, etc.....	Glee Club
C. J. B.	

Clarke-Wanieck—Edward Clarke and Kurt Wanieck presented several pupils in recital at the American Conservatory of Music Thursday evening, March 25. The program rendered was an interesting one and was not too long as most recitals of the kind are. The piano pupils were Miss Chown, Miss Kerber and Miss Tenold, and the voice pupils were Mrs. Frensdén, Miss Pearl Mayne, Miss Helen Ward and Mr. John Wilson.

JOHN LORING COOK

Saturday evening, March 27, at the Press Club of Chicago, an evening of music was given, under the direction of John Loring Cook.

The Lyric Club, a ladies' chorus, opened the program with a group of songs by Gaul, Thomas, Cadman and Fanning, acquitting themselves with credit. "Mammy's Song" and "Indian Mountain Stream" found them at their best.

Daniel Jones, pianist, played numbers by Mendelssohn and Liszt. Mr. Jones made a good impression and he will be heard again with pleasure. The "Legende" (Liszt) was especially well done.

Edith Langdon Kresin, a pupil of John Loring Cook, has a voice of good quality, and she was heard to good advantage in Salter's "Sky of Roses" and Bond's "Little Pink Rose."

Emelinda Makeel, a pupil of Mr. Cook, sang MacDermid's "Sacrament" and Lohr's "Little Grey Home in the West." Her voice is of good quality and she was heard to good advantage.

Other pupils of Mr. Cook who acquitted themselves with credit were Irene Sage, as "San Luzza," and Luella Smith, as "Lola," in "Cavalleria Rusticana."

Ralph Reiche, violinist, has much talent, and his renditions of numbers by Schubert, Kreisler and Randegger were very enjoyable, as was the "Intermezzo."

The program closed with a performance of "Cavalleria Rusticana," in concert form. The solo parts were taken by Irene Sage, as "San Luzza"; Emelinda Makeel, as "Lucia"; Luella Smith, as "Lola"; Alfred Kanberg, as "Turiddn," and George W. Fraley, as "Alfo."

The solos and duets were well taken as a whole, each doing their best to make everything go smoothly and successfully, and they were rewarded with much applause for their efforts.

The chorus did its share, and sang the parts allotted in a praiseworthy and commendable manner.

Mr. Cook deserves much praise and credit for the very pleasant evening of music that was so successfully carried out under his direction.

Mrs. George Shaw was an able accompanist throughout the evening, and she did her task well. H. W. P.

FOURTH PRESBYTERIAN CHURCH

An organ recital will be given by Palmer Christian on Thursday afternoon, April 8, at 4:30, with the following program:

Sonata, No. 6.....	Guilmant
Allegro con fuoco	
Meditation	
Fugue	
Adagio	
Canzone.....	Max Reger
Capriccio.....	Faulkes
Cathedral Prelude and Fugue.....	Bach
Dithyramb (Rhapsodie Hymn).....	Basil Harwood
Prelude.....	Saint-Saens
Intermezzo.....	Bonnet
Spring Song (from the South).....	Lemare
Caprice (The Brook).....	Dethier

Muenstermann—Miss Esther Muenstermann will sing the contralto solos in "Elijah" with the Handel Choral Society in Austin on April 13. On Thursday of this week she appeared at the Bismarck celebration for the benefit of the German Red Cross at the First German Baptist Church.

"GALLIA" AT TRINITY CHURCH

Mr. Irving Hancock's forces were in the finest sort of fettle on last Sunday afternoon and they faced a congregation which nearly filled the beautiful old church. One felt like congratulating Mr. McGann and Mr. Hancock on their joint endeavors, so successfully worked out to restore this center to its former sphere of ministry.

The canticles were by J. C. Marks, effective and useful, with particularly good points in the glorias, and the vigorous singing of the choirs in them whetted their musical appetites for the Gounod music which took the place of offertory and sermon. Blessed be the wise rectors who use the in-



STUART McCOMBS

dulgences now granted them and do not feel that they must recite every collect or other incident to lengthen a service.

The "Gallia" had been well thought out and was presented with many effective touches both in the solos and concerted portions. Notably good was the first plunge into the forte which comes after the preliminary ejaculations. And the pause before the final phrase was a new and interesting experience. Master Stuart McCombs sang the solos excellently with singular purity, and quite a lot of the exalted spirit demanded. Mr. Scott and Mr. Gifford had nice solo bits in the canticles and there was also a short quartet in one of them which went very well.

Mr. Hancock's preliminary recital included the stunning "Finlandia" of Sibelius, something simply gorgeous in its organ setting, after one has familiarized himself with it through the orchestra. Mr. Hancock did it with no end of style and his organ was as beautiful and satisfactory as ever.

ALBERT COTSWORTH.

WILFORD MUSIC STUDIO

On Wednesday evening, March 24, the pupils of the Wilford Music Studio in Maywood gave a recital in the K. P. Hall. Mr. and Mrs. Wilford have a splendid following in Maywood, and the quality of the work heard was of a high order and proved beyond doubt that their training has been along excellent lines.

The piano pupils taking part in the program were Gladys Huffman, Edward Beech, Philip Sommer, in a trio by Strcabbog; Sophia Jarmulsky was heard in Sartorio's "Forget-Me-Nots," and Esther Gonder in the "Bagatelle" (Wilson). William Grabsch played the "Minuet" by Lack and Edith Riley Wach's "Reville of the Bathers."

Dorothy Stratton gave two numbers, Godard's "Second Valse" and "Iris," by Pfefferkorn. Florence Glosser played the "Serenade" (Liebling). Everest Johnson played the Seeboeck "Minuet" and Dupont's "Tocattelle." Leona Riley gave as a piano number Nolette's "Elegy" and as her vocal number she sang "Could I" (Tosti). Lucy Body played Bartlett's "Polk de Concert" and Evelyn Williams was heard in the Wieniawski "Valse." Nira Gray sang Hesselberg's "If I Were a Rose."

The pupils may well be proud of their work, and Mr. and Mrs. Wilford have every reason to feel that they have been very successful as their teachers. H. W. P.

GOOD FRIDAY AT TRINITY EPISCOPAL CHURCH

Gaul's Passion Music will be sung at Trinity Episcopal Church on Good Friday night at 8 o'clock.

Masters Stuart McCombs and Eugene Farrell will do the soprano and mezzo-soprano work, Arthur Scott tenor, and Raymond Gifford baritone.

The service will be played by and under the direction of Irving C. Hancock, organist and choirmaster.

If a good seat is wanted, would advise an early arrival at this service, as hundreds were turned away at the performance of "The Crucifixion" in this church on March 7. The full choir of fifty men and boys will sing.

LOUISE MATHEWS STRIBLEN

Mrs. Striblen, whose studio for voice building is at 625 Fine Arts Building, has also recently established a class at Momenca, and there, two days out of each week, she has a fine list of pupils to take care of.

Mrs. Striblen is at Momenca on Tuesday and Wednesday of each week. In her Chicago studio she is assisted by Marie Louise Yoder and Mrs. Margery Wilcox.

McGranahan—Mr. Thomas McGranahan, tenor, will sing in Dubois' "Seven Last Words of Christ" at the New First Congregational Church this (Good Friday) evening, and in "The Bohemian Girl" at Fullerton Hall on April 11.

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MISS LOUDON'S THIRD EVENING OF CHAMBER MUSIC

One must first express the hope that Miss M. Jennette Loudon felt fully repaid in all directions for the series of chamber music evenings which she has provided for our unqualified enjoyment. Musical life goes along in such a whirl that the rare moments when one can sit under the spell and restful charm of the quieter and more intricate music come like benedictory periods. At the same time these works cannot be given with the necessary abandon and spontaneity without endless rehearsals. There are so few musicians who can give this time, that Miss Loudon occupies a unique place in our musical life and earns a real gratitude from the many who have found her out and found lasting pleasure in what she presents.

The final concert took the form of a Sonata evening, in which Miss Loudon had the assistance of Mr. Harry Weisbach, violinist. The program began with Mozart, done deftly, sweetly and sanely, and closed with Beethoven, in unusually happy and swelling mood. Between these was a modern, Weismann by name, German by birth but cosmopolitan by expression. For he belongs to the rank of the melodists, and though he chooses the modern form of utterance he is brimful of a tunefulness that is vibrant with enthusiasm and fairly chokes for speech. Like so many of his kind, he overloads his pictures with more than their structure demands, and exhausts the auditor by the strain he claims when he asks you to follow his impulsive moods. In this sonata there is enough fruitful material for two works, and each would be the gainer by the elucidating process which we have learned to know fixes and enlarges musical ideas. But it was all intensely interesting and Miss Loudon and her comrade played it with eminent satisfaction. The piano part is unusually grateful and could be made angular in many places except in the hands of a skillful musician. Miss Loudon met its requirements in a sterling way and the work made an excellent impression.

ALBERT COTSWORTH.

A LECTURE ON VOICE

The lecture given by Dr. A. C. Wipperfurth, the prominent throat specialist, for the pupils and friends of the Huelster School of Music on Tuesday evening, March 23, was not only of exceptional value from an educational standpoint but was also exceedingly interesting musically, as Dr. Wipperfurth is a musician of splendid ability and his piano and vocal numbers were greatly enjoyed.

In his lecture, with the use of specimens of the larynx, he showed the different functions and actions of the principal sets of muscles upon the vocal cords. The doctor also had a phantom larynx and after the lecture a number of those present were able to see vocal cords in the phantom through the use of the laryngoscope.

An interesting statement that the doctor made at the beginning of the lecture was that March 23 is the anniversary of the invention of the laryngoscope, and he gave great credit to Garcia, the vocal teacher who invented it.

POPULAR CONCERT IN EVANSTON

The Sunday evening concerts at the Evanston Hippodrome, under direction of Rachel Bussey Kinsolving, have been popular from the beginning and the seventh, given last Sunday, showed no diminution in popular favor. The theater is pretty and reasonably commodious and all the arrangements are carried out in thoroughly pleasing style.

The audiences, very evidently, are made up of people who are music hungry and who are attracted partly by the very reasonable prices of tickets and, as might easily be predicted, the attention is flattering to the performers and the endorsement is genuinely enthusiastic.

Mr. George Dasch has evolved a fine little orchestra of nine pieces, and if Sunday evening be a just criterion he has proven himself a master builder of programs.

Each instrument of the orchestra is fully able to sustain solo importance on occasion, and the all-together is marked by good style and finish. Mr. Dasch plays first violin and directs at the same time, being adept in both functions. He is a combination of grace and power on the conductor's stand and maintains a serious as well as a serene attitude toward his art always.

On Sunday night the program included opera extracts, vigorous dance rhythms and classic bits in close juxtaposition and dexterous admixture.

Many encores were granted and the program ended with a semi-virtuosic performance of the second "Rhapsody" of Liszt.

The soloist was Signor Raoul S. Bonanno, baritone, further programmed as the Duke of Misilmieri.

He is a gentleman of distinguished mien and manners and pleased the audience very much by his evidently sincere desire to win favor. His voice is full and flexible and his musicianship undoubtedly good. He sang the "Prologue" from "I Pagliacci," an aria from "Don Giovanni," Homer's "Requiem," the "Invictus" (Huhn), "Somewhere a Voice Is Calling Me" (Tate) and two encores. He was more successful in the Homer and Tate songs than in the "Prologue" and aria—probably because the accompaniments were beyond the abilities of the pianist and were not well played.

The Tate song is as good as "I Hear You Calling Me" and is done so well by Signor Bonanno that it should prove a great favorite in his concerts.

THE STEIN CONSERVATORY

Ruth Hellene Dahly, who has been specializing in the study of voice with Karl Buren Stein for a number of years, has an enviable reputation as a contralto soloist and concert singer. Last year she began work with Mrs. Stein and has been equally successful as a dramatic reader, filling numerous engagements in Chicago and vicinity. She gave a program of readings before the North Shore Woman's Club this week. She will be a member of the Artists' Trio of chautauqua entertainers on the Red-path Vawter circuit this summer, appearing both as soloist and reader.

Read—The music at Graham Memorial Chapel in St. Louis on last Sunday evening was devoted entirely to the compositions of Edward M. Read.

LUDWIG BECKER'S PUPILS IN
RECITAL

No finer violinist ever drew bow as resident artist in Chicago and no one has been, or is, a more finished and artistic musician than Ludwig Becker.

It might reasonably be supposed, therefore, that his pupils would measure up to a very high standard.

Such indeed is the case, and the concert of last Friday evening at Assembly Hall in the Fine Arts Building, given by his pupils in the Columbia School of Music, was distinctly that of a group of young artists.

Other engagements prevented the hearing of the entire program, but as the three who were heard may fairly be taken as typical of all, it was proved conclusively that the concert was an exceptionally fine one.

The three heard were Joseph Morones, a young Mexican; Norman Saxby, a youth from Austin, and Catherine Norfleet, the young violinist who played so well at the Blackstone Theater last Sunday.

Mr. Morones played the "Concert Roman-tique," by Godard; Mr. Saxby was heard in a movement from the Bruch "Concerto" and the "Thirteenth Caprice," by Paganini-Kreisler, while Miss Norfleet appeared as a substitute and her numbers were not announced.

All three of these young artists played with great poise, excellent tonal values and with such show of musicianship as to prove that their training has been along the most careful and the most scientific lines.

Other violinists scheduled for performance during the evening were Soli Nem-kowsky, Ernest Wiley and Malvina Neilson.

The assisting soloist was Miss Lillian Price, soprano, who sang Brahms, Sinding and Wolf for her first appearance and for the close gave a group of songs by the Americans. Walter Kramer, John Alden Carpenter, Lulu Jones Downing and Benjamin Whelpley.

C. E. W.

JESSIE MACK HAMILTON

Mrs. Hamilton presents her pupil Bessie Odel Denicke in the following program at her studio, 5057 Winthrop avenue, on Sunday afternoon, April 4, at 4:

Summer Time Ward-Stevens
Ich Liebe Dich Grieg
Widmung Schumann
Villanelle Del 'Acqua
The Captive Lark Ronald
Shadow March Del Reigo
A Wind on the Wheat Montague Phillips
The Garden Wakes Montague Phillips

The following numbers by Mrs. Hamilton:
Air from Atalanta Handel
Matinata Leoncavallo
Thought Fancies Hebert Dale Jones
(By request)

April Irma Taylor Wilson
Love and Peace Claire Guedy
The White Blossoms off the Bog Fay Foster
The Rose Leans over the Pool Chadwick
Night and Dawn Frank Fairfield
Grace Keesler at the piano

###

Bingham—On Sunday, March 7, Mr. J. C. Sellmer, tenor soloist of the St. Stephens Church, Milwaukee, sang Helma Bingham's "Remember Now Thy Creator," the accompaniment being furnished by Mrs. Bertha Sampson Barber, director of the choir and organist. The solo received many compliments.

RECKZEH PUPILS IN RECITAL

Mr. Karl Reckzeh presented a group of his pupils in recital on Wednesday, March 24. He is unusually fortunate in the material falling under his hands. Nearly every pupil gave indications of a real interest in the work they were undertaking and several were the evident possessors of marked talent. I liked particularly the quiet confidence with which each player approached the task. There was a nice concentration of purpose, which gave meaning to what was done. And an especial compliment must be paid to the training which resulted in almost unflinching memory. Seldom is a pupils' recital heard where there was such sureness and freedom from the mishaps that come to young players from lapse of memory. The following young people gave a varied and interesting program, in a manner that was at all times enjoyable: Irvin Antes, Edith Deutsch, Mamie Thilo, Frances Fernschild, Hazel Nudelman, Eitel Brosseit, Margaret Wilson, Edith Randolph, Ebba Meissner and Julia Kryll.

The music used was of fine grade, running from Seeboeck's "Menuett L'Antico" to the bristling difficulties of the Liszt "Rigoletto." As a supplementary number, Mr. Adolph Brune joined with Mr. Reckzeh in the performance of Mr. Brune's "C Minor Concerto," done with remarkable fervor and vigor and calling for many moments of technical dexterity, as well as power and interpretative qualifications of a large sort.

ALBERT COTSWORTH.

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MRS. ARENDT AND MISS PIERIK AT
THURBER HALL

Miss Marie Pierik, pianist, and Mrs. Else Harthan Arendt, soprano, gave a program at Thurber Hall on Wednesday evening that was enjoyed by a goodly audience.

Miss Pierik played numbers by Bach, Brahms, Chopin, Grieg, Cyril Scott, Debussy, Liszt, Scriabine, Schutt and Harriet Ware. Unfortunately this writer was able to be present only a few moments and, still more unfortunately, those moments were occupied in playing the Ware "Song of the Sea," an opinion of which is expressed elsewhere in Music News and the playing of which warrants no further comment.

Mrs. Arendt was heard in a single group of songs and this was not only a splendidly chosen and contrasted group but it was also superbly sung and it had the further advantage of most beautiful and intelligent piano accompaniment from Miss Tina Mae Haines.

"The Convalescent's Song of Hope," by Wolf, opened the group and proved most ingratiating, though it is a song which could be done by no one but a consummate artist. Brahms' "Quiet Woods" also proved Mrs. Arendt a fine singer, one who can sense the meaning of even the most introspective of songs. Mrs. Beach's "The Year's at the Spring" was given so remarkably well, with such a flow of voluble gaiety and infectious charm, that the audience demanded its repetition.

C. E. W.

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Platz—Arthur Platz, tenor, will be heard in recital in Central Music Hall the evening of April 27, under the concert direction of Harriet Martin Snow.

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WOODLAWN PARK M. E. CHURCH

Dubois' sacred cantata, "The Seven Last Words of Christ," was sung on last Sunday evening at Woodlawn Park Methodist Episcopal Church by the choir of thirty voices, assisted by Miss Zillah Barnett, soprano, and Mr. Elton Calkins, tenor. Mr. Charles E. Lutton, who has charge of the music at this church, sang the baritone solo parts, in addition to his work in directing the production. Mrs. J. P. Crane presided at the organ.

Mr. Lutton has not been the director of this choir very long, but long enough it seems to have gained remarkably good control of his singers. There is cleanness and intensity in their work that is refreshing. The parts are very well balanced for a volunteer choir, the attacks prompt, and the general body of tone excellent. Their enunciation is what it should be also.

This Dubois composition demands a great deal of careful pianissimo singing from the chorus, and in that respect Mr. Lutton's choir did some work that was exceptionally good. Their accompaniments to the solo voices were subdued and yet well sustained.

Miss Barnett sang the soprano solo parts with fine effect. She has a voice of good quality, range and power, and one gets the impression that she is a thorough and conscientious musician.

The tenor soloist of the evening, Mr. Calkins, has not been heard a great many times publicly hereabouts, but with a voice of such excellent quality he should soon

make a place for himself in the local musical field. He sang with intelligence and poise, interpreting the music and text to splendid advantage.

Notwithstanding the double burden laid upon Mr. Lutton, he acquitted himself in every way creditable. His directing is authoritative and vigorous. His singing is musically. His voice is one of great richness and he uses it in a manner at once skillful and convincing.

Probably the best effects of the evening were gained in the duet for tenor and baritone, with chorus, "Verily Thou Shalt Be in Paradise, Today with Me," soloists, chorus and organist working together with absolute understanding.

Mrs. Crane is evidently an able organist, but the very bad arrangement with reference to the choir loft and the organ makes an ideal blending of chorus and instrument practically impossible. The organ tones reach the audience entirely separate from the singing of the choir.

It is to be hoped that something can and will be done to remedy this unfortunate condition, for it is certainly due the excellent musical forces of this church that they be given the most favorable conditions possible under which to work. C. J. B.

Artist Trio—The Chicago Artist Trio, Mr. Lester Alden, reader; Mrs. Ora Padgett Langer, contralto, and Charles Mitchell Mixer, violinist, will give the program at the Rogers Park Woman's Club next Tuesday, April 6, at 2 o'clock.

BALATKA ACADEMY OF MUSICAL ART

The following program will be given at Auditorium Recital Hall, Wednesday evening, April 7:

Vocal—Greetings to Spring.....Strauss
Eleanor Capps Hostler, Jean Wilson, William Griswold Smith, Max Bing

Piano—
Prelude from First Modern Suite.....McDowell
Nadia Wachs
Sonata (first movement).....Grieg
Carl J. S. Weiss

Whistling Solos—
The Bobolink Bischoff
A Garden Dance.....Vargas
Helen Hazen Morgan

Vocal—
The Lord Is My Light.....Marsch
Aria—My Heart at Thy Sweet Voice (from Samson and Delilah).....Saint-Saens
Ella Bachmann

Cello—
Andante Religioso Goltermann
Tarantella, G major.....Popper
Heinrich Lippel

Vocal—Dio Posente (Faust).....Gounod
Max Bing

Piano—Concerto No. 3.....Litoff
Andante
Allegro
Vivace

Anna H. Balatka
String accompaniment arranged by Albert Green

Vocal—
April Morn Batten
Were My Song with Wings Provided.....Hahn
Ave Maria Mascheroni

Eleanor Capps Hostler
Violin obligato, Lanise Harber; harp, Edna Wheeler; organ, Carl Weiss

Cornet Solo—Song of the Nightingale from Tyrolean Zeller
Albert Cook

Harp Solo—
Gitana Hasselmann
Piccola Fantasia Salvi
Edna Anna Wheeler

Vocal—
Lungi dal Caro Bene.....Secchi
Lockruf Ruckaus
Sing to Me, Sing.....Homer
Jean Wilson

Recitation—A Pleasant Half Hour at the Beach
Anna Parker Saylor

Vocal—
A Lovely Maiden.....Branscomb
Ihr Bild Hans Balatka
Ah, Moon of My Delight (Persian Garden).....Lehmann
William Griswold Smith

Piano—
Spinning Song Liszt
Tarantella Moszkowski

Hannah Matteson
Vocal—Quartet from Rigoletto.....Verdi
Eleanore Capps Hostler, Jean Wilson, William Griswold Smith, Max Bing
Anna Schneider and Carl Weiss, accompanists

— # # # —

ROBERT LOUIS BARRON

Robert Louis Barron, violinist, played on March 30 with Helen Tenney, pianist, in a recital at the Y. W. C. A.

He has been engaged for recitals with Clayton Lunham, tenor, and Catherine Reed Martin, pianist, as follows:

April 6—Lake Forest, Ill.

April 10—Deerfield, Ill.

April 16—Racine, Wis.

April—Libertyville, Ill.

Other dates are pending.

The program to be given in Racine includes, for Mr. Barron, the "D Minor Concerto" (Vieuxtemps) and a group of smaller works.

— # # # —

Mendelssohn Club—The Chicago Mendelssohn Club will give a concert on Sunday afternoon, April 4 at the Chicago Athletic Association, 12 South Michigan avenue.

AT THE MAC BURNEY STUDIOS

Having concluded a very successful series of pupils' recitals at Hamilton Park, extending throughout the winter, Mr. Thomas MacBurney has resumed the concerts at the Fine Arts Building and, according to announcements already made, these



ELSA FERN MAC BURNEY

will continue throughout the spring and summer on Monday evenings.

On last Monday evening the program was given by Elsa Fern MacBurney, soprano, and Lon P. Payne, tenor, with John Doane at the piano.

Each soloist appeared in an aria and Mrs. MacBurney in a group of songs and together they gave a list of duets that was a constant delight and a musical joy.

Nicolaï's old-time "Adieu" was revived beautifully, a German folk song proved as charming as it was naive, Foote's "Were All the World Like You" was fine fare, and two songs by Lochr were as good as could be desired, "When Day Is Done," the better known of the two, creating a genuine sensation.

But more delightful than all these, probably because of their uniqueness and spontaneous musical impulse, was a group of duets by Hildach, the only one at all familiar being the "Passage Bird's Farewell," beloved by all singers who essay ensembles.

Both Mrs. MacBurney and Mr. Payne have fine voices, under splendid control, and reinforced with unusual interpretative intelligence, and the duet feature was therefore, as a matter of course, an unalloyed delight.

Mrs. MacBurney, in an aria from "Joan of Arc" (Bemberg), rose to a fine dramatic

height, sustaining also excellent musical values. In her shorter songs she was delightful also, the "Rose Rhyme" of Mrs. Salter being especially in line with her musical gifts and her apt feeling for dainty text.

Mr. Payne showed great advance and much of the proper musical feeling for the wonderful "Onaway, Awake Beloved," by Coleridge-Taylor, an aria which taxes all the powers of any artist, but which he accomplished with thorough credit to himself.

The make-up of the entire program, which was printed in Music News last week, was exceptionally expert.

Mr. Doane provided support at the piano which was powerful, facile and buoyant by turns, just as the music and the texts demanded. Thoroughly fine was his work from every musical and interpretative standpoint. C. E. W.

— # # # —

Cramer—Alice Ione Cramer, soprano, sang at Evanston Sunday morning, at La Grange, in Gounod's "Gallia," in the afternoon, and at Berwyn, in "These Are They," from Gaul's "Holy City," in the evening. She will sing on Easter at the Hyde Park Presbyterian Church. During the following week she will sing at a concert and at a musicale in Atlantic, Ia., and at Ames, Ia.

— # # # —

MacBurney Studios—The next recital, to be given on Monday evening, April 5, will enlist the services of Zillah Burnett, soprano, and Clifford W. Johnston, tenor.

NELLIE DAMUTH MAC DONALD

Tuesday evening, March 23, Nellie Damuth MacDonald, soprano, assisted by Blanch Ray, reader, A. P. Selby, cornetist, and Edna L. Whitmore, accompanist, presented a program of American songs at the Fowler Methodist Church. Mrs. MacDonald's voice is a lyric soprano of good quality and excellent range. Her first group of MacDowell songs were sung in a very intelligent manner. "A Maid Sings Light" and "Lullaby" were especially effective.

Her second group, including numbers by Protheroe, Woodman, Bond and Cadman, were given very attractive interpretations.

"Idle Dreams" (Jordan), "Gypsy Maiden" (Parker), "Come to the Garden, Love" (Salter), "At Parting" (Rogers), "Love Me if I Live" (Foote), completed a very representative list of songs. Mrs. MacDonald gave them with a fine understanding of their musical values, and she deserves the highest praise and commendation for the excellent presentations she gave the varied list of songs.

Mr. Selby pleased with his solos and Miss Ray displayed much talent in her musical readings.

Miss Edna Whitmore furnished sympathetic and artistic accompaniments that added much to the pleasure of the program.

— # # # —

Weber-Larkin—Miss Henriette Weber and Miss Ann Irene Larkin will give their recital of melodramas before the Amateur Musical Club of Peoria, Illinois, April 2, 1915.

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The Elderly Person

Said the Organist:

"What's the matter with you, my antique retainer? We have learned to regard you as one of the earliest signs of spring and have even hesitated to cast aside our mufflers until your grave and serious utterance portended the time for the singing of birds to be at hand. When that first robin put in his expected appearance, according to schedule, at Mont Clare I figured that we would hear from you. Later on the simultaneous arrival of several robins in Oak Park should have stirred you to some sort of expression. Those few days of sunshine did wonders for the grassy slopes in the park and the bright green blades peeped out and caught the hoar frost which made them glisten in the early morning, even if they paid the penalty of blackened edges when day was further advanced. Not a bit discouraged, however, the grass believes in itself, and goes ahead and does its duty like those armies in Europe. Although one phalanx is destroyed, a new battalion stands right underneath and fills up the places of those who did what was asked of them, even to the death. Although the park spaces have had such episodes as cold rains, snow, biting winds and frosts that gripped and pinched and then left a brown singe on the fresh green, all through this lion-like March there has been no hesitation. The grass has flaunted itself and assured the most skeptical that it was time to beautify the earth with the only color one never tires of. Did you ever stop to think how trying any other color than green would be for the prevailing landscape? We grow tired of everything else, but the green herbage is always restful.

"Right along with the persistent green have been patches, again and again, of blue sky that suggested those July days when the white fleets of the fleecy clouds drift and sail on and on, endlessly peaceful. The sun is way up in the heavens at noon day, and I've been watching myself leaving my office in more and more daylight, until now I can walk my two-mile stunt in full daylight. The birds who migrate have not made themselves heard in my park, but the sparrows have discarded their rough winter coats. When the cold is severe they keep about, chirping restlessly, but they don't heed ruffled feathers amid the rough order of things. But now that the sun shines out, they peek up sturdily and are sleek as such sparrows should be. They are quite busy where the park workmen are digging about the beds. They find the turned over soil something fresher than the sidewalks. They looked askance when the men began to snip and clip at the bushes and trees. But finding that the men were not scared off by such incidents as inclement weather, they accepted the actions as fair assurance that the spring was near at hand and have been busy ever since overlooking all the preliminary detail which gardeners get out of the way before the serious work begins. I've watched the men pruning and trimming and shaping the things that had stood the winter, as well as rooting out the weaker ones which had succumbed. An unprac-

ticed eye could not tell which from the other, but I notice a sort of busy congratulation among those shrubs which have been left, a sort of snuggling together of the clipped heads and passing of the word along that they are now in good shape for what is before them and must be ready to dash off as soon as the signal is given to send out buds and bloom. The bushes which have not been trimmed are a sort of brown mass, as if they held in their hidden core a precious kernel of life that they would let loose when the time was ripe. As a species of guardian for these furzy clumps stand the writhing shapes of those sumach shrubs which are never permitted to grow far upward, but send out long many-pronged limbs. They always make me think of a herd of antlered reindeer, alertly watching for something to startle them into a run. Underneath them is the undisturbed mulch which keeps the roots far away from frost. I expect every day to see the men pull this mulch away and begin to use the pronged forks that they turn over and crumble the earth with. But the head gardner evidently has some safety first rule which governs the removal of all protection. A belated blizzard along in April can do no end of damage. But I know that under certain coverings of mulch there is activity. At a sacred place where a spot of earth is overlaid with thick branches of evergreen, I pulled these apart, a few days ago, and down underneath were the moist, pale green leaves of the sheltered pansy plants and they looked up at me so cheerfully and sweetly, as if to say there was abounding life under all the covering thereabout, and in that life all sorts of glorious bloom and fruition when our eyes were ready to see it.

"When I leave the park thus vibrantly waiting, I come across your friends, the lilac bushes, but they were caught so cruelly last fall when some sort of false information led them to believe there would be no real winter, that they are buttoned up tight and fast. Not so the old-fashioned 'flags,' which flourish in neglected quarters that were once good neighborhoods. I like to call them flags, although it is more proper to call them iris. They are popping their sharp spears up fearlessly. Plenty of the heads have been nipped and blackened, but the powers below do not admit of any setback. Strong and invigorating sap is sent up from the bulbs that seem to know that they can be exterminated but not killed. Next to the lilacs these flags seem to carry their own vitality with them and not to care very much what the earth supplies. Though they have none of the fragility of the air plants, they really seem to thrive on air and light. . . . Although maple sugar is in the shop windows, there is no free running of sap in the trees. But an occasional tree with a fresh bruise upon it has been shedding little trickles of moisture down its sides, and by that token I know that the roots are impatient to be relieved of their garnered store which they have spent the winter in harboring and increasing. There are no willows in these

city walks, but I have a hunch of pussies that came to me from the way-off Pacific. That's a new and blessed mission of the parcels post, for the catkins came as sung and warm and sleek as if I had gotten them from the shores of my lake, where I feel sure they are peeping out now to see if the ice-locked water is yet freed. Do you remember that song of Jean Ingelow's that Gabriel set to music along in the despised Victorian period, where she sings of the dawn in the far far north, where a scarlet sun doth rise? I always think of that when I look at my lake, fast held in the arms of her winter lover.

"When I get down town I see the flower shops advertising seeds and bulbs and the mail comes laden with catalogs to entice and enthuse. Even Ringling Brothers have their posters up—but in the face of these overwhelming signs there has been no word from thee. Like 'Kathleen Mavourneen,' I have to ask you 'Why art thou silent, thou voice of my heart?'"

"Why, I've been waiting to have you tell me all about it," replied the Elderly Person, happily. "You've done it first rate, and I'm very much pleased at your progress. If I had said my usual say, you would not have taken the notes you have."

One thing, however, you could not think of and so note, since it peculiarly belongs to those who have had some spans of life. But it is noticeable how the columns of the papers which tell of the passing on of men and women are crowded with the names of old people. Nearly always the early spring time is their period of going to their long home. They are house bound for much of the winter, feel its severity keenly and are easily affected by the changes of temperature. These little illnesses which count as incidents in the life of a young, vigorous person draw on the vitality of the elders, and almost any indisposition, trifling in itself, finds the weak spot contained in every system and fastens itself firmly and what we call fatally upon the veteran. In many, many cases they shut their eyes to this world just when it is ready to burst into its most beautiful period. I wondered at this for a long time. The autumn, with the death of all the growing things, seems the fitting time for fully lived lives to give up their hold. But I know now that we should not so interpret it. Easter and its message of resurrection and new and abounding life comes in the spring. And these well matured lives, full to the brim with the sap and strength of faith and experience, are ripe for something better, and the spring is the time for them to cast off their earthly shell and began to grow in a larger sphere. I love to think of the old Handel praying that he might pass away on Good Friday so that he might awaken on Easter in more glorious likeness amid the sweet fields beyond the swelling floods. We haven't any way of knowing what these are like nor where they are, but I have a fancy, my lad, that your enjoyment of the coming of the spring here will help you enjoy to the fullest the dawn of the golden glowing morning of the endless years when you shall be ready for it and them. I quite like the long life here and the preacher's thought about old people walking for a long time after God, like Enoch. Suddenly they see that He is walking a little slower to let them take a few

faster steps and catch up—and then they are walking with God and it is always Easter with them.

THE ELDERLY PERSON.

DEATH OF MILTON B. GRIFFITH

Chicago musicians were shocked on Wednesday of last week to learn of the death of Milton B. Griffith of South Bend, which occurred, suddenly, on the morning of that day, for, although South Bend was Mr. Griffith's home, he was almost equally well known in this city, as he has taught and been choir director here often.

He was also very well known in Duluth and in St. Louis, in both of which cities he has lived and taught.

For ten years he has been the director of the South Bend Conservatory of Music and director of music in various churches in the Indiana city, besides which he has been an impressario on a very large scale and has presented countless artists in concert and recital and for a number of years has managed a very important May festival. Mrs. Griffith, who is a sister of Frank Webster of Chicago, and her two little daughters have the sympathy of all who knew Mr. Griffith.

George—The Chicago Piano College presented Louis Linker, a little pupil of Miss Louise George, in piano recital last Saturday afternoon at Kimball Hall. He played "Loure" (Bach), "Two Etudes" (Heller), "April" and "Humoresque" (Tschaiowsky), and "Valcik," by Mokrejs.

ROY DAVID BROWN

Following is a letter given by the late Emil Liebling to his pupil, Roy David Brown:

Roy David Brown has studied music and the art of piano-playing under my direction and has also taken my special teachers' course with excellent results. He is a pianist of artistic merit, and I take pleasure in giving him my cordial endorsement, as he is fully qualified to advance piano students to a high degree of proficiency according to the best modern methods of instruction. Mr. Brown has assisted me with my own pupils and I am confident that his work as a concert pianist and teacher will be highly appreciated and successful wherever he locates.

I think highly of him as a musician as well as a thorough gentleman.

(Signed) EMIL LIEBLING.

Some press comment on Mr. Brown's work reads as follows:

The recital given in College Hall by Roy David Brown of Chicago was one of the richest treats ever enjoyed by the music lovers of Lexington. The program was a difficult one and each number was well given and heartily applauded. Mr. Brown shows rare talent as a musician and his execution on the piano promises to give him rank with performers who have won renown. Being scheduled to appear at the University of Jackson the following evening, he could spend but one day here, much to the regret of the many who desired the recital repeated.—Lexington (Tenn.) Progress.

Roy David Brown is a former Jacksonian and needs no introduction to a Jackson audience. His proficiency in music and brilliant execution on the piano were well known here before he left for Chicago to continue his studies under Emil Liebling, the distinguished pianist.—Jackson (Tenn.) Sun.

Roy David Brown, the gifted Chicago pianist, is a musician of the first order, who has a great future before him.—Sioux City (Ia.) Courier.—(Advertisement.)

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RECITALS—PUPILS

STEIN MUSICAL-DRAMATIC CONSERVATORY, SUITES 54-55 AUDITORIUM BUILDING, CHICAGO

People & Events

MRS. GROFF-BRYANT ALWAYS ACCOMPLISHES THAT WHICH SHE SETS OUT TO DO

It has become a matter of course that every little while Anna Groff-Bryant undertakes the things to do which have never been undertaken by anyone else, either of the present or the past time. It is nearly twenty-five years ago since she took her first step outside of the beaten path and struck out on a new field of research work with "vocal material" never suspected of containing any possibilities. Material such as abnormal voices, absolutely "worthless" and "hopelessly unmusical voices," and defective, limited and deceased conditions.

For years Mrs. Groff-Bryant divided her time between "experimental and research work," and practical teaching, the former work being commonly confused with practical teaching, evoking much criticism and misunderstanding down to the present day.

The first startling event after the ten years of experimental work was the founding of a vocal institute with a collegiate course for singers and a normal course for teachers. When the first institute booklet was issued, at the time of the opening of the Vocal Institute, in 1903-04, a prominent vocal teacher remarked to Mrs. Groff-Bryant, "What are you trying to do to us with your collegiate courses for singers and teachers. You will surely drive us all out of the business."

The farsightedness of Mrs. Groff-Bryant in establishing a collegiate course for singers and vocal teachers is now proving true ten years later. Standardization of vocal education is the problem of the hour.

The enlargement over the original course in 1903-04 grew with each year, until all possibility of continuing such a course in a private institution without a college equipment became impossible. A remarkable opportunity presented itself, and the call came from Lombard College of Galesburg, Ill. Mrs. Groff-Bryant again startled her friends and the musical profession by moving her vocal art institute to Lombard College and into a new unique vocal art studio personally designed by her and erected by Lombard College for Mrs. Groff-Bryant's exclusive use. The distinguished guests, David Bispham and Jane Osborn-Hannah, when they visited the studio this winter exclaimed, "How charmingly artistic and unique." Lombard College allows Mrs. Groff-Bryant three years to accomplish what she has already exceeded in less than half the time.

The extraordinary feat accomplished the past season by Mrs. Groff-Bryant was the bringing of six of the world's most famous artists, in a series of six monthly recitals, including Alma Gluck, David Bispham, Mme. Schumann-Heink, Mme. Jane Osborn-Hannah, John McCormack, and the sixth artist to appear is Clarence Whitehill, who will give his recital Thursday evening, April 8. His recital will close the first season of the World-famous Artists Recitals in the city of Galesburg. John McCormack stated to a Republican-Register representative: "Mrs. Groff-Bryant has put Galesburg

on the musical map, and Galesburg should erect a monument to her, and I would be willing to contribute to the fund."

LIELA BREED STUDIO

Saturday afternoon Miss Breed presented five of her voice pupils in recital.

Miss Breed has some splendid voices in her studio, and judging from the work heard, it is safe to say she is a very serious teacher and her studio should be heard from often.

Miss Mabel Corlew, contralto, has a splendid voice of good quality, and she uses it in a very intelligent manner. She gave a delightful rendition of an Irish song by Harty, and the Grieg number was sung very artistically.

Ronald Adams has a fine bass voice and he gave a good account of himself in num-

"Did beautiful work."—Chicago Tribune.

Grant Kimbell TENOR

Oratorio Recital Concert

730 Fine Arts Building
309 E. 49th St. (Drexel 8519)

"Sang tenor aria well."
—Chicago Evening Post.

bers by Handel and Homer.

Mary L. Hesselgren's splendid soprano was heard to a fine advantage in "L'amo d'amor dolcissimo," Salaman. Later Miss Hesselgren gave numbers by Bemberg and Bononcini in a manner that merited much praise.

Patti Lindner, soprano, sang the "Wind Song" and "Autumn," Rogers, "Flower Fetters," Willeby, and Elizabeth Anderson, soprano, gave Cherubini's "Ave Maria," "Lockruf," Ruckauf; "Mermaid's Song," Haydn; "To a Messenger," LaForge. Both singers have good voices, and judging from all reports they acquitted themselves with credit. Miss Lonise Lindner was the able accompanist.

Butler—Mrs. Hanna Butler will be soloist for the Drama Circle Luncheon at the La Salle Hotel on April 8, and for the New England Club luncheon at the Blackstone on the tenth. She will give a French program for the Mary Wood Chase School at the Caxton Club on the 17th.

Pettinger—Florence Pettinger, soprano, will be the special soloist at St. Mary's (Paulist Fathers) Church on Easter Sunday, at the 9 o'clock service.

Benedict—Mrs. Ethel Geistweit Benedict will sing in Stainer's "Crucifixion" at the Second Congregational Church this (Good Friday) evening.

SUMMER SCHOOL OF SINGING IN NEW YORK

Mr. Yeatman Griffith, who has had such pronounced success in New York since his return from Europe, has announced that he will hold a Summer School of Music in that city and that he has already bookings of pupils from all parts of the country.

Mr. Griffith has to his credit some of the



HARDY WILLIAMSON

most successful young singers of the country. Mr. Hardy Williamson, who was a member of the Century Opera Company both in New York and Chicago, and who is now a pupil of Mr. Griffith, has just been engaged as soloist for the St. Nicholas Collegiate Church in New York, this being one of the finest positions in the city.

A HOME MUSICALE

Frank W. Van Dusen presented Idorna Newmark, Marmaduke Ade Larson and Grant Nolan, three artist pupils, in a musicale at his residence, 6205 Langley avenue, on Friday evening, March 26. Miss Florence Hedstrum, soprano, assisted with a group of songs, "On the Sea," "The Lark in Its Nest" and "One Heart's Enough for Me," with the composer, Mr. Larson, at the piano, and chose for another group "Vissi D'Arte," from "Tosca" (Puccini), "Now Sleeps the Crimson Petal" (Quilter), and "An Open Secret" (Woodman), with Mr. Van Dusen as accompanist.

Miss Newmark played "Sonata, Op. 31, No. 2" (Beethoven), "Eleventh Rhapsodie" (Liszt), "Caprice Espagnole" (Moszkowski) and "Inspirations and Etude de Concert" (MacDowell). Mr. Nolan played "Rondo Capriccioso" (Mendelssohn) and "Two Etudes" (Chopin).

The musicale was a successful and pleasant occasion, and among the guests was Mme. Ragna Linne, who made the evening one of special delight by singing a group of Norwegian songs with Mrs. O. B. Meyer as accompanist.

Good Friday—This (Friday) evening, the Choral Society of the First Presbyterian Church will present Stainer's "Crucifixion" with Francis Moore as director, and Edgar Nelson at the organ.

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STECKELBERG ORCHESTRA, LINCOLN, NEB.

CARL FREDERIC STECKELBERG AS ORCHESTRAL CONDUCTOR

An excellent representation of Lincoln music lovers were charmed and enthused by the offerings of the Steckelberg Orchestra, in its concert in the Temple Theater, Monday evening, March 15. To say that the work of this organization, consisting mainly of students of the University School of Music, was a revelation is putting it fairly and justly. Mr. Steckelberg has had considerable experience in leading student orchestras and for a number of years he directed the Temple Orchestra. It is well known what difficulties confront the routined conductor of a well-organized orchestra of professionals. Infinitely more difficult and perplexing is it to attain artistic results with amateurs. Mr. Steckelberg's artistry being well known throughout the middle west, it is not surprising that he succeeded eminently on this occasion in impressing his intentions upon his charges. The following program, in itself, was sufficiently pretentious to enable the music lover to expect more than ordinary results:

New World Symphony.....Dvorak
 Adagio—Allegro molto
 Largo
 Scherzo
 Allegro con fuoco
 Overture to Marriage of Figaro.....Mozart
 Blue Danube Waltz.....Strauss
 Prelude and Siciliana from Cavalleria Rusticana...Mascagni
 Marche Slave.....Tschaikowsky

Commenting upon this noteworthy event, the Lincoln Daily Star said, in part, as follows:

The numbers were admirably arranged and held the interest of the audience throughout. If anyone went to criticize, they turned their comments into praise, for no one seemed to be disappointed. On the other hand, there was genuine surprise at the beauty and artistic finish of the performance. In fact, the praise mounted into high realms of enthusiasm, and the people for the first time seemed to realize the great amount of work Mr. Steckelberg has been doing. The result of his labors surpassed anticipation. At the close of the program he was

showered with praise, but with extreme modesty divided honors with the faithful musicians who have worked under his direction to carry out his ambition to give the people of Lincoln a concert of such artistic merit that they would not be disappointed. Applause greeted the players throughout the evening. The splendid work done in the Dvorak "Symphony" was not lessened at any time, but each player worked with sincerity and earnestness during each number. Director Steckelberg had his players under perfect control at all times. He added to his honors already won as conductor, and at the same time demonstrated his ability to build a worthy program, which reflects the highest musicianship.

The Nebraska State Journal said, in part, as follows:

What Mr. Steckelberg succeeded in doing with his players of all grades of ability was to so imbue them with the spirit of their program so well that musical people heard it with enjoyment and felt that it had given them inspiration and refreshment. They could hardly praise Mr. Steckelberg enough for the patience and skill he had employed in producing such results.

The chief work on the program was the famous "New World, Symphony," Dvorak's No. 5, in E minor, a strong test of the ability of the orchestra and the conductor. It was made both interesting and satisfying. The audience followed it closely and broke into spontaneous applause after every movement.

After doing so well with the symphony, the performers had a clear road before them in giving Mozart's overture to "Marriage of Figaro"; the Strauss "Blue Danube Waltz," which is not easy to perform, even if it is familiar; Mascagni's "Prelude and Siciliana," from "Cavalleria Rusticana," and finally Tschaikowsky's huge and barbaric "Marche Slave." Mr. Steckelberg, who conducted with sureness and self-possession all the way through, was repeatedly called out, but granted no encores. He was warmly complimented by his admirers on the quality of the performance and the evidence of sound musicianship in his department. (Advertisement.)

Swanson-Ver Haar—Edna Swanson-Ver Haar, contralto, will sing the "Messiah" with the choir of the Third Presbyterian Church Sunday evening, April 4.

Dale—Monday evening, April 5, William Dale, baritone, will appear on a program given at Bessemer Park. Mr. Dale is a pupil of E. N. Kuss.

MARGUERITE MANIERRE BROWN

Mrs. Brown, a pupil of Mrs. Stacey Williams, appeared in concert at Rockford last week with much success, as the following notices from the local press will indicate:

Mrs. Brown opened the program with a beautiful group of songs, two Schubert numbers and "Night, and the Curtain Drawn," of Ferrata, showing to advantage her beautiful voice, its rich and sympathetic quality. Other songs were equally as beautifully interpreted and gave distinct pleasure.—Rockford Press.

Mrs. Brown opened the program with two Schubert inspirations, "Hark, Hark, the Lark" and "Faith in Spring," which were filled with the season's message. In the other number of the first group, her interpretation of Ferrata's "Night, and the Curtain Drawn" was dreamy and full of subdued passion, which formed a delightfully poetic conception of the number. Her second group gave a distinct pleasure in the presentation of three much loved melodies of which the "Woodland Croon Song" (Chutson) and "Requiem" (Homer) were singularly appealing and possessed an added charm through the singer's personality.

In the closing group Mrs. Brown gave the old Scotch melody, "I'm Wearin' Awa' Jean," followed with Landon's beautiful song "Down in the Forest" and closing with "Anathema" (Von Fielitz), which was quite the climax of her songs and awakened prolonged applause of appreciation. An added number was given in recognition.

Mrs. Brown is possessed of a mezzo-soprano voice of distinct beauty, which she uses quite at will, and maintains a sincere attitude toward her numbers, that with her splendid tonal quality delighted at every song.—Rockford Morning Star. (Advertisement.)

Peterson—Miss Helen Edith Peterson, contralto, was soloist at the dedication services of the Ravenswood Presbyterian Church on last Sunday afternoon. She will sing the offertory solo Easter morning at the Lake View Presbyterian Church.

Benefit Concert—A recital of chamber music will be given on Wednesday, April 7 (evening), for Archer Road Day Nursery by the Johannes Brahms Trio, assisted by Mrs. Hanna Butler and Mr. John Alden Carpenter.

FANNIE BLOOMFIELD ZEISLER IN PHILADELPHIA

Some extracts from the remarkable press comment given to the appearance of Fannie Bloomfield Zeisler with the Philadelphia Symphony Orchestra here follow:

The shining talents and growing personal witchery of Fannie Bloomfield Zeisler, the pianiste, saved the day from the accusation of dullness and heaviness.

Leopold Stokowski and the Philadelphia Orchestra have had many fine soloists this season (and only two poor ones), but they are not free of debt to Mme. Bloomfield Zeisler. She was the inspiring element in the concert.

"Secondary intentions," or the implication of emotion beneath the surface of an interpretation—in these the pianiste excels. Combining the most exquisite taste, refinement and restraint with vigor and distinction, when needed, she captivates the listener with melody and the suggestion of melody, her faintest echo of tone being as audible to the sensitive ear as a fortissimo blast from a full brass choir.

Mme. Bloomfield Zeisler gave first the Mozart concerto in C Minor. After a little choppiness in the allegro, when the theme is enunciated in the bass, she recovered herself, and played the other movements with entrancing daintiness and nice technical judgment. Liszt's fantasy on Hungarian folk tunes was her second contribution, in which she created even more applause.—Philadelphia North American.

With them the assisting artist was Fannie Bloomfield Zeisler. Her problem has been for many years to eliminate the excellence of her own playing from consideration, and to establish an uninterrupted connection between her material and its expression. She has succeeded in a peculiar way, for with her the labor is always apparent, the study never forgotten, even the mechanics of runs and trills and pedals almost painfully noticeable. And yet, in the end, one forgets much of these things. One is seduced into forgetting everything but the clear, clean beauty of the music she plays. She has a sense of rhythm which is extraordinarily sensitive; she has, at the same time, a delicacy of touch and a fluidity of expression which resemble the characteristic virtues of Leonard Borwick. In the Liszt fantasy the artist indicated new powers, of stirring utterance, of sharply sounded chords, of a voice more authoritative. But it was the Mozart that remained, with its serious beauty and its mannered grace, in the golden and exquisite tone which Mrs. Zeisler could give to it.—Philadelphia Evening Ledger.

Mme. Fannie Bloomfield Zeisler was the assisting artist and she played Mozart's concerto for the piano-forte in C Minor and afterwards a fantasia on Hungarian folk songs by Liszt, with that technical ability, intellectual apprehension and emotional fervor for which she has achieved such a distinguished reputation. Probably there were many in the audience who would have preferred one of the beautiful concertos written for the modern instrument, especially as we had a Mozart concerto only a short time ago, but no fault can be found with the way in which the music was interpreted.—Philadelphia Enquirer.

Yesterday's concert was, in many respects, the most brilliant of the season. The program was varied and Fannie Bloomfield Zeisler created a sensation by her playing of the Liszt "Fantasies on Hungarian Folk-Melodies." No pianist this season thrilled the audience as did the soloist in the masterly way she handled this wonderfully constructed piece of music writing.

Zeisler's big number was Mozart's "Concerto in C Minor." It showed her great depth and exactness of interpretation, but it has not the element to stir and thrill as does the Liszt number, and in the many years in which Mme. Zeisler has appeared before the public in this city, she has never played with such an overpowering command of every character of technic as is covered in this, one of the most brilliant of concert numbers. Of all pianists she has the most power in forcing her trills and scale passages above the other instruments, and making them stand out distinct, with never an iota of variance to be detected. The audience was breathlessly entranced, and when she had finished she was recalled a number of times in recognition of its appreciation.—Philadelphia Press.

Mme. Fannie Bloomfield Zeisler was the soloist—one might almost say two soloists, for it was as though a dual personality was given to the Mozart Concerto and to the diametrically different Liszt Fantasy. Who else, with the interval of a few minutes, could have so magnificently set forth two works at the opposite poles in the qualities demanded of the executant? The Mozart music was played as the composer undoubtedly meant and wanted—with crystalline clearness and unaffected simplicity of phras-

ing, with repetitions of caressing lightness, perfectly even passages that never were hectic or spasmodic, a fine cadenza that fitted the context like a glove and no purpose in mind except to deliver every note for all that every note was worth in terms of liquid and singing and far-carrying tonal values.

Then when the Liszt music came—presto, change! An electrifying communicative force wrought upon the spirit of the player and, through her, prevailed upon the audience. She gave apparently every bit of the impassioned intensity of her being to the keyboard, fairly flinging herself upon the notes in staccato, feline pounces, bringing her hands away again with a swift rhythmic sweep, soaring and delving through breath-taking runs and hovering in mid-air upon trills that seemed the last word of the mastery of the keys. It was sheer witchcraft, a modern miracle and the presence of authentic genius, only to be felt and not to be recaptured by cold print the morning after.—Philadelphia Public Ledger.

The return to Philadelphia, after a lapse of several seasons, of Madame Bloomfield-Zeisler was an event of importance to the many admirers here who have regarded her absence as a calamity in local musical life. Madame Zeisler is always given a tremendous ovation in Philadelphia, and there seems little excuse for her not remembering the city's necessities oftener. After several seasons of anxiously scanning the announced list of soloists and consequent disappointment, this great pianist, at once the ambition and despair of all women pianists, returned. Her power and versatility seemed more potent than ever yesterday in the widely diversified C Minor Concerto of Mozart and the Liszt Fantasy on Hungarian folk melodies, each demanding of the soloist a style distinctive and difficult. Mme. Zeisler is recognized as a pianist of adaptability, but she performed an extraordinary feat yesterday in her wonderful interpretation of the Mozart work, with its call for fleetness, grace and style, followed by an overwhelming exhibition of technical skill and temperamental variety in the Liszt Fantasy. Mme. Zeisler has not only tremendous speed in her fingers, but she possesses what so few women pianists ever acquire—a big masculine tone, tempered with all the suavity and expressiveness of an intense nature.—Philadelphia Record.

Her treatment of the Mozart concerto was eminently satisfactory. It was brilliant but solid work. Her technic is such as to enable her to make any sort of display which her taste will permit, but she employs it only the better to express what she is doing and keeps mere virtuosity entirely in the background. This results, of course, in a finer, more finished, and much more appealing interpretation of the work under discussion, and in a dignified and elevated performance. The refinements and beauties of the Larghetto and the tripping variations on the theme in the Allegretto were handled with a grace and charm which were delightful.

It was in the final number, however, the "Fantasy on Hungarian Folk-melodies," that the pianiste came into her own. There she exhibited a mastery over her instrument such as is given to few. Whether in fortissimo passages, where she exhibited the strength, the volume and the dynamics of a man, or in the most delicate of pianissimos, where rippled zephyr-like the faintest of purring runs or trills, she was simply superb. Thirds and fifths had no terrors for her and some of her runs and trills, her crescendos and diminuendos, seemed superhuman. Precision, tone, phrasing—all were done as only an absolute mistress of her art could do them and this difficult composition, with its constantly changing tempo, its instant transitions from fortissimo to pianissimo, was executed with a dash, a vigor and a certainty that aroused the audience to exceptional enthusiasm.—Philadelphia Evening Star.

Fannie Bloomfield-Zeisler's unquestioned position as one of the most remarkable exponents of piano technic was again manifested at yesterday's concert of the Philadelphia Orchestra at the Academy. To no living pianist does she yield in sheer brilliancy of technical achievement. Her feats at the piano may savor at times of bravura, but so gallantly does she dash them off, with such mastery of dynamics, such sheer dazzling sped, such chashing fortissimos, such rippling dissolving runs, each note as clear and distinct as solitaire diamond, that there is no thought to question the intrinsic merit of her performance—remains only to wonder at its excellence.

Her first number was the Mozart "Concerto in C Minor," to which she applied the delicacy and restraint that are needed for much of it, though in her interpretation the allegro spoke in no uncertain voice and the allegretto rang out distinct and full. It was her second selection (and the concluding number of the program) that showed her special mastery of the pianist's craft. Liszt's "Fantasy on Hungarian Folk-melodies," under her touch, broke forth in a very riot of tone color and brilliancy. Though she

has an almost academic precision of rendering, it throbbed with the busy life of a people. It danced, it sang—softly and plaintively, then loudly and defiantly, and again with hushed voice, but always with the same glowing, compelling warmth of tone. It is this faculty of combining technical achievement with vivid apperception of the content of what she plays that makes Mme. Bloomfield-Zeisler what she is, one of the greatest pianists of the world.—Philadelphia Evening Telegraph.

The piano playing of Fannie Bloomfield Zeisler is of the sort that sways an audience and literally holds it spellbound. Spectacular it may be, emotional to the extent that she has been called "the Bernhardt of the piano," but, all in all, of a high artistic standard that few other women pianists of the present generation have been able to reach, and which none, it is quite safe to say, has excelled. That Mrs. Zeisler does not depend wholly upon her ability to produce thrilling effects was evidenced yesterday in her beautiful interpretation of Mozart's "Concerto in C Minor," in which she showed delicacy of touch as well as flawless facility of execution, the work being given with the true Mozartian spirit.

It was her second number, which closed the program, however, the "Fantasy on Hungarian Folk-melodies," by Liszt, that enabled her to carry all before her. This was, indeed, remarkable piano playing. "Flashy" the music may be, but as Mrs. Zeisler plays it its flashes are those of genius, and she rises above mere technic to the superiority of the virtuoso. In personality, with her slightly stooping form and serious countenance, she has something of weirdness. The piano, as she plays, seems to be a part of her, and there is wizardry in her triumphant passage through such brilliantly florid music as that of the Liszt rhapsody. "Mannerisms" she may have, but they seem a part of her and never obtrusive. After playing a rapid run or particularly brilliant phrase, for instance, she has a way of snatching her hands from the piano, as if the keys burned her fingers; but so dazzling is the effect she produces that the action does not seem inappropriate.—Philadelphia Evening Bulletin. (Advertisement.)

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BERWYN CHORAL SOCIETY

The Berwyn Choral Society, under the direction of Mr. Phelps Cowan, organist of Immanuel Church, La Grange, Ill., gave Stainer's "Crucifixion" on Friday, last, with the assistance of Warren Proctor, tenor, and Mr. E. L. Cooper, bass.

The choral work was well done, but especially good was the unaccompanied work of the chorus, "God So Loved the World," in which Mr. Cowan showed greater evidence of his ability for control over the singers.

Mr. Cooper in the bass role sang with ease and assurance, making all his solos very effective.

As for Mr. Proctor, his work was up to his usual standard of perfection, notwithstanding the score was handed him for the first time but two hours before the performance. The tenor engaged for the part was taken suddenly ill and Mr. Cowan was forced to make a change. In the role, "King Ever Glorious," Mr. Proctor had a real test of his ability as a sight reader. He sang it with perfect intonation, bringing it to a fitting climax. The importance of reading at sight is a feature sometimes overlooked by voice students.

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Highsmith-Lyding — Mary Highsmith-Lyding sang recently for the Ladies Auxiliary of Zion Temple and also at the wedding of Miss Alida MacDermid to Mr. Lewis Bernays, British vice consul, at the Woodlawn Presbyterian Church. She has engagements to sing shortly at Peoria, Rochelle and Aurora.

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Drake School — Pupils of the Drake School of Music in the Auditorium building gave an attractive recital at Steinway Recital Hall last Friday evening.

A STORY OF RODENTS

Whether one approves of all that John Ruskin wrote or not he seems to be correct in his observation concerning mice and music. It will be recalled that Ruskin says: "Brutes can enjoy music; mice, in particular, are thrown into raptures by it." That mice love music was proven to a large Chicago audience recently. Josef Hofmann was giving a recital and in the midst of the program a mouse scampered across the stage and ran up one of the legs of the concert grand, perched on a niche and listened intently through the entire concerto. A discreet stage hand appeared after the number and relieved the feminine section of the audience, for said stage hand carried a large black cat.

Harold Henry, the distinguished Chicago pianist, had a similar experience while giving a recital in Dayton, Ohio, a few years ago. He was playing to a large and appreciative audience and had reached the middle of his last group. During his playing of Ravel's poetic "Valley of the Bells" the audience appeared to be almost breathless, and when he had finished it there was a perceptible pause before any applause was heard. As Mr. Henry was introducing this example of the modern French school to American audiences that season, he was particularly pleased at the apparently rapturous attitude of his hearers, and began the next number feeling that he was playing for people of great musical understanding. It was Alkan's realistic "Le Vent" that followed the Ravel number. He had hardly begun it when he realized that a shudder passed through the hall, but thinking that it was but a revulsion of feeling continued. Then he realized that there was a general movement in the audience, and after a few minutes stopped playing, only to discover that no one was paying any attention to him. Then he walked off the stage. In the wings he was told that whilst he was playing "The Valley of the Bells" a very large rat had appeared upon the stage and sat near the back leg of the piano, looking out over the audience room. As soon as the more vigorous Alkan study was begun, the rat evidently not enjoying it, jumped off the stage and ran among the audience. It is unnecessary to say that as soon as it had disappeared, Mr. Henry returned to his piano, and received a veritable ovation, and had the undivided attention of his audience during the remainder of his program.

LILLIAN J. ELLIS

Miss Lillian Ellis presented the operetta, "The Pennant," at the opera house in Elk-point, S. D., recently with very great success. There were forty people in this production, almost all of them voice pupils of Miss Ellis, and the entire affair was pronounced by the local press to be a splendid success.

Miss Ellis, who has a lovely soprano voice, was soloist at the Central Independent Church in Sioux City recently and there also made a fine success.

Munro Singers—The Munro Singers, consisting of various ensembles and many solo voices, will give a program for the Englewood Consistory at the Englewood Masonic Temple on the evening of April 12.

CECIL FANNING FILLS FOURTH RETURN ENGAGEMENT IN SAN ANTONIO

Tuesday evening, March 23, Cecil Fanning filled his fourth annual return engagement at San Antonio. The audience hall was filled with the many admirers Mr. Fanning and Mr. Turpin have gained during their previous visits to this Texan city. The following press notice will give some idea of the ovation Mr. Fanning received:

A singer who opens his concert with the famous prologue from Leoncavallo's "I Pagliacci," would appear to be imperiling the success of his program on the shoals of an anti-climax, for it would seem that nothing he might present later could balance the scales with this favorite offering.

Cecil Fanning, the famous young American baritone, so began his program at the Gunter Tuesday evening. Never for a moment did the interest and enjoyment of his large audience flag.

Mr. Fanning is more than ordinarily fortunate in having with him such an intelligent and thoroughly sympathetic accompanist as H. B. Turpin. Years of association and co-operation have made the two work together perfectly.

Under any circumstances, Mr. Fanning's concert would have been considered a great treat. In the place, his program had been selected with discretion, showing balance and taste in every division. There were no long waits between the song groups. And then, Mr. Fanning is a satisfying singer. In addition to his undoubted gifts as a vocalist he has great talents along interpretative lines.

In going over the program to select the high lights, it would be difficult to say just where Mr. Fanning pleased most. At a venture it might be said that the fourth group, consisting of old folk songs, evoked the most applause and pleased to the greatest degree. The old French songs, "Les Manieres," and "Le Cycle du Vin," sung, as Mr. Turpin announced, "with action," brought much laughter and applause.

Liszt's setting of Heine's famous "Lorelei," and Loewe's setting of Goethe's as famous "Erkling," gave Mr. Fanning an opportunity to display his versatility, as the two are contrasted in the extreme. "Der Erlkoenig," as Loewe conceived it, and as Mr. Fanning sang it, is a thrillingly dramatic piece of vocalism.

The final group consisted of five numbers of va-

rious styles, including Mr. Fanning's own poem, "La Princess Lontaine," which he read to the musical setting of Guy B. Williams. "The Sands of Dee," in Kingsley's familiar poem, set to music by Frederick Clay, afforded Mr. Fanning another opportunity to tense the heart-strings of his auditors. Carrie Jacob Bond's "A Perfect Day," added to the program, by request, gave a brighter tone to the concert's close. Mr. Fanning was accorded an ovation.—San Antonio Light.—(Advertisement.)

A BACH AUTHORITY

Wilhelm Middelschulte is a recognized authority on Bach in all phases of that composer's work.

He is in receipt of the following letter from Henri Marteau, the French violinist: My Honored Colleague:—It was with great pleasure that I read your arrangement of the Bach "Chaconne," and am convinced that the composition in this novel but at all events genuine "Bachian" conception will also make its customary and grandiose impression. It would mean "to carry owls to Athens" should I venture to speak of your art of counterpoint, and I simply desire to express to you today my admiration. With an affirmation of my unbounded admiration, I remain, sincerely yours. (Signed) HENRI MARTEAU.

Mr. Middelschulte appeared as soloist with the Chicago Symphony Orchestra in Milwaukee recently, playing the Bach "Chaconne" in its organ transcription made by himself, and has been engaged for the Bach recital to be given by the Pittsburgh Art Society in April.

Highsmith-Lyding—Pupils of Mary Highsmith-Lyding gave a very interesting studio recital on March 17, those appearing being Mrs. Catherine Lytle, Mrs. George Meyer, Miss Katherine Popham, Mrs. Virginia McIntosh, Miss Frankie Swaim and Miss Eleanor Meyer. Mrs. Lyding's class is increasing rapidly and she proposes to give this sort of recital monthly hereafter.

DAVID BAXTER, Scotch Basso

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LAST PHILHARMONIC CONCERT OF THE THURSDAY EVENING SERIES

The "Divina Commedia," the chief d'oeuvre of the noble Italian poet Dante, inspired Franz Liszt to some of his best work as a composer, and his "Symphony," based upon the several Cantos of the poem, the "Inferno," "Purgatorio" and "Magnificat" shows him at his greatest and most eloquent.

Its performance was a happy finale to the series of Thursday night concerts given by the Philharmonic Orchestra in Carnegie Hall, this function occurring upon the evening of March 25, and its exposition by the conductor and his men left little to be desired in a carefully wrought scheme wherein each instrument lent itself with joy to the rounded consummation.

Sooner or later this glorious composition, whose content shows its influence upon the works of Richard Wagner (there are so many hints—more than fugitive suggestions—of what was to come after in the grander works of Liszt's famous son-in-law), should become as popular with the music and melody-loving public as those symphonic magnets, Dvorak's "New World Symphony," the "Pathétique" of Tschai-kowsky, or the "Fifth Symphony" of Beethoven. The repetition will prove the truth of this prediction.

To some of us it appears that Liszt has not yet quite come into his own. That his works deserve more frequent performances; this "Symphony" in particular. There are exaltation and breadth in the composition. A thrilling and uplifting effect precluding the boredom of musical material with neither appeal to the intelligence or the sentiments.

Others may sigh for some of the interminable "Symphonies" of Bruckner—those deadly musical efforts driving one to despair or inducing the slumber of a mind wearied in the pursuit of a musical idea—but the majority it is safe to assert, given its choice, will show its preference by flocking to such musical functions as offer morsels of more appetizing flavor.

The concert opened with a "Symphony" in C minor by that ever-youthful composer, yclept "Papa Haydn;" its four movements constituting a stream of the most optimistically-conceived melodies that one might well imagine. Not a moment of Brucknerian dullness. A delightful and beneficial tonic. An aperitif for the Spohr "Concerto" very finely played by Zimbalist, whose fiddling takes on a more poetic color; and the resplendent Symphony.

Mr. Josef Stransky directed with aplomb,

verve and authority, and his men were at one with him.

h h h

Concert of the Oratorio Society

Wolf-Ferrari and Bach. Admirable yet strange combination of composers, the one appealing perhaps a shade more than the other as tastes and inclinations vary, yet affording a striking educational as well as religious contrast.

Carnegie Hall was well filled on the evening of March 24—the parterre showing not too many empty seats—the stage overflowing with an augmented chorus, and an orchestra picked from the best of the New York Symphony's forces.

A quartet of soloists focussing the eye well to the front of the stage and consisting of Marie Sundelius, soprano; Rose Bryant, contralto; Alfred Shaw, tenor, and Clarence Whitehill, baritone.

The "Vita Nuova," by Wolf-Ferrari, has its place in the repertory of the New York Oratorio Society, and the patrons of that venerable institution have heard it before. Mr. Koemmenich and the forces working with him were in close touch with the beauties—more ethereal than earthly—of the interesting score, introducing harps and the piano—the latter an incongruous element rather abating from the general effect of celestial aloofness, which otherwise characterizes this opus.

The harps have a theme of transcendent loveliness; the accompaniment or association of the piano here mars the effect of light and dainty beauty which would better have been accomplished by the merging with a quartet of strings whose kinship with the harp might intensify the sense of exquisiteness destroyed by the obtrusive metallic of the piano.

The very simplicity of this clever device of the harps as harmonic symbols called forth the utmost enthusiasm of the audience, and made a repetition imperative.

The baritone, Mr. Clarence Whitehill, was entrusted with the task of interpreting the salient feature of the "Oratorio." He acquitted himself of his difficult task with ease and intelligence, giving a sympathetic rendition of his part, and one full of a fine restraint and elevated sentiment.

Mr. Whitehill is a pleasant figure upon the concert platform, as well as in opera. He carries himself with grace and nobility, and without that stilted woodenness too much in evidence among our American vocalists.

Bach's "Magnificat" is by no means spoon meat for even the seasoned and experienced concert-attendant, and his problem has not

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yet been solved even at this date of a modernity which declares it has exhausted all forms of strictly melodic expression.

It behooves the exponent of Bach to take his composer not too lightly. To regard him not merely as a maker of mathematical-musical problems. There is much poetry of the most dignified in the imaginings of the old master.

It was a delight to make or rather renew acquaintance with a composition of such power and dignity, and one attended to the progress of the music with devotion.

Mme. Sundelius, looking the impersonation of "Spring" in her diaphanous white gown with here and there a rosebud, was the soprano of the occasion, and though she had comparatively little to do, she made evident the possession of a sympathetic voice of mellow quality.

It is to be hoped that the soprano will be heard again soon in this auditorium, and with fuller opportunity for the display of her excellent vocal gifts.

h h h

Friday Morning Musicales at the Biltmore

The Biltmore Musicales has become an institution. There is no question about it, and the audiences assembled—fashionable, exclusive and appreciative—leave little doubt of the sincerity of their applause, and their appetite for good music.

Friday morning, March 20, beheld the ballroom of the Biltmore crowded to the limit of the walls, and enthusiasm ran riot, especially when Wm. W. Hinshaw, the tall and handsome baritone, gave them John McCormack's "Ballymure Ballad" as an encore. The audience simply could not contain itself, and this after a second encore.

Mr. Hinshaw was in excellent voice and rollicking spirit. He sang Figaro's "Aria" from the "Rossini" opera with the greatest gusto—sang it as if he were really enjoying himself; and when the audience split its gloves applauding, he gave "Danny Deever" in fine style, infusing the very air of tragedy into his declamation.

Mr. Hinshaw was heard also in a group of songs:

Non piu andrai.....	Mozart
Warnung	Mozart
Der Knabe mit dem Wunderhorn.....	Schumann
Drei Wanderer	Hermann

all sung in fashion appropriate to the genre, with encores to follow.

Mr. Andre Turret, the French violinist, was greatly applauded for his two groups.

His first group was the Bach "Grave" and Leclair "Tambourin," and he happily differentiated his treatment of each opus to prove how intimately he is able to discriminate in their styles, and distinguish in their handling.

His tone is clean and pure. His intonation true; his bowing betrays the elegance and finish of a master combined with something of the abandon of the idealist.

He was warmly applauded for these two beautiful numbers, and rewarded his audience with a third opus, also played with care and finish, and that attention to nuance and detail which is so characteristic of all his playing.

Mr. Turret's second group was composed of the dashing Brahms "Dance" and a delicious lullaby, "Berceuse Ecossaise," by Schab.

Here again the refinements of the violin-

(Continued on page 35)

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Music in America

SYRACUSE, NEW YORK

The past three or four weeks have brought an unusually large number of concerts of the highest order. Orchestral concerts by the leading orchestras are still a rare occurrence in Syracuse and when the Philharmonic Society is announced for two concerts with Harold Bauer and Elena Gerhardt as soloists, enthusiasm runs high. At the afternoon concert the orchestra gave Weber's overture to "Oberon"; Beethoven's overture to "Leonore, No. 3"; Tchaikovsky's "Symphony No. 4." Strinsky seems to have his men well in hand and his interpretations are always clear and definite. There is none of the seeking after new effects simply for the sake of newness and yet his readings of the well known works are extremely interesting. Those who looked for something unusual in Bauer's reading of the Schumann "Concerto in A," were disappointed. His playing of the concerto was such as we have heard many a time by men and women of far less renown. It was a number that was of especial interest to many students who have become acquainted with it through "personal touch," and to all such it was an especially interesting number.

At the evening performance the orchestra gave Dvorak's "The New World Symphony," Liszt's symphonic poem, "Tasso," and the "Tannhauser" overture. Mme. Gerhardt was the soloist. This singer certainly possesses a tremendously powerful voice. This came out to its fullest and best advantage in the last of a group of three Beethoven songs, "Die Himmel Ruchmen des Ewigen Ehre." Her rich tones stood out above the full orchestra like the diapasons of an organ.

The Kneisel Quartet is perhaps the most perfect exponent of chamber music in its highest form. It was presented at the Onondaga, thanks to the morning musicales, and a large audience took advantage of an opportunity not often presented. The program contained numbers by Beethoven, Smetana, Glazounow, Kodaly and Grainer. Music for its own sake reaches its sublimest heights in the string quartet and is most elevating in its influence when given such a rendition as the Kneisel Quartet gives.

The Women's Glee Club of Syracuse University presented its annual program before the largest audience that has ever been present at any of its concerts. The following program was rendered:

The Central New York Chapter of the American Guild of Organists held a meeting in this city in March, at the close of which, in the evening, Mr. J. Warren Andrews gave a recital on the new organ in the First Baptist Church. The auditorium was packed and the audience expressed its appreciation in generous applause.

Under the auspices of the Salon Musical Club, two "Moments Musicales" were presented at the Empire by Miss Eloise Holden. Miss Holden's artistic worth is too well known to need any comment. On this occasion she appeared in four dance

numbers and two songs. Associated with Miss Holden was Miss Frances Pelton Jones, who is said to be the only American artist who has achieved fame as a harpsichordist. To many who have never heard a harpsichord such a performance is a revelation. The charm of it is beyond description. We seldom reflect sufficiently to realize how comparatively recent is the perfection of the pianoforte as we have it at present, and do not fully appreciate the work of the great masters who wrote for the harpsichord when we place them side by side with the modern composer. Jacques Kasner, the violinist, contributed to the success of the program, and Mr. G. A. Russell was at the piano.

The fourth number in the Arts Club Series was given by Miss Maude Klotz, soprano, and Mr. Horatio Connell, baritone. Mr. Connell possesses a very rich voice, under perfect control, and a keen insight into each number. His interpretation of numbers by Mozart, Handel and Franz were equally interesting and effective. He was no less successful in modern songs. His singing was such as makes one wish that there was a great deal more of it and one is loath to leave when the last number has been given. Miss Klotz possesses a well trained voice and in some respects did splendid work. On the whole, however, she seems to lack that something which we sometimes call "sympathy."

The Syracuse University Chorus, under the direction of Professor Howard Lyman, gave a most successful rendition of Mendelssohn's "St. Paul" on March 4. The John Crouse College auditorium was crowded and standing room taken. The chorus is a youthful organization, having attempted oratorio on a large scale for the first time. The enthusiasm was fine and it seems that at last Syracuse University will take its place among other big institutions which support a large and efficient choral organization. The soloists on this occasion were Miss Van Kuren, soprano; Miss Drew, alto; Professor Butler, bass; all of the Fine Arts College faculty, and Mr. William Wheeler, of New York, tenor.

The monthly recital by the music students of the Fine Arts College was one of unusual merit.

March 23 Stainer's "Crucifixion" will be sung by the choir in the First Baptist Church, Professor Howard Lyman, conductor.

Miss Margaret Woodrow Wilson is one of the soloists engaged for the May Festival. The other soloists are: Mme. Frances Alda, Pasquale Amato, Katherine Goodson, Arthur Middleton, George Dostal, Mrs. Rose Gannon, Mme. Grace Fjorde and Mme. Anita Rio. The Chicago Symphony Orchestra has been engaged. The sale of seats has been unusually large and the prospects are that the season tickets will be sold out long before the Festival.

Gladys Hawkins in Recital

A young pianist from Chicago gave a recital in Apollo Hall last Thursday even-

ing. She had been heralded as an artist of unusual ability. Those who heard her on Thursday night were not disappointed. Miss Hawkins has a pleasing and strong personality, consequently her playing carried with it an individual impress not generally found in young artists recently from under the tutelage of a great master.

The opening number, "Toccato and Fugue" (Bach-Tausig), was not only a test as to technic, which she fully met, but also in tone color and balance of parts. The singing tone was well brought out in the Chopin numbers and for bravura effects she well met the demands of the Liszt "Rhapsodie No. 10."

Miss Hawkins' staccato playing has that crispness so sought after; her scale passages are always clear and her octaves seemed to be her special delight.

ZENO NAGEL.

WICHITA, KANSAS

The Zoellner String Quartet, March 11, was an innovation on the Wichita Chorus series as the Wichita public knows little or nothing about chamber music, thanks to an overworked "Star" system and lack of local talent for a local organization of merit. A small but quickly responsive house must have surprised the Zoellners by demands for encores. Their work was excellent and the ensemble simply extraordinary. This quartet will receive a larger show of appreciation on a return date. The Beethoven "Quartet, Op. 18, No. 2" was the opening quartet. Two movements from the Iwanow "Quartet," Opus 13, were exquisite. This number on the course was likewise a treat of real music.

Several changes were made during the season on this course, and to date Alma Gluck, March 22, and Lucy Marsh, April 16, are expected to fill contracts. Next season's offerings have already been announced. The list is as follows: Anna Case, lyric soprano of the Metropolitan Opera Company; Tina Lerner, the famous Russian pianist; Ronald Werrenrath, baritone; and Hugo Kortschalk, violinist, in joint program; the university quartet, and the fifth number announced as the best concert band procurable.

Last Sunday closed the season's series of the Symphony Orchestra, with Katherine Goodson, pianist, as soloist. Miss Goodson disappointed the audience, particularly the pianistic clientele, in not giving the Grieg "Concerto" with orchestra as announced. Theodore Lindberg, who directs, announced the change owing to the difference in pitch between the piano and the orchestra, which seemed preposterous inasmuch as Miss Goodson had just finished contracts with the Chicago, Kansas City and Minneapolis orchestras all international pitch undoubtedly.

This society announces their soloists for next season as follows: Charles W. Harrison, tenor; Mme. Marie Sundelius, soprano; Manhattan Ladies' Quartet, and Margaret Dunlap, contralto. Madam Louise Le Baron, contralto, and Walter Wheatley, tenor, were the soloists February 14 with the orchestra, and were well received, merited absolutely by excellent voices, finely handled, good stage presence, and graciousness.

The announcement for next season's soloists was somewhat previous for symphony

concerts as the management is now busy getting subscription guarantees, but its success is to be expected and sincerely hoped for as the concerts, generally somewhat amateur, so far as the orchestra is concerned, maintained good standards in programs, good soloists, and with Iris Pendleton's efficient management should improve as time rolls on.

The May Festival and contest is progressing and a full account of plans will be given in next letter.

The Musicians' Club meeting for February was held on the 22nd and Miss Jessie Clark gave an able paper on "Folk Songs." Miss Clark is the efficient supervisor of music in our public schools, and her paper bore the marks of a well posted musician. Her paper was illustrated finely by Mrs. Jetta Campbell Stanley, soprano; Miss Randall, contralto, and Mr. Ades, tenor.

The piano class of Florence Younger Brokaw, assisted by the violin pupils of Ralph Brokaw, gave a good program March 16 at the Power-Meyer conservatory.

Nina Holliday, pianist, of the Power-Meyer Conservatory, gave the program for the Wichita Musical Club March 6. Her program included the "Allegro" from the Opus 57, Beethoven's "Sonata," Chopin's "Polonaise in C Sharp" and the "Waltz" in A flat; Brahms' "Intermezzo," Op. 17, No. 1, "Die Lorelei" and "Polonaise" No. 2, by Liszt.

Sousa's Band is announced for May 11 at the Forum.

Ralph Brokaw, violinist, and Florence Young Brokaw, pianist, give a recital at Conway Springs March 26.

Miss Mildred Vaughn, pianist, of the Metropolitan School of Music, gave a program last week at the recital hall of the school.

Myron L. Hull, director of the Metropolitan School, and Miss May Elliot were married March 12. Mr. Hull directs the Wichita Girls' Band and they entertained the couple fittingly on their return to the school.

The Wichita Girls' Band of 40 pieces gave a program at the Forum this month, also

one at Newton. They plan to go to the Panama Exposition this summer.

Fairmount Boys' Glee Club returned this week from their annual tour of the western part of the state. Charles Davis Carter directed the tour and the club.

SANTA BARBARA

Alma Gluck appeared in recital Friday evening, March 5, at the Potter theater, this being the second event in the Philharmonic course under the management of Mrs. E. F. Herbert. The enthusiastic reception which she received from the large audience has probably never been surpassed in similar recitals here. It was an enthusiasm which grew with each succeeding number on the program. This, in spite of the fact that her voice was far from being at its best. In the earlier numbers, she seemed to be laboring with an affection of the throat and gave the impression that her tones were being produced with difficulty. In the last group, there was a noticeable sagging from pitch and evident weariness. But so strong and charming and magnetic is her personality that most of those present ceased to think of her voice and thought only of the sentiment, the spirit, the meaning and the dramatic intensity which she brought to them. She is temperamental to the highest degree and there was not a moment when this failed to be in evidence.

Cadman's "From the Land of the Sky Blue Water" is a universal favorite, a repetition being demanded. Most admirable accompaniments were furnished by Samuel Chotzinoff.

A. B. BARNETT.

Proctor—Warren Proctor, tenor, has been engaged to give a recital in Cedar Falls, Iowa, Tuesday of this week. Mr. Proctor is a graduate of the college located there and also was for two years a member of the faculty, teaching voice, public school music and harmony. He taught sight reading and conducted a choral class for the year at Grinnell College, Grinnell, Iowa.

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Editor
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THE CENTENARY OF THE HANDEL AND HAYDN SOCIETY

April 11, the festival of the Handel and Haydn Society to celebrate its one hundredth anniversary, will begin.

When it was fifty years of age, although marked by appropriate ceremonies, deferred by the tragedy of President Lincoln's death, it was left until its 75th birthday for a far more extensive and important recognition of the day. The singers at this occasion were Edward Lloyd, English tenor; and Mme. Lilli Lehmann-Kalisch.

Since the exercises commemorating the death of two Presidents of the United States, July 4, 1826, programs observing important public events have been given by this society, the old Music Hall, with its organ were for many years closely associated with the doings of this organization.

When Benjamin B. Davis had been a member of the society fifty years, in 1866, the speaker told how he developed a passion for music while living in England for 20 years, and when he took ship for Boston he gave his small musical library to friends, never expecting to hear an anthem or oratorio again. How that during a walk one Sunday evening across Essex street, then called "Rowe's Pastures," he heard the theme from Handel's "And He Shall Purify the Sons of Levi," and going to the place, by earnest entreaty, gained admittance to a rehearsal of the Handel and Haydn Society, which was held in "Athenaeum Hall," "Pond Street."

George Cushing, a flutist, cashier of the old Columbian Bank, was a member of the Philharmonic Society, which paid chief attention to instrumental music, and he discussed with other music enthusiasts the "low state of church music." The outcome was a conference in Gottlieb Graupner's Music Hall, and this resulted in the formation of the Handel and Haydn Society.

Mr. Graupner, Augustus Peabody, lawyer, Matthew S. Parker, cashier Suffolk Bank, John Dodd and Mr. Cushing were present at the formation of the society.

The first recorded meeting was held in Mr. Graupner's Hall, March 24, 1815, or rather six days later, which was attended by members of several choirs, 16 persons in all, and a constitution was adopted April 13.

The first secretary, Matthew S. Parker, in his notices for the fourth meeting a week later, used the name "Handel and Haydn Society" for the first time.

Forty-four persons signed the constitution April 26, and temporary officers were chosen. President, Thomas L. Webb; Vice-president, Amasa Winchester; treasurer, Nathaniel Tucker; secretary, Mr. Parker, and nine trustees.

Some \$53 was subscribed. May 30 it was decided not to admit members only by unanimous vote, and a necessary qualification was the possession of a good voice. September 4 the annual election was held and the temporary officers were elected for a full year.

The first concert of the society was given Christmas night, 1815. The chorus numbered about 100, with possibly 10 women. An orchestra of less than a dozen and an organ furnished the instrumental music. The place was King's Chapel, the performance began at 6 o'clock, and selections from the "Creation" and "Messiah" were the principal works performed.

Following Carl Berghmann, Carl Zerrahn was chosen conductor September 5, 1854, and this position was retained, with the exception of two years when B. J. Lang, more widely known as teacher and organist, conducted, 43 years.

In 1898 Reinhold L. Herman was chosen conductor, and he was succeeded in 1899 by Emil Nollenhauer, who holds the position at the present time.

Following Mr. Webb as president have been Benjamin Holt, Amasa Winchester, Lowell Mason (1827), Francis Chickering, Thomas Chickering, Dr. J. Baxter Upham, Charles C. Perkins, George H. Chickering, A. Parker Browne, Eugene P. Hagar, Edward P. Boynton, George F. Daniels, William F. Bradbury, and the present incumbent, Eugene D. Russell.

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MUSIC NEWS

The policy of the society has always been to give local singers an opportunity for a hearing under suitable conditions, and many successful artists have owed much to the society for such a favor.

The society now numbers 400, and all are working hard upon Verdi's "Requiem," which is the work chosen to open the festival April 11; Tuesday, April 13, Horatio W. Parker's "Orven and the Grail" (composed for the occasion) and Thursday night, April 15, Mendelssohn's "Elijah" will be given. April 14 will be "Artist Night."

At the Conservatory

A concert by advanced students of the New England Conservatory of Music, accompanied by the Conservatory orchestra, was given in Jordan Hall yesterday afternoon, March 23. It was conducted by George W. Chadwick, director, and Arthur Shepherd, formerly of the Salt Lake City Symphony Orchestra, and now of the New England Conservatory faculty. A popular number was the Rimsky-Korsakoff "Pianoforte Concerto" in C sharp minor, with Ver-nita C. Corbett of Melrose Highland as soloist. In the first movement of the Beethoven "Pianoforte Concerto" in C minor Frances A. McWeeney, of Providence, was heard, the second and third movements being taken up by Harry E. Mueller (Louisville, Ky.). The aria, "It is Enough," from "Elijah" was rendered by C. Roland Greene (Boston), and the "deh vieni" from "Le Nezze di Figare" by Ida C. Merriek (Sioux

City, Ia.). Ruth Bullard (Decatur, Ill.) presented two movements of Godard's "Concerto Romantique," for a violin, and there were two Saint-Saens "Concertos;" that in C minor for the pianoforte, Alvara Gustafson (Florence), and that in B minor for violin, Samuel Rosen (Roxbury).

"The Craze," an original pantomime, written by Mrs. Grace French; a group of "Mammy Songs," by Florence Atwood, and some light opera songs by Zilla Naylor, assisted by a chorus, comprises the program of next Friday's recital of the New England Conservatory pantomime and rehearsal class.

At the annual meeting of the New England Conservatory Beneficent Society on Monday afternoon reports were read on the condition and disposition of the society's funds available for loans to needy and deserving music students and officers for the ensuing year were elected as follows: President, Mrs. Charles H. Bond; vice-presidents, Mrs. Richard H. Dana and Mrs. Eben D. Jordan; honorary vice-presidents, Mrs. Josef Adamowski, Mrs. Timothee Adamowski, Mrs. Rufus S. Frost, Mrs. Frederick G. Hall, Mrs. Francis W. Lawrence, Mrs. Daniel Lothrop, Mrs. E. B. Phinney, Mrs. John C. Whitin and Mrs. Henry M. Whitney; directors, Mrs. Frederick S. Blodgett, Miss Myra B. Child, Mrs. Ralph Flinders, Mrs. Wallace Goodrich, Mrs. Henry S. Hooper, Mrs. Henry S. Howe, Mrs. Francis W. Lawrence, Mrs. Thatcher Loring, Mrs. Silas Pierce, Mrs. Henry H. Proctor, Mrs. Sullivan A. Sargent, Mrs. Joseph Southwick; secretary, Mrs. Chauncey B. Allen; treasurer, Mrs. Henry M. Dunham; auditor, Miss Martha Perkins.

AGNES E. NERING

Mme. Agnes Nering, Chicago soprano, has just returned to this city, after a very successful tour of the south.

At a concert given at the Jefferson Theater in St. Augustine, Fla., on February 25, Mme. Nering was assisted by Miss Amory St. Amory, Miss Dorothy Mitchell, Professor Frederic Hardy de L'Isle and Professor T. Merley Harvey in a splendid program, in which she herself sang the "Voci de Primavera" (Strauss) and in numbers by Cadman, Aylwood and Parker, as well as appearing in duets and trios with others of the singers on the program.

The St. Augustine Evening Record devotes much space to a review of this concert, in which the work of Mme. Nering is praised very highly.

Borroff—Albert Borroff has arranged a unique program for his annual song recital at the Illinois Theater next month. Miss Marie Bergersen will play two interesting groups. Definite announcement will appear later.

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HINSHAW TO CREATE ROLE IN PRIZE OPERA

A signal honor has been conferred upon William Wade Hinshaw, the great American baritone, who has been chosen to create the leading baritone role of "Corvain" in Horatio Parker's \$10,000 prize opera, "Fairyland," to be given in Los Angeles in July. Mr. Hinshaw was the unanimous choice of Mr. Parker, the composer; Mr. Hooker, the librettist, and the opera com-



WILLIAM WADE HINSHAW

mittee. He will sing in all ten performances of "Fairyland," to be given from July 1 to 10, inclusive, with Alfred Hertz conducting.

In consideration of the honor paid Mr. Hinshaw, the management of Chautauqua, N. Y., where Mr. Hinshaw is to have charge of the vocal department during the summer, has courteously extended the time for his arrival there to July 15, when he will take up his duties as formerly announced.

Middelschulte-Busoni—Mr. Ferruccio Busoni was present at the concert of the Chicago Symphony Orchestra last Saturday evening especially to hear the Middelschulte transcription of the Bach "Chaconne." He expressed himself as having had great pleasure in the performance and that he considers the work of Mr. Middelschulte very fine.

McGranahan—Mr. Thomas McGranahan will sing in a classical music act at the Wilson Theater beginning on Easter Monday, and will later tour as far as the Pacific coast.

Farrar—The Directors of the Chicago Grand Opera Company have announced the engagement of Geraldine Farrar, now of the Metropolitan Opera House for ten performances with the Chicago Company next season.

LOIS ADLER PRESENTS PUPIL

On Monday evening, March 29, Miss Lois Adler presented Miss Marie Donner in a piano recital at the Little Theater.

Miss Donner has a splendid technic and her musical feeling is also very fine.

The Beethoven "Sonata, Op. 26" was her first offering, played in a very musicianly and intelligent manner.

The "Andante" and "Marcia Funebre" were especially well done.

The second number was indeed a happy choice, for Miss Donner played Schumann's "Scenes from Childhood" in a thoroughly finished and artistic style and with splendid interpretative thought. Miss Donner also showed herself to be a very excellent player of Chopin preludes and etudes, Op. 10 and Op. 25, No. 3.

Her reading of the Liszt "Sonetto del Petrarca" was very musicianly. Two Debussy numbers and MacDowell's "Polon-

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aise" met with great favor. Cyril Scott's "Danse Negre" was redemanded and it lost nothing by repetition, for she played it in a very captivating manner.

Miss Adler may feel justly proud of Miss Donner as her pupil. H. W. P.

North—One of the most handsome booklets that ever came into Music News office is that promoting the concert work of Mme. Dorothea North, soprano. This booklet contains two pictures of Mme. North that are works of art and also a quantity of press comment on her work, including items from Berlin, London, New York, Chicago and scores of other cities.

Chicago Piano College—The Chicago Piano College will present a program of the compositions of Harmon H. Watt at the College Lecture Rooms in Kimball Hall on Saturday, April 3, at 2:30.

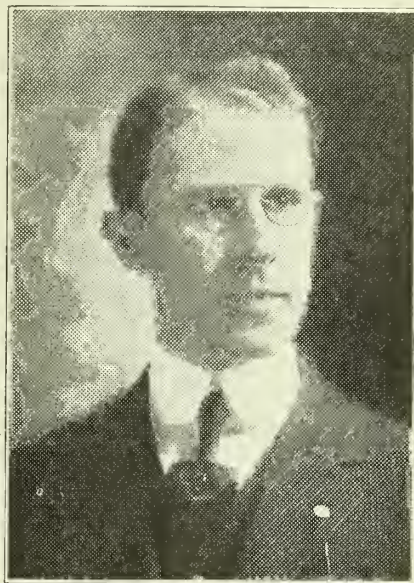
Butler—Miss Louise Drybrough, a pupil of Mrs. Hanna Butler, sang in "Snow White" at the Orchestra Hall last Friday evening.

Pillsbury—Miss Agnes Hope Pillsbury will present a pupils' recital at her studio in the Fine Arts building on Saturday afternoon.

ROY DAVID BROWN

Mr. Roy David Brown, long time pupil of Emil Liebling and for some years a teacher in Kimball Hall but now connected with the Walter Spry Music School, will hold a summer normal term at the Spry School, to begin on June 28.

Mr. Brown has outlined a normal course similar to the lines followed by Mr. Liebling, and in addition to private lessons will give a series of lecture-recitals on Teaching Material, Technic and various pedagogic subjects useful to teachers.



ROY DAVID BROWN

Previous to the beginning of this summer term, Mr. Brown will make a short concert trip to the south, playing at points in Tennessee, Arkansas and Mississippi. His program will be as follows:

Sonata, No. 7, F major	Mozart
Intermezzo, Op. 119, No. 1	Brahms
Rhapsody, Op. 79, No. 2	Brahms
California Suite	Friml
An Old Monastery	
Mountain Cascade	
Orange Blossoms	
Spanish Dance	
Etude in C Major (new)	Carl Beutel
Albumblatt	Emil Liebling
Florence Waltz	Emil Liebling
Nocturne, Op. 37, No. 2	Chopin
Waltz, Op. 34, No. 1	Chopin
Prelude, Op. 10	
Hexentanz	MacDowell
Concert Etude, Op. 36	

Easter Music—Music News carries today a great many Easter programs and these will be interesting reading to a wide circle of musicians. Many other programs were received too late for publication. Tuesday is the last day on which programs can be accepted any week, but many of them came in this week on Wednesday and some even on Thursday, after the bulk of the paper was printed.

St. Paul's—At St. Paul's Episcopal Church this evening. Good Friday will be commemorated in the singing of Stainer's "Crucifixion" by the choir, under direction of John Allen Richardson.

Hartman—Lucy J. Hartman, contralto, sang the "Messiah" at the Park Avenue Methodist Church Thursday evening, April 1.

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ANN ARBOR, MICH.

Professor Albert A. Stanley, Director of the University Musical Society of the University of Michigan, has just announced the complete programs for the twenty-second Annual May Festival, to be held in Hill Auditorium, Ann Arbor, Mich., May 19, 20, 21 and 22.

The University Musical Society was organized about forty years ago, and twenty-five years ago, coincident with Professor Stanley's election to the Chair of Music in the University of Michigan, reorganized, and since that time twenty-two Annual May Festivals have been given, in addition to many miscellaneous pre-festival concerts. Altogether about three hundred concerts by artists and organizations of national reputation have been given.

The board of directors is composed of the following members: F. W. Kelsey, L. L. D., head of the Latin Department of the University of Michigan, president; Harry B. Hutchins, L. L. D., president of the University of Michigan, vice president; Levi D. Wines, C. E., treasurer; Albert A. Stanley, A. M., musical director; G. Frank Allmendinger, C. E., manager of the Michigan Milling Company; James B. Angel, L. L. D., president-emeritus of the University of Michigan; Honorable H. S. Dean; Honorable Ottmar Eberbach; Shirley W. Smith, A. M., secretary of the University of Michigan; Major W. C. Stevens, A. B.; V. C. Vaughn, Sc. D., M. D., dean of the Department of Medicine of the University of Michigan; James H. Wade, ex-secretary of the University of Michigan; D. W. Springer, B. S., secretary of the National Educational Association, is secretary of the board of directors; Charles A. Sink, A. B., is business manager.

The May Festival will consist of four evening concerts and two matinees. The Chicago Symphony Orchestra, under Frederick Stock, will take part in all of the concerts but one, which will be devoted to a program of organ music. Choral work will be done under the direction of Professor Stanley by the University Choral Union, a supplementary chorus of school children, and a special chorus of boys.

The complete programs are as follows:
FIRST FESTIVAL CONCERT, WEDNESDAY
EVENING, MAY 18, 8 O'CLOCK

Soloists—Margaret Ober, contralto; Clarence Whitehill, bass; the University Choral Union; the Chicago Symphony Orchestra, Albert A. Stanley and Frederick Stock, conductors.

America
Chorus and Orchestra
Overture to Oberon.....Weber
Aria from Thais (Alexandria).....Massenet
Mr. Whitehill
Symphonic Poem—The Sirens.....Gliere
Aria of Fides Prophet.....Meyerbeer
Miss Ober
Overture—Fantasia, Hamlet, Op. 67.....Tchaikowsky
Aria of Katharine, The Taming of the Shrew.....Goetz
Miss Ober
Siegfried in the Forest (Siegfried).....Wagner
Wotan's Farewell and Magic Fire Scene (Die Walkure).....Wagner
Mr. Whitehill

SECOND FESTIVAL CONCERT, THURSDAY
EVENING, MAY 20, 8 O'CLOCK

Soloists—Olive Kline, soprano; Theodore Harrison, baritone; the University Choral Union; Special Boys' Chorus; the Chicago Symphony Orchestra, Albert A. Stanley, conductor.

The New Life.....Wolf-Ferrari
Intermission
Prologue and Finale from Paradise Lost.....Bossi

THIRD FESTIVAL CONCERT, FRIDAY AFTER-
NOON, MAY 21, 2:30 O'CLOCK

Soloists—Margaret Keyes, contralto; Harold Bauer, pianist; the Chicago Symphony Orchestra, Frederick Stock, conductor.
Overture—Leonore, Op. 72, No. 3.....Beethoven
Aria—Penelope Weaving a Garment (Odysseus)....Bruch

Miss Keyes
Concerto for Pianoforte, A minor, Op. 57.....Schumann
Allegro affettuoso
Intermezzo
Allegro vivace

Intermission
Symphony No. 1, C minor, Op. 68.....Brahms
Un poco sostenuto-allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio-piu andante
Allegro non troppo ma con brio

FOURTH FESTIVAL CONCERT, FRIDAY
EVENING, MAY 21, 8 O'CLOCK

Soloists—John McCormack, tenor; the Chicago Symphony Orchestra, Frederick Stock, conductor.
Overture—In Spring Time, Op. 36.....Goldmark
Recitative and Aria—Deeper and Deeper Still Waft the Angels through the Skies (Jephthah).....Handel
Mr. McCormack

Largo from Symphony No. 5, E minor, Op. 95
(New World).....Dvorak
Recitative and Aria from Faust (Salut Deneure)
Gounod

Mr. McCormack
Life's Dance.....Delius
Intermission

Suite—Piemontesi.....Singaglia
Rustic Dance
Carnival
Songs (to be announced)
Mr. McCormack

Rhapsody—Italia.....Casella
FIFTH FESTIVAL CONCERT, SATURDAY
AFTERNOON, MAY 22, 2:30 O'CLOCK

Soloists—Margaret Keyes, contralto; Theodore Harrison, baritone; Leewellyn L. Renwick, organist.
Praeludium.....Erwin Lendvai
Fuga Cromatica.....A. Liadow
Evening Song.....E. C. Baird
Pavane.....Bernard Johnson
Aria—Agnus Dei.....Bizet

Miss Keyes
Sonata, No. 6.....Filippo Capocci
Allegro moderato
Andantino espressivo
Theme and variations
Songs (to be announced)
Mr. Harrison

Arcadian Idyll.....Edwin Lemare
Serenade
Musette
Solitude
Scherzo.....W. C. Macfarlane
Evening Bells and Cradle Song.....W. C. Macfarlane
Toccata.....Faulkes

SIXTH FESTIVAL CONCERT, SATURDAY
EVENING, MAY 22, 8 O'CLOCK

Soloists—Leonora Allen, soprano; Ada Grace Johnson, soprano; Olive Kline, soprano; Lambert Murphy, tenor; Clarence Whitehill, bass; the University Choral Union; Special Children's Chorus; the Chicago Symphony Orchestra, Albert A. Stanley, conductor.

The Children's Crusade.....Pierne
C. A. S.

SOCIETY OF MUSIC TEACHERS OF IOWA

The twentieth annual meeting of the Society of Music Teachers of Iowa will be held at Waterloo, Ia., in May. Mrs. Frederick Heizer (Sioux City) is President, James P. Moorhead (Fairfield) Vice President, Hilda M. Matthey (Davenport) Secretary-Treasurer, Charles F. Grade (Muscatine) and C. A. Fullerton (Cedar Falls) comprise the Executive Committee.

Rouse—Mr. Charles Rouse sang the baritone parts in Maunders' "Olvet to Calvary" at St. Paul's Church on March 28, and will sing this (Good Friday) evening in "Crucifixion" at the same church.

OMAHA

Monday afternoon at the Brandeis Theater at 4 o'clock, George Hamlin, tenor, and Frances Nash, pianist, of Omaha, gave a joint recital under the auspices of the ladies of the Presbyterian Church, drawing a capacity audience. Hamlin, as usual, was thoroughly satisfactory, while Miss Nash more than sustained the standard set when she appeared with the Minneapolis Symphony Orchestra and delighted her hearers.

The Cathedral Choir gave a very satisfactory concert at the Auditorium on March 9 before an unusually large audience.

At the close of the coming week the Boyd Theater Stock Company will alter its policy, and will give a series of musical comedies, light operas, etc. The policy was tried some years ago quite successfully and it is thought that the business will be materially increased thereby as Omaha people are partial to musical attractions of that nature.

This is the time of small Lenten musicals. Almost every day some function of this nature takes place, several being scheduled for the coming week.

A quartet from Millie Ryan's Studio, assisted by the Fontanelle Glee Club, was the attraction at the Boyd Theater for "society night" last week. Cox's Violin Choir will be the attraction the coming Tuesday and Gustaf Holmquist from Chicago is announced for March 30.

Omaha musicians are greatly delighted over the announcement that both the New York and Boston Symphony Orchestras are to visit Omaha. We feel that we are very fortunate, having had the Minneapolis Orchestra with Frances Nash in February, and the Chicago Orchestra are to come to us in connection with the Mendelssohn Choir with a fine corps of soloists the latter part of April. Then on May 7 the New York Orchestra, Walter Damrosch, conductor, and an Omaha girl as piano soloist, will be here, and great interest is manifest, for most of Omaha is on the qui vive to hear Miss Corinne Paulson, who has been for a number of years in Berlin, but the announcement that a fund had been subscribed to bring the Boston Symphony Orchestra, in connection with a number of international stars, to Omaha next season has more than delighted the Omaha music loving populace. Verily, it looks as if Omaha were in line to establish an orchestra of its own, which would be so very welcome.

Announcement is made of the opening of studios in our city by Louise Le Baron and Walter Wheatley for voice production and operatic coaching. They will be gladly welcomed to the musical circles of Omaha.

The Elks Glee Club, Alexander Eamsley, director, will give a concert at the Brandeis Theater April 9. The club is said to sing exceptionally well. They will go to Los Angeles in July to represent the Omaha lodge at the Grand lodge.

The Y. M. C. A. Glee Club, Lee G. Crats, director, gave a recital at the Y. M. C. A. Sunday last and they sang at the Auditorium March 23 and at the Dietz Memorial Church March 8.

Recitals will be given the coming week by the pupils of the following local teachers: Frank Mack, violin; Henry Cox, orchestral instruments; Louise Zabriskie, vio-

lin; Walter Graham, voice; Mr. and Mrs. A. M. Berglum, piano; Goodwal Dickerman, voice.

Mme. Johanna Galski will give a recital in the ballroom of the Fontanelle Hotel April 6.

Mme. Jomelli is announced for one week at the Orpheum Theater beginning March 28. Many of the operatic stars seem to be finding their way into vaudeville, much to the delight of the vaudeville patrons.

Wednesday, March 31, the choir of the First Methodist Episcopal Church will sing "The Creation" under the direction of Edward Carnell. The choir will be augmented by fifteen outside singers, making a chorus of forty voices. GOODWAL DICKERMAN.

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American Conservatory—Advanced piano pupils of Silvio Scionti and voice pupils of Karleton Hackett and O. E. Robinson will give a Concert at Kimball Hall Saturday afternoon, March 3, at 3:30, and advanced piano pupils of May Doelling and Edna Cookingham will play at the same place Tuesday evening, April 6.

HAYDN CHORAL SOCIETY IN "CREATION"

On Friday evening, April 9, the Haydn Choral Society, under direction of H. W. Owens, will give Haydn's "Creation" at Orchestra Hall, assisted by thirty members of the Chicago Symphony Orchestra.

The soloists will be Miss Lucille Stevenson, Mr. Edward Walker and Mr. Charles W. Clark.

Edward C. Moore, writing in the Chicago Journal, said of this society recently:

Chicagoans should be proud of the Haydn Choral Society. Three times in recent years have they won for this city international honors in choral contests. It is their intention to compete in the international contest to be held in San Francisco in connection with the Panama-Pacific Exposition, and the good wishes of every Chicago music lover should go with them. They will give "The Creation" in Orchestra Hall, April 9, and we may all be assured that Haydn's famous oratorio will be excellently rendered.

— # # # —

Silber—Mr. Sidney Silber lectured on "Music as a Cultural Force" before the Lecture Circle of Lincoln, Nebr., at the home of Mrs. H. K. Burkett last week.

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ELISABETH HARTING
Who Gave a Recital at Assembly Hall last Sunday

ELISABETH HARTING

Miss Elisabeth Harting is a young violinist of great ability. She has a winning personality and a fine concert poise.

She is a pupil of Hugo Kortshak and under his guidance she has attained a fine degree of finish.

Miss Harting has good musicianship and much musical temperament.

Her attractive stage presence and ingratiating manner is a great asset.

She proved her ability to cope with violin literature of wide content, playing as her first group, the Dvorak "Sonata for Violin and Piano, Op. 100." Miss Harting has power and also a splendid sense of rhythm. Her pianissimo work is very fine and her tone work throughout of good quality. In her second group, including numbers by Leclair and Nardini, she showed great versatility in musical interpretation. The "Andante" from the Mendelssohn concerto, Randegger's "Pierrot Serenade" and the Brahms-Joachim "Hungarian Dance" were the numbers of the second group, played in a most effective manner. The "Andante" and "Pierrot Serenade" were delightful in every respect.

Miss Harting closed the most delightful

program with the Wieniawski "Russian Airs," which were so well liked that an encore was demanded and graciously given.

Mr. Isaac Van Grove played accompaniments that were artistic and musicianly in every respect, adding much to the pleasure of the program.

— # # # —

Mixer—Charles Mitchell Mixer, violinist, will play solos and ensemble with harp and organ at the Easter morning service at St. Paul's Episcopal Church in Kenwood. He will also appear Easter evening as soloist at the Englewood Sunday Evening Club.

— # # # —

Schuman—Miss Edith Schuman, contralto, appeared at the Illinois Club last Sunday afternoon, singing "My Heart at Thy Dear Voice" (Saint-Saens), "Inter Nos" (MacFayden), "Elegie" (Massenet) and "Good Bye" (Tosti), with several encores, which were eagerly demanded.

— # # # —

Garton—Samuel B. Garton sang at a musical at the home of Dr. Burdick in Rogers Park Monday evening, using "Spring Song," McKenzie; "Spring," Hildach, and "Sunbeams," Ronald. Mrs. R. G. Stronach accompanied the singer.

CELEBRATED GRAND OPERA STAR PAYS HIGH TRIBUTE TO MISS E. LOUISE KRAUSE, PUPIL OF MARVIN HINSHAW

Since the close of the opera season in Chicago, Miss Jennie Dufau, the celebrated grand opera prima donna, has been devoting much time to hearing, advising and aiding professional singers and graduate students from various schools and teachers who have operatic aspirations.

It is certainly a great benefit to any singer to receive criticism and helpful ideas from one so eminently qualified to give them as Miss Dufau. While Mr. Hinshaw has never had the pleasure of Miss Dufau's personal acquaintance, he realizes fully what it means to any young singer to have the opportunity of a hearing and criticism from a great artist.

Miss E. Louise Krause is a young lady of a prominent family in Forest Park, and came to Mr. Hinshaw for her first study two years ago in January and, while she had many serious difficulties to overcome, her rise in the musical world has been remarkable. At the end of her first year's study she was singing public concerts with much success; at the expiration of eighteen months' study she gave up a prominent business position to accept an engagement to sing the prima donna role in the opera "Bohemian Girl" over the Britt Lyceum

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and Chautauqua Circuit, in which she won the plaudits of both press and public during the ten weeks' engagements.

Upon her return to the city she resumed her studies with Mr. Hinshaw, at the same time teaching as one of his assistants, in which capacity she has proven a splendid success.

Miss Krause recently sang the soprano role in "The Messiah" with the Orpheus Choral Society and members of the Chicago Symphony Orchestra, and was accorded the highest honors of the evening by the audience, musical critics and the director personally. Her singing is in constant demand by the fashionable clubs of the city.

A short time ago Mr. Hinshaw sent Miss Krause to sing for Miss Dufau, who was enthusiastic in her praise of the young artist and afterward mailed the following letter to Mr. Hinshaw, of which he is duly appreciative:

"My dear Mr. Hinshaw: Miss Krause has been here and I am glad to say that she has a very lovely voice and—quite a wonder!—with good training and **not spoiled!** It is the very first voice that comes to me without having been spoiled in one way or another. Sincere compliments to her teacher!

"With kindest regards, truly yours,
JENNY DUFAU."

— # # # —

Tomlinson—Miss Anna Tomlinson is now at studio 612 Fine Arts Building, and announces that she will there give a recital by the children and intermediate pupils of her class on Friday evening, April 9. Tickets may be had on application to her.

NEW YORK LETTER

(Continued from page 27)

ist's style and method made a deep impression upon his auditors.

His reading of the Bach opus was distinguished by a deep sympathy, an astonishing depth of reverential feeling—indeed his eventuation of the solo was masterly in every respect, and could not possibly fail of enchainning the interest of those who heard him.

Different from this was the sweetness and poetry floating through the charming little "Berceuse," while the Slav intensity of enjoyment, the dash, the swing, the brilliance of the Brahms "Dance" constituted an extreme of sweeping joyousness to the calm softness of the lullaby.

Here again Mr. Tourret was forced to give again of his so exquisitely refined art.

Mme. Destinn was heard in groups of songs and Riccardo Martin provided an "Aria" and three ballads.

It goes without saying that the high points of interest lay in the performances of Messrs. Hinshaw and Tourret.

h h h

Mme. Narelle Wins a Great Success in Montreal

From Canada comes news of the successful appearance of Marie Narelle in Montreal where she swept all before her, and won an overwhelming triumph.

Excerpt from a letter received on the morning of the 24th of March from an English woman allied with more than one noble family, and which reads as follows:

"You had given me the assurance of a great treat in store; and doubting Thomas that I always am, I made ready to suffer the usual disappointments waiting upon too high hopes. But I feel that I ought to offer an apology of some kind for doubting your opinion for an instant; for your soprano is truly a singer of many talents; not the least of these her great charm of manner and person. She is a woman who seems to smile sincerely as well as sweetly, and she captured her audience before she uttered a note.

"Her breath control seemed marvelous after the heaving of shoulders and the little gasps one has to listen to from other singers while one watches their actions.

"Her enunciation is perfect, and the French people in the audience were really wild about her fine diction and the love she seemed to show for their language. I shall always remember how wonderfully she sang Gluck's "Divinite du Styx," that frightfully difficult aria; which seems to demand such ability to express one's self. Well, she sang it through, and showed she had all the qualities of a grand operatic star. And the cute little "Printemps" just made me shut my eyes and revel.

"And the Irish songs. Well, my dear, she just walked away with them, and not an Irishman but swore there wasn't a Singer in the world who could sing the Irish Songs with her. Which I suppose she knows full well, having the trick of them all at her fingers' ends.

"But you will never believe that she won over all with her Scotch Songs, and the people, especially the soldiers, fairly howled when she struck up the "March of the Cameron Men," they fairly whooped and stamped their feet. It was like a little cyclone.

"I'm told we are to have her next season again. A re-engagement on the spot, 'tis said, etc., etc."

h h h

Miss Purdy Sings

A delightful program was offered at the Musicales Tea at the Majestic Hotel on the afternoon of March 27th, in which Miss Constance Purdy, contralto, and Mr. George Harris participated. Though burdened with a heavy bronchial cold, Miss Purdy went through her program, and even gave encores without flinching. She bravely and one might say blithely took up her task, and delivered her message with rare artistry and taste. If her beautiful voice was somewhat clouded it still gave much delight to her audience, which seemed entirely en rapport with her mood.

She was heard in duets in which Mr. Harris, a favorite young tenor, co-operated with her, and in groups of songs by modern American composers.

A "Duet" by Marion Bauer went so well that it was redemanded. It seemed well

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suited to the Singers' voices, as did a duet with a charming melody and swing, by Gena Branscombe.

Miss Mabel Hammond supplied a discreet and at all times reliable and well subordinated accompaniment at the piano, proving herself a delightful accompanist, and one who realized the importance of the complementary position in the ensemble.

After a siege of foreign accompanists and some indigenuous growth presiding at the piano with the all-conquering air the up to date accompanist deems it necessary to assume, Miss Hammond's modesty, simplicity and tact were refreshing.

Mr. Harris was heard in several groups, and won the attention and applause of the audience.

There was a pleasant half hour's interlude in which tea, cakes and the daintiest of sandwiches were offered.

The musical program follows:

The Night Sea.....	Mrs. H. H. A. Beach
	Miss Purdy and Mr. Harris
We Two Together.....	
A Serenade at the Villa.....	Marshall Kernochan
Lilacs.....	
Folk Song.....	Mr. Harris
Orpheus with His Lute.....	Charles F. Manney
The Lady Picking Mulberries.....	E. Stillman-Kelley
Twilight.....	Walter Morse Rummel
	Miss Purdy
Laughter Wears a Lilled Gown.....	Gena Branscombe
	Miss Purdy and Mr. Harris
The Lily and the River.....	Marion Bauer
	(First time)
	Miss Purdy and Mr. Harris

To You, Dear Heart.....	F. Morris Glass
Song of the Nile.....	Courtlandt Palmer
The Pipes of Gordon's Men.....	Hammond
	Mr. Harris

The Rose's Cup.....	Ward Stephens
The White Blossoms Off the Bog.....	Fay Foster
An April Violet.....	William Arms Fisher
Youth Comes Dancing O'er the Meadows.....	Marion Bauer
	Miss Purdy

Venice.....	Victor Harris
	Miss Purdy and Mr. Harris
	Miss Mabel Hammond and Walter H. Golde
	at the piano

The half hour with refreshments and the opportunity of chatting with acquaintances and the artists is a happy innovation which might be followed with profit at other similar functions. The impressario is to be congratulated upon his foresight and originality.

h h h

Reception to David Bispham

Mme. Cecile M. Behrens, the charming and well known pianist, threw open her Suite and Music Room to a large number of guests on March 28. The occasion was a reception in honor of David Bispham, baritone, and all round charming artist and gentleman.

Mr. Bispham was of course the center of attraction, and well he might be; he was so very good to look at with his fine, fresh color, and sparkling eye defying his white hair; the buoyancy of his demeanor; his almost jaunty carriage, tokens of the eternal youth belonging to men of his kind. I felt myself humming "O ruddier than the cherry," that Handelian "Aria" Mr. Bispham has made almost his own.

An attractive musical program was offered in which the hostess shone as the bright particular star, attired in a white and pale pink costume, with point lace and glittering embroideries.

She played more than well Liszt's Rhapsody No. 2, and Mason's "Spring Dawn."

Many notable men and women were present, and elaborate refreshments were offered.

—###—

Northwestern—The string quartet of the Northwestern University School of Music will give a concert at Music Hall in Evanston next Tuesday evening.



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DRESDEN

Fritz Reiner, the young leader of the Royal Orchestra, successor to our incomparable Ernst von Schuch, is rapidly gaining ground as a musician of high distinction. Not only his operatic efforts have been crowned with marked success, also his presentations of orchestral concert numbers have been unanimously recognized by the entire press. The other day his direction of Bruckner's seventh symphony (in E) should be stamped as a genuine musical feast. Reiner is a man of great magnetism, energy and sincere feeling who, in his own artistic enthusiasm has the power to enthrall his hearers. Considering his youth (only 27 years of age), he looks forward to a great future. So far as we know his gifts for the present, he is a model interpreter of Mozart, Bizet, Beethoven, Bruckner, "Tales of Hoffmann" (Offenbach), and many others. His Wagner and Verdi ("Traviata") readings will in future meet with even greater perfection than for the present, at least as far as tonal charm, aetherial shadings, pianissimo effects and visionary mood are concerned, such as for instance displayed by Schuch, in the "Lohengrin Vorspiel." Fritz Reiner is altogether the "new man" in Dresden, a musician of high idealistic aims, to whom we look up as to the one who will carry out idealistic tendencies into practical results. Reiner has also been heard here as a pianist from the concert stage. Indeed, he is a versatile musician, such as one but rarely meets with.

The fourth philharmonic concert introduced Heinrich Hensel, the famous Wagner singer, to the Dresden audience. The singer meanwhile was so hoarse, suffering with a serious cold, that a judgment of his presentations was out of place. The sisters Satz assisted with Mozart and Brahms interpretations on two pianos.

Teresa Carreno, in her recital, played gloriously. Never have we witnessed such model readings of Brahms Handel variations and Schumann's symphonic studies. The pianist's individual conceptions, her temperament and deep poetic sentiment carried everything before her.

A prominent pianist of great things in future is Edwin Fischer, who went through a very ambitious program, comprising, among other items, Beethoven's Op. 111, Bach's chromatic fugue, etc.

At a charming musicale in the American colony, a young singer, Miss Effie Volkman, made a successful debut. She gave some Schubert songs and, as a novelty here, August Sieberg's (the American composer) concert waltz, "In Sylvan Shade," a very effective coloratura number, which concert singers should do well to take up. It is both original and brilliant, revealing the composer's well-known musical traits. Publishers are the White-Smith Publishing Company of Boston.

Jean Louis Nicode conducted in person his great "Gloria Symphony," which was down for a performance on Ash Wednesday, in the Opera House. Nicode's life's

work is no more new, the symphony having long ago achieved its critical judgment by both press and public outside Dresden. It is modeled entirely after Richard Strauss, both as to its spiritual content and regarding orchestration and technical construction. The composer, having for so long been waiting to have his work performed by the glorious Dresden Royal Orchestra, had every reason to be pleased. He certainly looked so while appearing before the footlights to accept the public's ovations.

At the two first examination concerts of the Royal Conservatory, pupils of Laura Rappoldi Kahrer achieved great recognition. Frhn. Huebler played the Brahms concerto, Holbe the Brahms sonata, Op. 38, also the "Concerto in G Minor" by Joseph Wieniawski. Franz Jung, a child prodigy, did some astounding work in Bach interpretations. Scholars of other teachers such as Vetter Lange-Frahberg, Professor Emil Feigert Urbach, Willie, as well as by the ladies Ogalja Orgein, Braunroth, Gasteyer and others did their masters credit in every way. Space forbids details.

Two Dresden artists, the pianist Natalie von Ziegler and the singer Mrs. Pepper-Schorling, gave a joint recital in benefit of the war sufferers. Miss Ziegler introduced some novelty compositions of her own. She also gave good support to the Royal concertmaster, Rudolph Bartick, who assisted with some soli and Grieg's "G Minor Sonata," Op. 13. The violin aroused great interest with Heinrich G. Noren's "Albumblatt." Mrs. Pepper's well-known qualities as a singer, also those of the pianist, won due comment by press and audience. The singer's beautiful alto is full of sonority. She has been heard on several occasions recently.

A. INGMAN.

Dresden, Germany, March, 1915.

— — — — —

Protheroe—The following is a partial list of the engagements of Miss Helen Protheroe, soprano pupil of Daniel Protheroe, December 31 to January 1 recitals at Utica, N. Y.: "Messiah," Milwaukee, Wisconsin, with Ryan Music Club; "Hymn of Praise," Mendelssohn, in Cleveland, Ohio, February 4; Sunday March 28, "Messiah," Irish Choral Society, Chicago. Daniel Protheroe, conductor; Sunday, April 4, "Messiah," at the Third Presbyterian, Chicago. Daniel Protheroe Conductor. Miss Protheroe and Mr. Protheroe will give a recital in Cambridge, Wisconsin.

— — — — —

Bush Temple—The Bush Temple Conservatory presented Mr. Eugene Musser in piano recital at the Conservatory Hall on last Friday evening, his program comprising numbers from Brahms, Stavenhagen, Cyril Scott, and MacDowell in solo form and the Mendelssohn G minor "Concerto" in which the second piano part was played by his teacher, Miss Grace Potter. Songs were given by Miss Alice Lucile Calvert.

— — — — —

Davis—Ernest J. Davis will sing the tenor role in the "Messiah" at the Third Presbyterian Church Sunday, April 4.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 322 Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, APRIL 9, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
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ents in other cities.

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Vol. 7.

Chicago, April 9, 1915

No. 15

Editorial

PASSING COMMENT

Time was when "The Messiah" belonged exclusively to Christmas, but of late years many societies have been giving it at Easter time as well and in Chicago, during the last ten days, it has had no fewer than three important presentations, as may be noted in our review columns.

At Lindsborg, Kan., the great "Messiah" festival is just finished and as Music News today carries a complete review of that impressive event it is but meet to call the current issue of this paper "The Messiah" issue.

§ § §

Overheard on the Lake Street Elevated: First Passenger—"Do you know that the Chicago and Oak Park "L" is mentioned in the Bible?" "No," said Passenger No. 2. "Where?" "In Genesis," said No. 1. "It says that the Lord created all creeping things"

§ § §

Just as Music News predicted—the Eastern newspapers, and especially the music papers, are having much concern because of the fact that Geraldine Farrar has been engaged for the next Chicago Grand Opera season. This favorite soprano is not yet announced even tentatively for New York, but is under contract for at least ten appearances in Chicago.

Melba and Schumann-Heink have also accepted contracts and with many other fine singers under consideration it begins to seem that our next opera season will be the best we have yet had.

§ § §

The Musical Advance quotes Lilli Lehmann as saying in her recently published book that it "nauseates" her to have praise for her work in a paper which also contains praise of "mediocrities."

A moment's reflection will show how

illogical is this stand. Mme. Lilli was herself, at one time a beginner and as such she was a "mediocrity" of course. Now, supposing that no one or no paper had held out a helping hand to her, would she ever have arrived anywhere? It is very easy for a woman who is long past the time when she remembers her early days of struggle to talk disparagingly of beginners and mediocrities, but it would be more in

Who keeps one end in
view makes all things
serve.

—Browning.

keeping for her to remember that she herself came through the same mill.

Everything in music is comparative; every one is a "beginner" or a "mediocrity" as compared to some one else unless we are dealing with the half dozen at the very top and even these would each one agree quite heartily that some of the others (even of six) were hardly worthy of attention.

It is therefore no part of the business of any paper to discriminate absolutely or to condemn utterly. The best that can be said

about any one young or old, mediocrity or artist, will not hurt any paper in the saying nor will it hurt the artists who have arrived somewhere to remember that those who are not so far along today may perhaps surpass them tomorrow.

§ § §

The diction of the Musical Courier is usually above reproach; in fact a chaste elegance surrounds most of the articles in that paper.

However, even Homer nodded at times, and in the last issue of the Courier the Chicago correspondent of that paper is guilty of a misuse of words which, though common, should find no place in so dignified a journal as the Courier.

We quote from the Chicago letter the following:

Due to other duties only one of the soloists could be heard by this writer, Anne Sullivan, mezzo-soprano and pupil of Louise St. John Westervelt, who disclosed a voice of large compass, well trained and most agreeable to the ear in the aria of Salome from Massenet's "Herodiade." Miss Sullivan is a credit to her teacher, as well as to the Columbia School, and she showed great possibilities in the difficult aria, which was sung exceptionally well in the vernacular, and though Miss Sullivan has never been abroad, her French was excellent and her diction, as well as her style, were potent factors in making her success most decisive and deserved.

Now, French is "in the vernacular" when one is in the country which is the home of Massenet, but in Chicago, at the Blackstone Theater, English is "vernacular," as may be proven by any unabridged dictionary.

§ § §

A good Easter hymn sung very seldom is "Hermes," composed by Havergal, in 1872. Try it next year.

§ § §

Does the driving of an auto cause loss of those finer feelings which go to make up the niceties of life? It would seem that almost anyone would refrain from unnecessary tooting of the auto horn when passing a church in which a Good Friday evening service is being held but, unfortunately, such does not prove to be the case, and many services in the boulevard churches were rudely interrupted many times last Friday evening.

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CHICAGO MADRIGAL CLUB

Mr. D. A. Clippinger and his associates did a good thing for the community when they organized the Madrigal Club. With the healthiest sort of growth and progress the compact little club has built for itself an unique and enjoyable niche, and occupies it smilingly and cheerfully and to the entire satisfaction of a loyal group of supporters, who fill the seats at the concerts.

The Madrigals have succeeded because they have been true to their tenets. We do not look to them for the turgid and dramatic, but for the graceful and pleasant and humorous phases of life as illustrated in music. They refresh us by what they present, by doing everything with a finely human touch and with no straining after the intense utterance. There are no climaxes of thundering portent at their concerts. When they sing Palestrina they unravel his counterpoint with hearty willingness and sturdiness, and then they turn to the contrasting solemnity of the Russian Liturgy and sing Gretchaninoff's "Cherubini Song" with rounded dignity. They take the old French "Lovely Groves" of Tessier and sing it with a jolly swing, and then do the "Ladies of Lyon," with the daintiness of its Watteau sort of text and make it appear like a bit of fine china. When they touch Bantock's "On Himalay" they use a lovely velvet tone of sweetness and mellowness that is so irresistible that the number must be repeated. They sing Edward C. Moore's (he of "The Journal") "Take Those Lips Away" with the mock heroics of the verses and a good sense of the capital setting. The Kimball prize composition for the year is from the indefatigable Will C. MacFarlane and is quite dancy and full of the "Fa-la-las" that are properly associated with Madrigal literature. Later on the program shows that Adolf Weidig has done an excellent job in turning some Irish airs into four-part form, and the humor of "Kitty of Coleraine" and the sentiment of "Molly Bawn" and passion of the "Tender Apple Blossom" all live anew in grateful strophes. Only in the "Oft in the Silly Night" are the fingers not quite up to their expected form, just missing the tender yearning which Tom Moore put into the words so many years ago. But the ladies of the club do all of this and more when they take hold of Goring-Thomas' "Willow," an exquisite cameo of sound. And the men are irresistible in Margaret Lang's "Limericks" and have to repeat them. They still find no new madrigals that can out class the old ones, and so they do Richardson's "Mary" with most delicious unction. For a rousing close they choose Daniel Protheroe's well made "When Comes My Love" and sing it for all it is worth.

All this pleasure was in evidence when the club gave its second concert of the season on Monday evening (March 29) to a fine audience at the new Central Music Hall, and in one sense at least rededicated the auditorium to new usefulness. Mrs. Snow received congratulations all around for the auspicious opening.

ALBERT COTSWORTHIL

Bryant-Buckingham—Adah Bryant-Buckingham, contralto, was the soloist at Unity Temple, Oak Park, Sunday, April 4.

ADAH BRYANT BUCKINGHAM

Adah Bryant Buckingham, who recently has been elected chairman of the musical program committee of the Arche Club, possesses a contralto voice of wide range and beautiful, rich quality. She sings with much dramatic fervor and moving pathos which, combined with her fine enunciation, pleasing personality and commanding stage presence, always win her success.

Mrs. Buckingham has held some of the highest salaried church positions in the country and has appeared with many of the large musical societies, such as "The Choral Symphony," St. Louis, and "The Apollo Club" and "Thomas Orchestra," Chicago. During her residence in Chicago she has sung for the following women's clubs: "The Arche," "The Bryn Mawr," "The Englewood" and "The Woodlawn." Mrs. Buckingham finds that one engagement almost invariably brings another or a re-engagement.

Mrs. Buckingham's vocal instruction was obtained from the best masters of singing in New York City and Berlin, Germany. Her broad education, splendid method and keen intelligence have made her a most excellent teacher as well as singer. She will now become thoroughly a part of the musical life of Chicago and will devote herself to teaching the art of singing and will also be available for song recital, concert, oratorio, club or social engagements.

Fischel—Mr. and Mrs. Max Fischel are being congratulated on the arrival of a baby daughter. The name of the newcomer is Maxine.



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Music in Chicago



CHICAGO PIANO COLLEGE

The Chicago Piano College presented advanced pupils in a program of piano music at Kimball Hall last Tuesday evening and once more demonstrated to a large audience that it is most fortunate in its pupils, the latter in turn proving that the school is one which knows how to produce definite and valuable results.

Of the numbers heard by this writer, Mildred Gipe was clear and convincing in the Chopin "Scherzo," Op. 31; Alma Street showed musical qualities in a Tchaikowsky "Romance"; Ada Marie McCarty produced pure tone and held to good rhythm in the "Gondoliera," Liszt, though it was taken at a very slow rate of speed; Miss Donna Clough did some very creditable bravura work in the Rubinstein "Valse Caprice," and Helen Browne proved herself to be in the young artist class by her temperamental and technically advanced rendition of "Scenes from an Imaginary Ballet," by Coleridge-Taylor.

This is a new work, evidently, or at least it is very far from being hackneyed and it is one well worth the attention of teachers and advanced pupils.

Other solo numbers were by Nellie Fisk, Lavinia Kent, Agnes Peterson, Florence Watson, Agnes Davidson, Julia Perry, Frieda Friedman and Irene Greider, the total of numbers forming a thoroughly attractive program and the total of pianism displayed being very good.

Elizabeth Leitch played the Saint-Saens "Concerto," Op. 22, and Mary E. Emery the "Concertstueck" of Chaminade, the first having the advantage of second piano accompaniment from Harmon H. Watt and the second of Miss Eleanor F. Godfrey.

Both the players were thoroughly admirable in the poise and authority with which they invested their work. C. E. W.

BUSH CONSERVATORY NOTES

Friday evening, April 9, a recital will be given by Mr. Earl Victor Prahl, pianist, and Mr. Rowland E. Leach, violinist. Mr. Edgar A. Nelson will be the accompanist.

Friday evening, April 16, a benefit recital will be given for Mary Thomas, the wonderful child violinist, who will be assisted by Violet Borne, the wonderful child pianist. Mary Thomas is a pupil of Mr. Guy Herbert Woodard, and Violet Bourne is a pupil of Mme. Julie Rive-King.

Friday evening, April 23, a recital will be given by Mr. Robert Yale Smith, pianist, and Mme. Justine Wegener, soprano.

Friday evening, April 30, a recital will be given by Mr. Guy Herbert Woodard, violinist, and Mr. David Baxter, Scotch basso.

Those desiring programs of the above recitals will receive same by sending their names and addresses to Mr. Edward H. Schwenker, secretary of the Bush Conservatory.

MacBurney—The MacBurney Club entertained Mrs. Frank King Clark and Miss Helen Stanley at a banquet on last Wednesday evening.

WALTER ALLEN STULTS' PUPIL IN RECITAL

Great enthusiasm prevailed in the Music Hall of the Northwestern School of Music out at Evanston on Thursday evening when Mr. Walter Allen Stults presented his professional pupil, Harold Dale Saurer, in recital. In the exit one admirer gave vent to his feelings thus: "Well, he certainly did put those things over in great shape." The comment was pretty well endorsed by the audience.

Mr. Saurer is equipped with the valuable natural gifts of youth, talent, voice, temperament and personality—a rather formidable array with which to battle down the walls of industry, application and drudgery which surround success. So far he certainly has used them well and he sings not only with enthusiasm, spontaneity and abandon, but with a thorough submission to the evidently good training he has received. Not least of the things which win him friends is a freedom from self-consciousness. It has been a long time since the reviewer has heard a young person sing who so fitted into the text of the old song, "I Sing Because I Love to Sing."

His program embraced the usual contrasting styles and failed in variety in only one instance. With a voice of such youth and freshness, an intense, passionate love song was really to be expected. The voice in quality is a high baritone and preserved its quality to the full range. In no number was this range, flexibility, resonance and responsiveness better evidenced than in the Handel "Honor and Arms," which opened the list. His German group had warmth and strong feeling both for music and thought. The operatic excerpt, the "Di Possente" from Gounod's "Faust," was the least satisfactory offering. He differentiated capably a group of old and new ballads, being notably interesting in Carpenter's "Don't Cease," and not quite hitting the mark in Lohr's "Ringers." His last group included Grant-Schaefer's "Wind Speaks," a simply gorgeous song, and Mr. Lewis N. Dodge's new song, "The Call of the Sea," and a "Korean Song," by Miss Eberhardt, of unusual form and quality, and worthy wide hearing. Mr. Dodge's song had the additional charm of his own accompaniment. He has done something along fine lines and while he has been modern, in his way of continuous melody, he has made himself lucid and at all times strong and virile, and given something distinctively good to song literature.

Miss Frances Stults must have praise for well thought out and well played accompaniments.

With reverent use of his great natural gifts, Mr. Saurer should go far in the profession he has chosen. And Mr. Stults is to be congratulated as well.

ALBERT COTSWORTH.

Homer—Mr. Sidney Homer and his wife, Mme. Louise Homer, announce the birth of a baby girl at their home in Rye, N. Y., last week.

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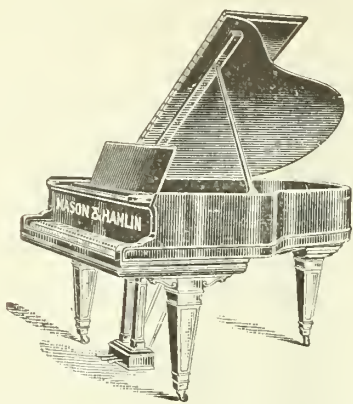
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MRS. JOHN FREEMONT MURPHY, SOLOIST AT THE COLONY CLUB

The soloists for the Georgia Colony and Pottawatamie Village of the Illinois Colony Club at their meeting in the Auditorium Tuesday, March 30, were Mrs. John Freemont Murphy, soprano; Ruth Watson, contralto; Jean Durell, entertainer, and Isaac Van Grove, accompanist. Mrs. Murphy has made many friends wherever she has chosen to appear as the soloist.

She gave a group of songs that were highly enjoyable and sung in a very artistic manner, displaying a voice of splendid range and power. Mrs. Murphy has a pleasing stage presence and she sings with much surity and poise. Ronald's "Down In the Forest" and "Love, I Have Won You" were given splendid interpretations and sung with fine breadth of style.

"Mammy's Lullaby," by Ware, was also made very effective, as sung by Mrs. Murphy, as was Johnson's "Since She Went Away."

Jean Durell, entertainer, gave a mirth provoking sketch on grand opera that was very enjoyable, and Mrs. Watson pleased with her singing of song by Cadman and Riego. Mr. Van Grove was as usual a good accompanist.

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Loomis—Clarence Loomis and Walton Pyre gave a program of piano numbers and readings at St. John's Military Academy at Delafield, Wis., on last Friday evening. The program, of course, was of a Lenten character.

MRS. DERDIGER'S CONCERT

On last Wednesday evening Mrs. Ella Jane Derdiger presented her voice and piano pupils in a concert at Kimball Hall, the attendance being good and the program proving to be so diversified and so attrac-



ELLA JANE DERDIGER

tive that much applause and many recalls (with flowers) greeted each one of the players and singers.

Mrs. Alexia Moran and Mrs. Derdiger played several piano duets with good tone and clear rhythmic values, and Miss Ethel G. Abrams gave the Sinding "Rustle of Spring" for piano, thus providing a pleasant break in the program, which otherwise was all devoted to voice. Mrs. Marion Johnson, who was also scheduled for piano solo, being unable to be present.

Mr. Charles Barber sang a De Koven number, "Armorer's Song," and one by Robinson, and Miss Ella V. Cross was heard to advantage in Bohm's "Calm As the Night" (in German), and "My Dreams," by Tosti.

Carl Peterson was another vocal soloist having a well contrasted group in the "Bandolero" (Stuart) and the "Song of Hebrides the Cretan," numbers also in which he won much applause from the audience. Besides this solo work he was heard in a duet from "Don Giovanni" (Mozart) with Mrs. Agnes MacMeekin, which made a cheerful ending for the program, one in which there were many musical virtues.

Mrs. MacMeekin also sang a duet with Mrs. Derdiger ("Maying," by Smith), and was heard in a solo group which was perhaps the best of the evening.

The opening number in her group was a humorous song from one of the Herbert operas and, to show her great versatility and range, her teacher chose for her second number the florid "Ah fors e lui," from Verdi's "Traviata," which she sang with such display of vocal powers as to prove that she has had good training and that she may eventuate into almost any sort of public work if she but persevere in her efforts.

Her voice is of sweet quality and she speaks the Italian text fluently.

Miss Bessie E. Shefmire, a contralto with rich, full tones, sang "The Spirit Song" (Haydn), "Till Death" (Mascheroni), and

"At Dawn," by Allitsen, with good style. The Allitsen song is one of peculiar charm and suits her range admirably.

Miss Mabel Thompson not only sang the Musetta "Waltz," from "Boheme," and "Summer" (Chaminade) as programmed numbers, but also substituted for Miss Johnson, who was ill, appearing in Woodman's "A Birthday."

The Chaminade number was her best effort and suited her fresh, young style and voice excellently.

Mrs. Derdiger's pupils do not force their tones and besides choosing for them good repertoire she always gives them the advantage of her personal accompaniment.

Much improvement was noted on Wednesday in the work of those pupils who had been heard under the same auspices a year ago. C. E. W.

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MAC BURNEY STUDIOS CLUB

Thursday evening, April 1, the regular meeting of the MacBurney Studios Club was held at Kuntz-Remmler's, with nearly a hundred guests and friends present. This club was organized over a year ago, and the meetings, which are held every month, are looked forward to with the keenest enjoyment. The meeting on Thursday evening was especially enjoyable, in that Mme. Frank King-Clark and Miss Helen Stanley were the guests of honor. Following the dinner and a social half hour, the following program was given:

Aria de Lia—L'enfant Prodiges.....	Debussy
Miss Stanley	
Amor dor Miglione	Strozzi
Der Nussbaum	Schumann
Beim Tanz.....	Hermann
Willow, Willow.....	Grainger
My Lovely Celia (Old English).....	
Mme. King-Clark	
Dupuis le jour—"Louise".....	Charpentier
Miss Stanley	
Paysage	Hahn
Pendant le bal.....	Tschaikowsky
Au bords du Don.....	Moussorgsky
Trieste est le steppe.....	Gretcheninow
Mme. King-Clark	
A Spirit Flower.....	Campbell-Tipton
Apple Blossoms.....	Lester
A Place of Dreams.....	Smith
Call Me No More.....	Cadman
Miss Stanley	

While Miss Stanley's work was very well known here through her connection with the opera company, it was the first opportunity most of those present had of hearing her in concert. Her magnetic personality, beautiful voice and colorful interpretations aroused the audience to the highest pitch of enthusiasm. Mme. Clark's singing was known only through the glowing accounts that have come from her recitals in the east, and these reports were more than justified. "Perfect" is the word that most nearly describes her art—a mezza voce of exquisite quality, diction so clear that every syllable was distinctly understood, breath control almost marvelous in its completeness—all these contributed to her immediate success with her audience, which was insistent in its demand for encores.

The evening was one of unalloyed pleasure, and a source of great inspiration to the students present. The next meeting of the club will be at the home of Mr. and Mrs. Thomas N. MacBurney.

— # # # —

Search—Music News is in receipt of greeting from Frederick Search, dated San Francisco March 31.

Cora Libberton

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WEST SIDE SUNDAY EVENING CLUB IN "MESSIAH"

Just as the downtown Sunday Evening Club has grown to great proportions and also, just as the South Side Sunday Evening Club is advancing rapidly in popular favor, so also the West Side Sunday Night Club has grown by leaps and bounds this season, and although it was only started last fall at the big Third Presbyterian



EDNA SWANSON VER HAAR

Church, it has already grown to such proportions that the immense auditorium is filled every Sunday evening and the fine programs have evoked the greatest delight from the multitudes.

These programs have involved an unusually good chorus under the baton of Mr. Daniel Protheroe, a quartet composed of Helen Protheroe, Edna Swanson ver Haar, Ernest J. Davis and Charles La Berge, as well as the splendid work of Allen W. Bogen at the famous old Third Church organ, an instrument of noble size and capabilities.

For Easter night, Mr. Protheroe augmented all these forces and presented "The Messiah" to the delight of an audience which taxed the full seating capacity of the church, many in fact being turned away.

The Irish Choral Society answered the call of Mr. Protheroe almost en masse and filled the platform to overflowing while their voices rose in splendid rendition of the famous chorus numbers of the never-dying Handel work.

The expressiveness of their singing as well as the power with which they invest the heavier numbers was dilated upon last week in the review of the Orchestra Hall Palm Sunday performance and again, on Sunday, under Mr. Protheroe's authoritative baton, they rose to musical heights. Especially solid and full of thoughtfulness

was "Behold the Lamb of God" and "For Unto Us a Son Is Born" was again scintillant.

An orchestra composed of thirty or more men from the Chicago Symphony ranks, played accompaniments, aided most discreetly and musically by Allen W. Bogen, an organist of splendid attainments.

The soloists were those who sing regularly at the Sunday Evening Club and they proved entirely satisfactory.

Miss Helen Protheroe, who also sang at the Orchestra Hall performance, again proved herself worthy of all the successes attained at that time and gave evidence aplenty that she will rise high in local oratorio circles.

She has personality and voice as well as good musicianship and she gave all the numbers assigned to her with dignity and style.

Mrs. ver Haar has a contralto voice of splendid power and vibrant with true musical feeling. She has great sincerity of purpose as well as ample technical equipment and she therefore is able to read "The Messiah" solos with surety as well as abundant effect.

"O Thou that Tellest" was clarion-like in



ERNEST J. DAVIS

its projection, while "He Was Despised" was truly pathetic as well as thoroughly intense in thought and musical expression.

Mr. Ernest J. Davis is a young tenor who, at this performance, sang "The Messiah" for the first time but who, a month or two ago, made pronounced success singing with the orchestra in one of the Columbia School concerts at the Blackstone Theater. Mr. Davis has a voice which at once impresses as wholly equal to great demands. It is clear, ringing and expressive. His presence is good and his poise unshakable.

Enunciation of text seems to have been a special study with him and he told the story of his solos in a convincing as well as a thoroughly musical manner.

"Every Valley," a solo which taxes the resources of the most experienced tenor, was sung with ease and much vocal beauty, while the delivery of the expressive recitative, "Thy Rebuke Hath Broken His Heart," was good from every standpoint,

and the following aria, "Behold and See," was vibrant with musical feeling.

Mr. Charles La Berge, who sang the bass solos, has also made an exceptional study of enunciation and was able therefore to pronounce the two arias of the first part with such distinction that they rose to unusual interest, especially as they were also alive with musical charm and beauty. In "Why Do the Nations," Mr. La Berge proved that he not only possesses vocal technique in abundance, but also that he has an undoubted dramatic ability which helped him to visualize to the audience a picture at once impressive and appealing.

"Thou Shalt Break Them," the tenor aria, which immediately follows this powerful bass solo, was drawn by Mr. Davis along similarly broad and forceful lines and the two together made a glowing picture which, capped by the brilliant "Hallelujah" immediately following, closed the evening in a whirlwind of musical pleasure. C. E. W.

EDWARD WALKER
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FULLERTON HALL

"Parsifal" was the opera presented at Fullerton Hall by Miss Weber and her orchestra. Lucille Stevenson, soprano, and Dr. William Carver Williams, basso, were the soloists.

Wagner's "Parsifal" is for operatic stage a tremendous task, and for the lecture recital more difficult still, but Miss Weber has long since proven her worth as a musician and lecturer.

The story of the opera is of great length, but so thoroughly and briefly did Miss Weber present it that it became of vital interest to all. The orchestra, Miss Weber, piano; Mr. Klammssteiner, 'cello; Mr. Itte, violin, and Mr. Hillmann, viola, assisted by Robert MacDonald, organ, and E. Wagner, bells, gave very effective presentations of the music of the "Prelude," "The Holy Grail," "The Flower Maidens," "Good Friday Spell" and "The Redemption." Miss Stevenson sang the role of Kundry with a fine display of vocal art and musicianship, making one wish they might hear her in opera.

Dr. William Carver Williams, with his magnificent bass voice, sang the role of Amfortas with great dramatic power and musicianly understanding that was very effective. H. W. P.

Epiphany — Maunder's "Olivet to Calvary" was sung at Epiphany on last Wednesday evening, the soloists being Laura O'Sullivan, George W. Pither and Reginald Ford.

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Carl D. Kinsey may be depended upon, always, to furnish excellent special programs at the First Congregational Church in Oak Park, where he is director of music, but this Eastertide he rather outdid even his own previous efforts.

On Good Friday night Gaul's "Passion" was impressively sung, the quartet ensemble being Marjorie Dodge Warner, Permelia Gale, M. J. Brines and Frank Dunford, while the various programs of Easter Day were absolute models of beauty and appropriateness.

Mr. Kinsey chose for his organ numbers many works which enabled him to display the splendid instrument under his care to the greatest possible advantage. Especially



PERMELIA NEWBY GALE

deft has Mr. Kinsey grown in the manipulation of the beautiful chimes, and on Easter he held his audiences breathless more than once by his skill and artistic thought.

The anthems of the day were many and varied—Barnby, Buck, Bartlett, Berwald, Shelley and Tours being called upon for their most beautifully characteristic numbers, as may be noted by referring to the complete program as printed in Music News last week.

The work of the quartet was at a high water mark of excellence and it gave the impression not only of four beautiful voices and sincere personalities, but also of an ensemble which, through persistent and painstaking effort, has been brought well nigh to perfection.

Miss Kaufman is a distinct joy in every phase of her work, Mrs. Gale is a veritable tower of strength, Mr. Kimbell is wholly and effectively artistic, and Mr. Dunford is the personification of reliability as well as of musical power.

At the evening service this splendid bass sang Shelley's "The Resurrection" with great beauty of tone and precision of musicianship, and Miss Kaufman was all things that a superb soprano should be in the Coleridge-Taylor "Easter Morn."

Mrs. Gale was heard in the morning service in Samuel Liddle's "Easter-Tide" and gave such pleasure as is possible but seldom in a church solo. The composition begins with a gloom and repression wholly typical of the early Easter dawn, wholly difficult also to project, but which, at this time, was given with telling effectiveness.

This phase is followed by an exaltation and a musical delight which have been reached but seldom in Easter compositions and which were admirably suited to Mrs. Gale and given by her with remarkable feeling and power.

Only parts of the anthems were heard, but in "The Magdalene" Mr. Dunford gave an exposition of gentlest pianissimo, quite wonderful when one knows his full possibilities and which was remarkably delightful.

In the response after prayer, Mr. Kimbell had one solo bit to offer, or rather a moment when the tenor score rose to solo importance, and the skill with which he managed this, as well as the beauty of his voice, were notable.

Four carols were heard, these being by Flaxington-Harker, Bochan and Wooler, and sung by the children of the church, assisted in two instances by Miss Kaufman and in the other two by Mrs. Gale.

The effort was charming and the sincerity and artistry of the two soloists gave still further proof of their great worth, for a singer who is capable of works of the greatest difficulty and yet can sing a



FRANK M. DUNFORD

simple carol with telling effect is truly an artist, and such both Mrs. Gale and Miss Kaufman proved themselves to be.

C. E. W.

MR. NEUMANN'S CONCERTS

Albert Spalding, violinist, comes to the Illinois Theater next Sunday afternoon, April 11, at 3:30, for his second and last recital this season, under the direction of F. Wight Neumann. Mr. Spalding will play an entirely new program, which is as follows:

Sonata in G.....	Niccolo Porpora
Chaconne (for violin alone).....	Bach
Romance, A minor.....	Schumann
Romance, A major.....	Schumann
Rondo Brilliant, Op. 10 (for piano and violin).....	Schubert
Alabama (Negro melody and dance).....	Spalding
Adagietto.....	Bizet
Polonaise in A.....	Wieniawsky

Rudolph Ganz, pianist, will give a recital at the Illinois Theater Sunday afternoon, April 18, under direction of F. Wight Neumann.

A PASSION CANTATA

On last Sunday and on Good Friday evenings, Dubois' "The Seven Last Words of Christ" was presented at the New First Congregational Church, the occasion being marked by rare musical beauty and also by an appropriate presentment and feeling very seldom encountered anywhere.

Mr. H. Augustine Smith has accomplished absolute wonders with his various choirs at this church, and at this time the

This chorus has power and depth also, and even, on demand, it has the harshness or the brilliancy demanded by certain dramatic passages of the Dubois work, for instance, the word "vah," uttered in derision of the Crucified, was on each utterance pregnant with hate and malice, and it also had sufficient variety to make each one of its many repetitions quite different from every other.

With such a background of choral tone

scored a very great success. His tone was beautiful at all times, his enunciation of text was thoroughly fine, and his musicianship so keen that every ensemble in which he was involved was as fine as each solo bit. On Friday night Mr. Charles E. Lutton was assigned the same score, and he delivered it also with splendid thoughtfulness and sincere musical feeling. His dramatic instinct is always fully alive, and his pronunciation of any text always assumes perfection of the finest sort.

Miss Lucia May Smith sang the soprano parts both nights and Mr. Thomas McGranahan was heard in the expressive tenor score.

Miss Smith, a comparative newcomer to the First Quartet, has already established herself as a great favorite and her work in the "Seven Words" truly proved her to be the possessor of unusual equipment and splendid authority in its use.

Mr. McGranahan, always well liked wherever he sings, and particularly well versed in music of religious aspect through his long association with the Paulist Choristers, was ideal in the tenor solos and he made an impression at this church so great that he will be most gladly welcomed when he appears here again.

The soprano work in the "Introduction" was of exalted beauty, and the tenor solo of the Sixth Word was of unusual significance and finish in the treatment accorded by Mr. McGranahan, while both Mr. Collins and Mr. Lutton excelled themselves in the splendid solo of the Fourth Word, which is saying much, in view of the fact that the baritone score throughout is a wonderful one, and on both Sunday and Friday it was sung with full power and understanding.

C. E. W.



LUCIA MAY SMITH

entire ensemble was in evidence and the work as given was of surpassing significance and beauty.

To secure correct musical values and reasonable interpretation from a mass chorus containing voices of all ages is something of a feat, but Mr. Smith has done much more than that.

Through continual giving of cantatas and oratorios, these choirs have gained a technic for the work which has seldom been equaled by any amateur body, and through incessant rehearsal and the most intelligent of directorship Mr. Smith has secured other results that are not equaled by many societies composed of professionals exclusively.

For instance, a pianissimo has been evolved which is a perfect delight. It is solid to the point of perfection, and consciously involves each voice of the entire ensemble and yet as a whole it is as light as a zephyr and, when the baton so indicates, melts like the thin and almost impalpable blending of light smoke in the air or the gentle cessation of a ripple caused by the settling on quiet water of an insect.

as this to play upon and with such a superb organ accompaniment as that provided by Mr. Albert Cotsworth, the work could not fail to be wonderfully impressive.

This accompaniment deserves much more than the usual word of praise, for it was so utterly a part of the harmonious whole and so definitely and distinctly religious in its tone as to stand out as an exceptional achievement. There were also some exceptionally good piano bits, played by Mrs. Roscoe King.

The soloists were also wholly in the picture and of a caliber both technically and in interpretation to be able to deal with the Dubois score intelligently and with entirely proper Lenten feeling.

On Sunday night Mr. Frank Collins had the wonderful baritone score to sing and

CAVE THOMPSON

Mr. Thompson will play the following program in piano recital at the Avondale M. E. Church on April 9:

Prelude and Fugue, E minor, Op. 35.....	Mendelssohn
Arabesque, E major.....	Debussy
Es War Einmal.....	Grieg
Prelude, E major, Op. 30.....	Gliere
Scherzo, C sharp minor.....	Gliere
To the Sea.....	MacDowell
Gavotte, F sharp major.....	Anton Rubinstein
Sonata Tragica (Complete in four parts)....	MacDowell
Etude, D flat.....	Liszt
Eclogue.....	Liszt
Rhapsodie, No. 12.....	Liszt
Prelude—The Nocturne.....	Mendelssohn
String Quartet	
Anthem—Christ the Lord Is Risen.....	Buck
Anthem—Who Shall Roll the Stone Away?....	Tarrance
Anthem—Awake, Thou That Sleepest.....	Manney
Offertory—Spring of Souls.....	Mary R. Holt
Mrs. Edna Swanson ver Haar, Contralto	
Postlude.....	Mendelssohn
String Quartet	

Little Theater—There will be an exhibition of pictures of the Fuller Sisters at the Little Theater on April 3 and April 10.

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Mr. Stephen A. Erst, director of the piano department of the Stein Conservatory, and



HAZEL PALMER

his pupils will give this program at Association Auditorium April 14:

Andante	Mozart
Second Movement of A Major Concerto	Miss Adelle Vraz
Presto	Mozart
Third Movement of A Major Concerto	Miss Mildred Montresor
Larghetto	Mozart
Second Movement of D Major Concerto	Miss Tania Vojan
Symphonic Poem (First time)	S. A. Erst
"Faun and Nymph"	Chicago Symphony Orchestra
Allegro	Mozart
Third Movement of B Flat Major Concerto	Miss Gertrude Bongard



ANNA WESKE

Allegro	Mozart
First Movement of A Major Concerto	Miss Camille Kosar
Rhapsody (First time)	S. A. Erst
	Mr. Stephen A. Erst
Rondo	Beethoven
Third Movement of C Major Concerto	Miss Marion Falkenbach
Allegro	Mozart
First Movement of B Flat Major Concerto	Miss Anna Svikhart
Molto Allegro	Mendelssohn
Third Movement of G Minor Concerto	Miss Marion Ledgerwood

Lullabye	Smetana
From the Opera, "The Kiss"	
Miss Catherine Walsh	
Serenade and Allegro Gioioso	Mendelssohn
Miss Lillian Cervenka	
Rondo Brilliant	Mendelssohn
Miss Hazel C. Palmer	
Introduction et Allegro	Godard
Miss Anna Weske	
Bohemian Bachanal (First time)	S. A. Erst
Chicago Symphony Orchestra	

MISS AGNES HOPE PILLSBURY PRESENTS A PUPIL

Miss Agnes Hope Pillsbury presented her pupil, Miss Vini Fravel, in piano recital at the Anna Morgan Studios on last Saturday afternoon and proved that in this young lady she has a very talented and interesting pupil.

On the other hand, the work done by Miss Fravel was of a character to prove just as clearly that Miss Pillsbury is a thoroughly artistic and painstaking teacher and that the young artist could not receive her introduction under better auspices.

Miss Fravel has a goodly amount of power in reserve, a fine presence and much musical feeling back of all her readings.

Technically she is well advanced and in musical thought she is both individual and artistic.

The program prepared for her by Miss Pillsbury was a model of what such a one

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should be, and comprised first a Beethoven "Concerto" and, at the close the brilliant one by Grieg, between there being a group of Schumann, Chopin and Moszkowski, well chosen and wholly appropriate to the gifts and acquired abilities of Miss Fravel.

Not all of this admirable program was heard, but enough of it came under observation to prove the fact that Miss Fravel has all the virtues noted above and also that she has a style and an individuality which will warrant the supposition that she will in future climb to a place in the front rank of young pianists of this city—perhaps much further than that.

C. E. W.

She will be heard again with pleasure.

KENWOOD EVANGELICAL CHURCH

An organ recital will be given Sunday afternoon, April 11, at 4 o'clock, by Palmer Christian, assisted by Rubee Wilson DeLamar, soprano.

PROGRAM

First Organ Suite—	
Prelude	Felix Borowski
Meditation—Elegie	
Scherzo—Caprice	Bernard
Improvisation	Karg-Elert
Ostinato e Fughetta	
Alleluia	Mozart
My Soul Thirsteth for God (42d Psalm)	Mendelssohn
The Lord Is My Shepherd	Dvorak
I Will Sing New Songs of Gladness	Dvorak
Mrs. DeLamar	
Toccata, Adagio and Fugue in C	Bach
Cantabile	Cesar Franck
Spring Song from the South	Lemare
Finale (1st symphony)	Vierne

SWIFT MEMORIAL ORGAN AT ST. JAMES' METHODIST CHURCH DEDICATED

The public services at St. James' Methodist Episcopal Church on Easter included the dedication of a twenty-eight thousand dollar pipe organ, the gift of the Swift family.

It is truly a magnificent instrument, in reality six organs combined in one, and Miss Tina Mae Haines, the organist and choir director, must feel gratified in having so complete an instrument at which to preside. She certainly is to be commended for the proficient manner in which she handled it in last Sunday's services. This church is now ideally equipped musically. A thoroughly competent organist-director, solo quartet, fine chorus of about thirty voices, and an organ of practically unlimited resources, make almost anything in choral music possible of production.

The soloists are: Miss Naomi Nator, soprano; Mrs. Annabelle MacIntyre Dickey, contralto; Mr. James Hamilton, tenor; Mr. G. Magnus Schutz, bass—and an excellent quartet they constitute.

In the evening service, which was the one heard by Music News reviewer, the most of the incidental solo work fell to Mr. Schutz and right well he did it.

The ladies of the quartet were heard to splendid advantage in several duet parts. Their rich voices blend ideally.

Mr. Hamilton, the tenor, sang the limited parts assigned him in an artistic manner.

The quartet's singing of "The Magdalene" was worth going far to hear.

The chorus is made up of good voices and their singing was thoroughly enjoyable and inspiring.

The following were the special musical numbers:

Organ Prelude—	
Spring Song	Bonnet
To Spring	H. A. Matthews
Evocation a la Chappelle Sixtine	Liszt
Anthems—	
But Lo, the Dawn	J. S. Matthews
When the Sabbath Was Past	Clough-Leigher
The Magdalene	Warren
Ring Out, Glad Bells	Bartlett
Organ—	
A Legend	Federlein
On the Holy Mount	Dvorak
Organ Postlude—March on Easter Themes	Andrews
	C. J. B.

CHICAGO SYMPHONY ORCHESTRA

The program for this week reads as follows, Fritz Kreisler being the soloist:

Overture to "Oberon"	Weber
Symphony No. 2, B minor	Borodin
Allegro	
Prestissimo	
Andante	
Allegro	
Life's Dance	Delius
Concerto for Violin, D major, Opus 61	Beethoven
Allegro ma non Troppo	
Larghetto	
Rondo	

TRIBUTE PAID TO SANDOR S. RADONOVITS BY ISABELLE RICHARDSON AND ARTUR PLATZ

We wish to take this opportunity of acknowledging publicly our deep appreciation of Mr. Radonovits and his wonderful teaching. We have both received through his understanding and method that which we have sought for years and which has proved invaluable to us in our work.

(Signed) ISABELLE RICHARDSON,
ARTUR PLATZ.

THE MAC BURNEY STUDIOS

The song program given on Monday night by Zillah Elliot Barnett, soprano, and Clifford W. Johnston, tenor, with John Doane playing the accompaniments, was one of rare interest and charm.

The plan of duet singing at intervals on such a program, with each of the voices in solo groups intervening is a delightful one, and when the ensemble proves so agreeable as in the case of Miss Barnett and Mr. Johnston it becomes doubly so.

Miss Barnett has a voice of sweet quality and she has brought it up to a fine stage of technical accuracy and brilliance, while Mr. Johnston not only has a naturally expressive and pleasing voice, but also, back of it, there is an intelligence which makes for thoroughly good interpretations.

A Hildach duet opened the list attractively and one by Kahn from "Erwin and Elmire" made a diverting intermezzo, while Lohr's "Rose of My Heart" and Tosti's "Serenade" closed the evening with vocal delight.

The Lohr piece is unusually attractive and the well known Tosti song in its clever duet arrangement by Randegger is a gem.

Miss Barnett sang the old "Have You Seen But a Whyte Lily Grow" with potent charm and made Johnston's "Over the Slopes of the Dune" seem entirely worth while.

"My Rose," by William Lester, proved again to be an intensely poetical text and a wonderfully impressive musical score, while his "Apple Blossoms" not only has a vocal line which was well handled by Miss Barnett, but its wonderful piano accompaniment was made to glitter under the experienced fingers of Mr. Doane.

"Will o' the Wisp" also belonged to him by right of his wonderful playing of its tricky piano part, Miss Barnett, however, being piquant and secure in her part of the ensemble.

"Call Me No More," by Cadman, is a song of great breadth and was sung with telling power, while Branscombe's "Autumn Winds So Wilful" lost nothing of its properly somber color at her hands, nor did "Hayfields and Butterflies" (Del Riego) lack anything in exuberance of spirit.

Mr. Johnston's best group was the Salter "Love's Epitome," which he held to splendid values throughout and invested also with variety and much color, albeit the necessary tints were subdued though intense. C. E. W.

FULLERTON HALL

The opera for next Sunday evening, April 11, at Fullerton Hall will be "The Bohemian Girl," Balfe. Marjorie Dodge Warner, soprano, and Thomas McGranahan, tenor, will be the soloists.

La Grange—At the First Methodist Episcopal Church on Easter a splendid program was given under direction of H. Wilhelm Nordin, who sang two solos both morning and evening. The services were so arranged that the scripture readings were really a part of the anthems, having direct bearing and connection, and the services throughout were of wonderful coherency. Miss Gertrude M. Nordin, a pupil of Mr. Nordin, sang a solo also at the evening service.

C. W. Best Artists' Series

Season 1915-1916

The C. W. Best Artists' Series of the week of evenings at Chautaugua, New York, in August, has been enthusiastically received in the leading cities and countries of the world.

Antonio Sala, Spanish violoncellist to his Majesty King Alphonso, through whom he is exempt from military service, has been declared by competent authorities in Paris to be one of the finest 'cellists in the world, one well known critic not hesitating to declare him the peer of Casals.

He gave his first concert at the age of eight, played for the court at eleven, toured Spain at twelve. At thirteen he won first prize at the Barcelona Conservatory, of which he is a graduate. In 1911 he was soloist at the Coronation concert. He spent five years in Paris and in touring France, and was in South America on a five months' concert tour before coming to the United States, where he is to begin his second successful season.

Miss Mignonne Meeker, American coloratura soprano, is able, with purity of tone and power, through her splendid range of voice, to sing with perfect ease two and one-half tones above high C. Her range is four octaves.

Gifted with a glorious voice, for her special preparation in diction, repertoire and coaching, she acknowledges her indebtedness to the eminent teacher, J. Courtland Cooper of Chicago, teacher of the royal families in Berlin, as well as of George Hamlin, Francis MacLennan, and others.

Miss Lois Brown, the young American pianist, has just returned from five years spent in Berlin. For two seasons she toured Germany, where she appeared with the principal orchestras. At the beginning of the present season Miss Brown was booked to appear with the Symphony Orchestras of Berlin, Frankfurt-on-Main, and many other European cities.

Miss Brown has a tremendous technic and a splendid touch, and this combined with a thorough understanding and sympathetic spirit makes it a pleasure to listen to her.

Mrs. Fenetta Sargent Haskell, dramatic reader, who has been asked to give George Middleton's play, "Nowadays," at the National Speech Arts Association in San Francisco in June, and to give a

She has appeared in recital in New York, Washington, New Orleans, Chicago, City of Mexico, in England, Scotland, Cuba and in nearly every city of any size, from Maine to California, and from Florida to Canada.

Her magnetic personality, her rich, resonant voice, her ability to respond to every shade of feeling in the many characters she interprets and impersonates, always meet with instant appreciation. Her repertoire includes more than twenty diversified programs.

Signor Alberto Salvi, Venetian harpist, was educated in the Naples Conservatory, where he completed an eight years' course in five years, winning first prize.

His harp playing is a revelation. Artists, critics and musicians generally are amazed at the power, brilliancy, tone quality, finesse and artistic temperament displayed. This is his second successful season in the United States, he having been heard on a Pacific coast tour last year.

Miss Marguerite Austin, English violinist, begins her fifth successful season with the C. W. Best Artists' Series, and is presented without reserve, as one of the leading woman violinists of today. Her early years were spent in South Africa, she returning to England, where she took the L. R. A. M. diploma from the Royal Academy in London. Afterwards she was with Caesar Thomson in Brussels for three years, and has returned to Europe every summer for concert work in Belgium, Holland and England.

Her playing is mature, forceful, authoritative; her personality appealing and sympathetic.

Miss Florence Hedstrum, American dramatic soprano, has risen to her position in the concert field through the wonderful power of her beautiful voice, and her fine musical equipment. For her thorough training she gives much credit to the distinguished Chicago tenor, William Claire Hall, himself a pupil of Jean de Reszke and Oscar Seagle. Miss Hedstrum's technical finish is faultless, and her interpretations beautiful and inspiring; she possesses those indefinable qualities of the true artist which endow her singing with an irresistible power over her audiences.

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NEW PIECES BY EDYTHE PRUYN-HALL

Clayton F. Summy Co., Chicago, has just published a most interesting set of one-page compositions (Grade 1) in the Summy Edition of Edythe Pruyne-Hall entitled "First Piano Pieces" (Five Easy Pieces for Little Hands that Cannot Stretch Far). "Five-Finger March," "With Fife and Drum," "Jack and Gill," "The First Waltz," "Birdie's Good-Night." Teachers will welcome this little collection as a useful addition to their teaching material.

Among other writings for the piano by Mrs. Hall in the Summy Edition are "The Children's Holiday" (Grade 1), which consists of "Tag, You're It," "Dolly's Music Lesson," "A Pleasant Jaunt," "The Little Robin," "Playing Leap Frog," "Evening Song."

"Six Easy Characteristic Sketches" (Grade 1): "The Dancing Lesson," "Little Boy Blue," "In the Swing," "Ding, Dong Bell," "Dolly's Dream," "Brownie's March."

"Six Easy Recreations" (Grade 2): "The Little Bobolink," "In Dancing School," "The Gypsy Camp," "The 'Cello," "Dewdrops and Flowers," "Hunting Song."

"Doll Suite." Six little pieces which were written for the third volume of "Music for the Child World," compiled by Mari Ruef Hofer.

"Nine Characteristic and Instructive Pieces," published singly: "The Water Mill," "In the Blacksmith Shop," "Fairies' Music Box," "The Juggler," "Sleep Song" (pedal study), "Twilight," "In the Swamp," "Fireflies and Frogs," "The Merry-Go-Round," "Arbutus."

"Easy Recreations," for violin and piano: "Allegretto Gracioso," "Berceuse," "Mazurka."

G. Schirmer, New York

"Improvisation," for organ, dedicated to Harrison M. Wild.

White-Smith Publishing Co., Boston
"Festal Prelude" on Sullivan's "Onward, Christian Soldiers," for organ; dedicated to Mr. Edwin Arthur Kraft, which has just been published and has been played by Mr. Kraft in his recent recitals.

Mrs. Hall's gift of melody is clearly shown in all her writings. Her training for piano was with the late W. C. E. Seeboeck, organ study with Harrison Wild, and in theory and composition with Adolf Weidig.

Several organ pieces and a number of songs are still in manuscript.

CANTATA BY RAVENSWOOD COMPOSER TO BE SUNG BY A RAVENSWOOD CHOIR

"The Gospel of Easter," a new cantata, by J. S. Fearis, will be sung at Berry Memorial M. E. Church, corner Leavitt and Giddings streets, on Sunday evening, April 11. Mr. Fearis will conduct, and Miss Electa Austin will preside at the organ. An excellent quartet of soloists, consisting of Miss Lulu McNeley, soprano; Miss Clara Jones, contralto; Mr. Alfred A. Carlson, tenor, and Mr. Carl S. Taggart, baritone, will assist. The cantata was to have been given on Easter, but owing to a series of meetings in progress at the church, was postponed.

GAUL'S PASSION MUSIC AT TRINITY

People living in the vicinity of Trinity Episcopal Church, Twenty-sixth street and Michigan boulevard, evidently know where good music is to be heard, so when special music is advertised to be sung by the choir of that church one must go early to get a good seat. In fact, on last Friday night, when the Gaul Passion service was sung those coming after 8 o'clock had difficulty getting any seats at all.

Mr. Irving Hancock, organist and choir director, and his large choir, placed another fine achievement to their credit in the presentation of this beautiful work. The balance of parts was ideal, the attacks prompt, the body of tone substantial, and the whole service was sung with absolute confidence. The dramatic possibilities and the sublime pathos were beautifully brought out.

The solo parts were sung with good tone and great expression, the soloists being Master Stuart McCombs, soprano; Master Eugene Farrell, mezzo soprano; Master Eddie Verner, alto; Mr. Arthur Scott, tenor; Mr. William Cox, tenor; Mr. Raymond Gifford, baritone; Mr. Charles Coffin, baritone.

Special commendation is due for the manner in which the trio, "Thou Hidest Thy Face, O Lord," and quartet, "Blessed Are the Departed," were sung.

That Mr. Hancock played the organ and that he lead his singers with masterly style goes without saying. It is habitual with him.

C. J. B.

LITTLE THEATER

Music News is in receipt of the following announcement from the Little Theater:

We take very great pleasure in informing you that the Woman's Peace Party has requested the Chicago Little Theater to send the "Trojan Woman" of Euripides, in Gilbert Murray's translation, on tour throughout America in the interests of peace. We feel that the selection of the Chicago Little Theater from among all the dramatic organizations of the country to undertake this work is a signal honor, not merely to the association, but to Chicago, and that its undertaking is our duty. The tour will begin on April 12. Further details will be announced later.

The Little Theater will, except during the week of April 4, remain open as in previous years until the close of the regular season. Arrangements have already been completed for an exceptionally interesting series of plays and other attractions to be presented there during April and May, and announcements of them will be made periodically.

THIRD PRESBYTERIAN

A fine program of Easter music was arranged by Mrs. Edna Swanson Verhaar, and given at the morning service of the Third Presbyterian Church.

The church quartet is Helen Protheroe, soprano, Edna Swanson Verhaar, contralto; Ernest J. Davis, tenor; Charles La Berge, baritone; Miss Caroline E. Marshall, organist. The string quartet assisted.

MacDermid—Sibyl Sammis-MacDermid sang on April 3 at the Flower Fete given for charity at the Chicago Beach Hotel.

JESSIE NICHOLS BALDWIN IN BRAHMS RECITAL

Mrs. Jessie Nichols Baldwin, pupil of Mr. D. A. Clippinger, gave a song recital at the Clippinger Studios in Kimball Hall last Saturday afternoon when the program was devoted to Brahms entirely. Mrs. Charles Orchard was the excellent accompanist and Mr. Clippinger gave a splendid example of how much a recital may be aided by a deft word spoken now and then as well as in the providing of a thoughtful good place and the selecting of an absolutely characteristic program.

The Clippinger Studios are ideal for an intimate recital of the kind given by Mrs. Baldwin and Mr. Clippinger, out of his great experience and his splendid knowledge had not only selected a program of superb worth, but he also knew just how to present it to the representative audience and just how to hold the attention at the highest point throughout the allotted hour.

The program was as follows:

The Little Sandman.
My Mother Loves Me Not (Swabian Folk Song).
A Maiden Rose at Early Dawn (German Folk Song).
Arise Beloved Vision.
Faithful Love.
May Night.
To the Nightingale.
Cradle Song.
My Heart is in Bloom.
Love Song.
The Disappointed Serenader.
In Summer Fields.
A Thought Like Music.
Lighter Far is Now My Slumber.
Sapphic Ode.
Serenade.

Mr. Clippinger began with a brief estimate of Brahms and his work, and throughout the program told various interesting things about the individual numbers.

The difficulty of some of the accompaniments was pointed out, the cunning counterpoint displayed in others and the absolute charm of such as that written for the "Serenade."

The "Cradle Song" was named as the one item of Brahms which first gained vogue in Germany, even when the other works were scarcely known by name and the "Sapphic Ode" was stated to be now the most popular, with all singers, of the entire Brahms list.

Mrs. Baldwin has a thoroughly good so-

prano voice, well placed, well controlled and absolutely at her disposal in the expression of the sentiments involved in so intricate and so varied a list as that sung on Saturday.

She has perfect legato at command and yet she is able to manipulate phases of singing which require many other items of the vocalist's equipment, rising even to intensely dramatic moments when the text so demands.

Altogether the afternoon was one well calculated to display the work of a sincere



JESSIE NICHOLS BALDWIN

and thoroughly pleasing singer in a most favorable light and at the same time it was an exposition of Brahms' repertoire and Brahms' possibilities which could not be other to the many Clippinger students than a very valuable object lesson. C. E. W.

ROBERT LOUIS BARRON

Tuesday evening, March 30, Robert Louis Barron, violinist, appeared in a recital given at the Y. W. C. A. Auditorium by Helen Tenney, pianist, and Rose Lyon, accompanist. Mr. Barron has broadened greatly in a musical way since he was last heard by this writer.

His first offering was Corelli's "Folies d'Espagne," played with a fine quality of tone and a good understanding of its musical values.

Mr. Barron has a keen musical sense and a good interpretative gift that is a great asset.

Mr. Barron's second group, comprising Branscombe's "A Memora," Cui's "Orientale," Borowski's "Mazurka," were played with a fine style and much finish.

The "Orientale" and "A Memora" were especially well done and much enjoyed by the audience.

Miss Lyon played reliable accompaniments.

To those who heard Miss Tenney play Bach, Brahms, D'Indy, Debussy, Liszt, it need not be said that she displayed much talent, and a well developed technic. Her rendition of the Chopin group met with genuine approval, and in her closing group of numbers by Liszt, Debussy, D'Indy, she left nothing to be desired.

Perfield—The Effa Ellis Perfield Music School has appointed Mr. Oscar Deis, pianist and teacher, as director of its piano department.

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"MESSIAH" AT PARK AVENUE M. E. CHURCH

Those who were at Park Avenue Methodist Episcopal Church on last Thursday evening witnessed the debut of a young conductor who is destined to make a name for himself in Chicago musical circles, with



MARGARET OWENS

the possibility that it may reach much further.

Young Mr. Haydn Owens directs the choir at this church and he has already had much experience in conducting small ensembles and works of various aspect, but on Thursday he directed "Messiah" for the first time and had both a larger chorus and a better quartet to work with than in previous experiences, and he also had a very large audience to listen to him and to applaud his efforts.

His work is nothing short of remarkable.



HAYDN OWENS



GRANT KIMBELL

He knows the "Messiah" intimately and he has such excellent control over himself and his musical knowledge (which is already great) that he was able to carry the work to resounding success and to make the evening one of red letter importance.

Not all of the program was heard, but the

solos, and she sang them with great distinction for one so young.

Her voice is true and clear and her musicianship is unquestioned. She therefore was able to render "Rejoice Greatly" with an ease and facility which might well have been envied by many much older singers, and as she also possesses musical feeling in abundance and her church experience has been extensive she sang "Come Unto Him" with a beauty of quality and a surety of purpose which made it stand out as a very exact example of true oratorio singing.

Miss Lucy J. Hartman, a contralto who has become known all over Chicago (and much further) for her excellent rendition of "The Messiah" solos, was in unusually good voice and at this time presented the immortal music assigned to contralto by Handel in a way to accent all its beauty and to impress anew the delight of her voice and personality.

Mr. Grant Kimbell was heard in but one of the tenor arias, i. e., "Every Valley," but this was sung with utter refinement along the purely technical and musical lines, while its interpretation was a very marvel of finish and spontaneous beauty. The preceding recitative was fine from every enunciatory and musical standpoint also, but the aria will remain in the minds of all the audience of last Thursday as an exact model of what Handel intended in his inspired writing.

The fourth soloist was Edward Clarke, a basso with splendid presence, style, poise and voice. His tone is very large when he so wishes it and at the same time it is so well within his control that he made the two arias of great musical worth as well as technical perfection.

"But Who May Abide" was temperamental as well as powerful and "The People That Walked" was a true exposition of governed virtuosity. The recitatives were notable for the purity with which the texts were pronounced. C. E. W.

— # # # —

AMERICAN CONSERVATORY

On Saturday afternoon last the American Conservatory presented an interesting recital, including Drusella L. Shaw, Ethel J. Calkins, Myra Mills and T. A. Remington, in well selected songs. Only Miss Mills and Mr. Remington were heard, the first having a clear soprano voice under excellent control and the second a bass voice of unusual range and power.

Margaret Walsh, Alphonse Kaepfel, Florence Swanson, Jessie St. Clair, Helen Weiner and Sophia Ginsberg, advanced piano pupils of Silvio Scionti, played a well selected list of piano numbers.

Only two were heard. Miss Weiner and Miss Ginsberg, the first showing clear rhythm and good style in a Godowsky "Gigue," and the latter playing a Liszt Rhapsody with considerable virtuosity, both of them proving that their teaching has been along good musical lines. C. E. W.

— # # # —

FREDERICKSEN-HESS TRIO

Sunday afternoon, April 11, at 3:15, the Fredericksen-Hess trio will give a chamber music concert in Central Music Hall. The trio will play Tschaikowsky's Trio and the C Minor Trio, Beethoven. The assisting artist is Mr. Fred Farrar, baritone.



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work in "And the Glory" and "Glory to God" was of exceptional power and brilliance, while "For Unto Us a Child Is Born" was distinctive and temperamental as well as thoroughly and satisfyingly musical.

Mr. Palmer Christian was at the organ and that is quite the same thing as saying that the accompaniments were all that could have been asked or provided short of an orchestra.

Mr. Christian knows "The Messiah" as but few players have ever learned it; he is a remarkably facile organist and he is also gifted with a keen sense of religious thought. Not only does he bulwark and underlay with solid foundation each chorus effort, but also he supplants every solo endeavor in the most beautiful and also the most cunningly helpful way it would be possible to imagine.

Miss Margaret Owens, a young Chicago soprano, who has appeared in many church, oratorio and school functions especially and who has just returned from an all-winter concert trip, was entrusted with the soprano

ARTHUR GRANQUIST IN PIANO RECITAL

The very great popularity of Mr. Arthur Granquist was shown on last Sunday afternoon, first in the capacity audience which greeted him at the Fine Arts Theater and, second, in the extraordinary amount of applause with which his piano recital was greeted and the persistence with which every number was endorsed.

The first part of the program contained splendid examples of the art of Couperin, Bach and Beethoven, but was not heard by this writer.

The second part had for its recommendation extreme novelty and considerable though not an extreme amount of musical beauty in the compositions presented.

The Schubert "Impromptu" in G Major is typical of the genus and was played with great suavity, the "Praeludium" in B Minor (Otterstrom) proved to be as mildly interesting as others of the Otterstrom works—no more, while the "Serenade Russe" (Rubinstein), a work of introspective beauty and extreme difficulty from the pianistic standpoint, was done with superb aplomb, and the "Prelude," Op. 45, by Chopin, proved to be a high light in the program scheme, so beautifully pianistic is it and so admirable was the playing.

The "Summer Twilight" and "Return of the Pilgrimage from Landevennee," from the Rhene-Baton Suite "en Bretagne," hardly lived up to the promise of earlier-heard works of this modern Frenchman. Perhaps a note explanatory of the intended "program" would have helped considerably.

The "Ballade," by Brune, is a big work and it was presented in masterly style. Many hearings would be necessary to fathom its full intent, but a single one was sufficient to prove that in this piece Mr. Granquist has found something which suits his metier very well indeed and which will prove an excellent "last piece" for many recitals.

Mr. Granquist is a serious young artist; he has transcendent technic and thoroughly artistic tonal qualities; he plays also with splendid intelligence and each reading is true to its intention and absolutely differentiated from all others of his list.

He is already a great favorite and ought to grow to a still higher plane in public appreciation. C. E. W.

CINCINNATI CONSERVATORY OF MUSIC

A concert given by the Conservatory Orchestra of the Cincinnati Conservatory of Music at the Emery Auditorium last Monday night had this program:

- Overture—The Sicilian Vespers.....Verdi
Conservatory Orchestra
Aria—He is Kind, He is Good (Herodiade)...Massenet
Mrs. William A. Evans and Orchestra
Kamarisikaja (Fantasia on a Russian dance)...Glinka
Conservatory Orchestra
Introduction and Rondo Capriccioso.....Saint-Saens
(For Violin and Orchestra)
Mr. Robert Schenk
Interlude Tirindelli
Conservatory Orchestra
Concerto, C minor (for piano and orchestra).....
Saint-Saens
Allegro Moderato
Allegro Vivace
Andante—Allegro
Miss Inez Gill
Symphony, No. 5, E minor.....Tchaikowsky
Andante Cantabile
Andante Maestoso
Allegro Vivace

CHICAGO SYMPHONY ORCHESTRA

The program of last Saturday evening was divided into two parts and in their dissimilarity it might just as well have been two programs.

The "Parsifal" excerpts, which comprised the first part, were thoroughly familiar, but were played, as ever, with extremely fascinating perfection and great intelligence, both as regards the directing baton and in the individual factors which go to make up the ensemble.

The second half might have been called a Busoni program for it introduced the Italian pianist in the Saint-Saens "Concerto," Op. 102, and his own "Indian Fantasy," the two being separated only by two nocturnes, "Clouds," and "Festivals," by Debussy, these latter being repetitions, were not quite so outre in sound as on a first hearing.

Debussy, always elusive and sometimes absurd, is yet much more logical in orchestral scores than in those written for piano and therefore these two "Nocturnes" especially may grow to be favorite numbers with the orchestra audiences.

The Saint-Saens work was played by Busoni with superb finish. This pianist has, in recital, a very hard style; his touch sounds just like the name of the piano he plays.

But in "Concerto," when he is somewhat modified by environment and his tone is more or less softened by contrast, he displays qualities and attainments which are the despair of all young artists who hear him. His scales and arpeggios are merely incidents to him, never picked out note by note as is the case with less advanced players and his trills, staccati, glissandi and chromatic passages are the merest filligree—never for a moment obtruding into anything else.

The "Fantasy" was, of course, extremely interesting and with the aid of copious program notes it was possible to trace some real Indian music and some real Indian thought in the work as well as to discover

a "western" atmosphere which, at times was exhilarating. On the whole, however, a first hearing predisposes to nothing more than mild ennui for the "Indian" features are much swallowed up in the Debussy-like vagueness of many passages and the whole effect is made incongruous very often by the introduction of piano passages which are so distinctly Lisztian in character as to prove at once that Busoni, in writing his "Fantasy" was unable to get away from the fact that he has long been noted as a Liszt player and that he is undoubtedly saturated with the Liszt idiom.

The audience listened politely and applauded vigorously for Busoni the man, not for the composition by any means, and it proved to be a great delight therefore when, as final encore (in violation of the rules of the house) Mr. Busoni played the Liszt "La Campanella" giving an example of his speed, wonderful clarity and great ability in tone coloring. C. E. W.

SCHOOLFIELD-BELLAIRE JOINT RECITAL

The following program will be given by Mrs. Mabel Nevin Schoolfield, soprano, and Miss Cecelia Bellaire, pianist, with Mrs. Frederick C. Lewis as accompanist the Thurber Hall on Sunday, April 11, at 3:30:

- Faschingschwank aus Wien ("Carnival Pranks from Vienna") Schumann
Allegro
Romance
Scherzino
L'insana Parole (from "Aida").....Verdi
Nocturne in F sharp major.....Chopin
Two Preludes, C. major and B flat major.....Chopin
Romance Gliere
On the Mountains Grieg
When the Kye Come Home.....Nevin
Summertime Ward-Stephens
Sheep and Lambs Homer
Apple Blossoms Kellie
Polichinelle Rachmaninoff
Scotch Poem MacDowell
Shadow Dance MacDowell
Waltz—Roses from the South.....Strauss-Schuetz

Levy—Advanced pupils of Henriot Levy will appear in recital Saturday afternoon, April 17, at Kimball Hall.

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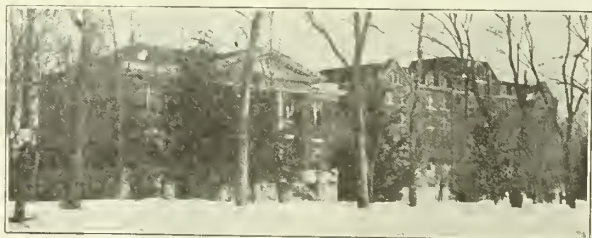
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"Messiah" Festival at Lindsborg, Kas.

REVIEWED BY HERBERT M. BAILEY



BETHANY COLLEGE AND LIBRARY

"Lindsborg, Kansas, the home of Bethany College, an annual eight-day Messiah Festival and a musical populace unequalled anywhere in America passed through its thirty-fourth yearly week of music from Palm Sunday, March 28, to Easter Sunday, April 4. "The Messiah at Lindsborg" has for years been a household phrase throughout the middle west, especially so in Kansas, and its fame has even spread to every musical home in the country. This has come



ARTHUR E. UHE

about through the determined, faithful and devoted efforts of practically every person living in Lindsborg and the large body of students enrolled at Bethany College.

Since 1881, when a chorus composed of fifty voices, made its first appearance on the plains of Kansas, the little city of Lindsborg has each year held a festival of some style at Easter time with one or more renditions of Handel's immortal "Messiah" as the outstanding feature. The current year heard the 91st, 92nd and 93rd performances of this oratorio and with these came a week brim full of music. In all there were eighteen

concerts and recitals during the festival with the following organizations and soloists taking part: Bethany Oratorio Society of over 500 voices, Bethany Symphony Orchestra, Bethany Band, Musical Art Society, Bethany Male Chorus, Children's Chorus of 350 voices, Mme. Johanna Gadske, Mme. Irene Jonani, Miss Ethyl Coover, Miss Irma Lewis, sopranos; Mme. Julia Claussen, Mme. Ida Gardner, contraltos; Enrico Arsoni, Arvid Wallin, tenors; Thure Jaderborg, Eugen Haesener, Uly Woodside, basses; Oscar Lofgren, Oscar Thorsen, Arvid Wallin, pianists; Miss Ellen Strom, organist; Arthur Uhe, Miss Alma Rosengren, violinists; Miss Annic Swensson, reader, an array of musical talent, by the way, such as is seldom assembled and which was capable of not only swaying the whole musical community for a period of eight days, but the whole country for hundreds of miles around, this latter statement being proven by the fact that several excursion trains as well as hundreds of automobiles were run into the city, bringing visitors by the thousands. Many of these visitors are friends and alumni of Bethany College and come to stay throughout the festival. Lindsborg may well and safely lay claim to the honor of having more musicians and musical instruments to the square foot than any city of the same size in America, and these forces combine in a labor of love to make the festivals a success.

Claussen Opens Festival

Dry and sunny Kansas has apparently become a thing of the past. For weeks the enviable auto roads of the state have been practically impassable and with continuing damp and dismal weather the attendance for the opening day was somewhat smaller than usual, in spite of the fact that Palm Sunday was blessed with glorious weather. Many knights of the wheel were brave enough to try the roads, thus swarming the town with cars and by three o'clock in the afternoon an audience of large size was assembled in Bethany's 3,500 capacity auditorium to hear Mme. Claussen in recital with Mr. Arthur Uhe, violinist, assisting, and Oscar Thorsen and Arvid Wallin playing accompaniments.

The program was a magnificent one to hear, and Mme. Claussen was in fine voice and most gracious mood. It was her first appearance in Lindsborg and judging from the unusual enthusiasm aroused by this recital it will not be her last. No artist, and

there are none greater, who has appeared there ever offered more beautiful singing and genuine art than was heard on this occasion. She sang songs by Ponchielli, Schumann, Schubert, Sjogren, Grieg, Berger, Carpenter, MacFayden, MacDermid, Hugo Kann and many encores, and her voice was as pure and refined at the finish as when she first appeared. Her Scandinavian songs pleased this audience especially, but not as much as MacDermid's "Sacrament." This had to be repeated.

Mr. Uhe, the violinist, who has come to the front at a rapid rate in the past two years, well deserves the honor placed upon him by appearing on the program with the great contralto. He easily shared the honors of the afternoon by his brilliant playing of a "Caprice," Paganini; an "Air" from a Goldmark concerto and the "Prelude and Allegro" by Paganini-Kreisler. The first number was unaccompanied as was his en-



JULIA CLAUSSEN

core, which was eagerly demanded. Mr. Uhe is most startling at times with his great display of technic. No passages seem difficult to him. He made a deep impression on this occasion as did Mr. Wallin, who so capably played the accompaniments.

For Mme. Claussen, Mr. Thorsen was at the piano and it is hardly possible that she ever received better support. From the first tone to the last Mr. Thorsen played in perfect sympathy with the great art which the singer was offering. It was indeed a great afternoon.

The Messiah Performance

The great attraction of the week came at 7:30 Sunday evening when Mr. Hagbard Brase raised his baton to conduct the chorus, Symphony Orchestra, soloists and organist through a rendition of "The Mes-

siah." Miss Coover, soprano; Miss Gardner, alto; Mr. Wallin, tenor, and Mr. Jaderborg were the soloists, and Miss Strom was at the organ.

The chorus, dressed in white and black and massed at the east side of the auditorium, formed a magnificent and beautiful picture, and they sang as they appeared. No applause is indulged in during a "Messiah" performance at Lindsborg. The occasion is



DR. ERNST F. PIHLBLAD

made into a devotional concert and therein lies a large part of the secret for the fame and enviable success of the singing of "The Messiah" by this chorus. There is a sublime and deep reverence felt by both the singers and audience and an inspiring and glorious amount of deep musical expression comes forth because each member apparently sings for the pure love of the work and to keep up or even raise the standard set up in the years gone by.

Mr. Brase made his initial appearance as conductor of "The Messiah" this year amid great acclaim. He has been a valued member of Bethany's Conservatory faculty for years, teaching pipe organ and theory with great success. His many compositions have been highly praised and are proof of his efficiency as a musician. In former years he has presided at the organ during "The Messiah" performances. As a director, Mr. Brase is elegant. His baton moves intelligently, convincingly and inspiringly. He is one of the few directors who believe in dropping the movements necessary for rehearsal when he and his singers appear before an audience, a point to be commended and very restful to the average concertgoer.

Mr. Brase held his forces well in hand throughout the evening, the orchestra playing splendidly the "Overture" and "Pastoral Symphony" and accompanying the chorus with great contrast and well balanced effects. The orchestra, however, was not heard to such good advantage in supporting the soloists. This was not wholly the fault of the orchestra. A part of the blame goes to the soloists and another part to insufficient rehearsal. And now, while speaking of accompaniments, Miss Strom proved to be a tower of strength at the large four manual pipe organ which stands back of the chorus. Her masterful, finished, well bal-

anced and musicianly playing of the difficult "Messiah" score on this instrument had much to do with making the performance a success. No mistake was made when Miss Strom was chosen to fill the position formerly occupied by Mr. Brase.

The chorus, which is so wonderfully trained after years of preparation, brings a real thrill and uplift to those who hear it sing the master choruses of this oratorio. "And the Glory of the Lord," "For Unto Us," "Glory to God," "Behold the Lamb of God," "All We Like Sheep," "Lift Up Your Heads," the "Hallelujah Chorus," "Worthy Is the Lamb" and the "Amen Chorus" were the principal offerings from this large body of singers and Mr. Brase succeeded in bringing out their much admired qualities with grand effect.

Mr. Wallin, as tenor soloist, repeated the success he attained one year ago when he performed in the same capacity. He is a highly gifted musician and his voice, while not of the big dramatic type, is of that pure,



ENRICO ARENSONI

smooth tenor quality so necessary for the proper rendition of the solos allotted this voice in "The Messiah." "Comfort Ye," "Every Valley" and "Behold and See" were excellent examples of sincere and unaffected singing and as for musical values they were perfect. For these points Mr. Wallin deserves much commendation.

Miss Coover sang the soprano solos for "The Messiah" for the first time at Bethany on Sunday evening and well deserves the praise which was showered upon her following the performance. Being a member of the Bethany Conservatory faculty, she is well known to Lindsborg audiences. Her voice is of good quality and carrying power, and there is a true ring of sincerity in her efforts. Her interpretations were quite convincing and her enunciation very distinct, a point well worthy of mention. While her voice is naturally best suited to the style of music such as "Rejoice Greatly," it remained for the big aria, "I Know that My Redeemer Liveth," to display her resources to best advantage. "Come Unto

Him" was also very well sung as were the several brilliant recitatives allotted the soprano.

Miss Gardner, formerly of the Imperial Opera at Vienna and now of New York, was a notable addition to not only "The Messiah" performance, but to the list of soloists engaged for the festival as well. She remained in Lindsborg throughout the week, singing in three "Messiah" renditions and giving one recital. Her singing of the contralto solos on Sunday night was a bright portion of the performance. She knew her score extremely well, her voice proved to be especially well suited to her share of the music, and she delivered "O Thou that Tellest," "He Shall Feed His Flock" and "He Was Despised," with a fine flow of tone and her interpretation of the text denoted intelligence of a high artistic nature. Added to these assets is a charming personality and stage presence which went far in making her one of the successes of the evening.

Another member of the Conservatory faculty and a staunch supporter of Bethany College is Mr. Jaderborg, who has been connected with the work at this school for fifteen years or more. He sang the bass solos of "The Messiah" in Lindsborg for the first time on Sunday night and his numberless friends rejoiced in the fact that he was given the honor of taking a prominent part in "The Messiah" performances, which heretofore had been filled by other singers. Mr. Jaderborg is one of the leading voice teachers of the school and has spared neither time nor money to equip himself for that position. He has just recently returned from three years' study in New York, and his singing of the well known bass solos at this time showed to fine advantage the im-



THURE JADERBORG

provement he has made since last heard. His voice is of the deep cantante type and of splendid carrying power throughout its entire range. His musicianship is excellent, as is his enunciation, and his offerings glowed through these adornments. His sympathy and sincerity for the great work that is being done at Lindsborg is a strong factor in making his work of strong appeal.

When the excursion trains had left the little city at 10:30 one thought of that charming song by Carrie Jacobs Bond, "A Perfect Day." On Good Friday and Easter



Sunday nights "The Messiah" was repeated by the same forces as above mentioned.

An Expression Recital

On Monday afternoon the College Chapel held a large and appreciative audience when Miss Annie Theodora Swensson, head of the Bethany College expression department, gave a masterful reading of that popular and thrilling drama, "Within the Law," by Dana-Veiller. Miss Swensson, who, by the way, is a daughter of the founder of Bethany College, is admired by all who have met her or heard her in one of her numerous recitals. She is gifted most highly as to personality and her efficiency as a reader or



OSCAR LOFGREN

impersonator is seldom if ever equaled. Her stage presence is most gracious and she put her audience very much at ease and all attention by the confident and convincing manner with which she enters into the work at hand. The four scenes wherein is laid

the story of "Within the Law," with its dozen or more characters, was brought forth in a very realistic measure by Miss Swensson and the audience was aroused to great heights of enthusiasm long before the recital closed. Bethany can well congratulate herself for being fortunate enough to have on its faculty a teacher and public performer of the ability of Miss Swensson.

A Concert by Bethany Band

Monday evening the concertgoing populace gathered in the auditorium to hear Bethany Band give one of its much admired concerts. This organization, which is made up with about thirty-five musicians, is recognized as one of the leading bands of the state. It has taken several concert tours and played at many state functions. Its conductor, Mr. Hjalmar Wetterstrom, is one of the best cornetists in the country and is a valued teacher of theory and cello at Bethany. His ability as a conductor is par excellence. While the band this year is perhaps not wholly up to the standard reached in some former years it nevertheless was capable of playing a high class program in a manner which pleased the large audience immensely.

Miss Ethyl Coover, soprano, and Mr. Walter Perry, cornetist, assisted. Mr. Perry's offering was a very difficult solo which he played in a style that brought a demand for more from his hearers, to which he responded most graciously.

Miss Coover gave a splendid account of herself in a group of songs made up with "Cradle Song," MacFayden; "The Fairy Pipers," Brewer; "Where My Caravan Has Rested," Lohr, and "The Year's at the Spring," Beach, each of which proved very

grateful to the voice and fancy of this soprano. Her clear ringing tones, which were free and full, are especially worthy of praise, and she entered into the spirit of the different songs with unusual abandon. So well did she sing the Beach number that its repetition was necessary to quiet the audience. Her part of the program had much to do with making the evening an artistic success. The singing of Miss Coover was much enhanced by the sympathetic and musicianly accompaniments played by Miss Mildred Rosberg.

Pupils' Recitals

On Tuesday morning at 10 o'clock the following pupils' recital was heard in the college chapel, the public performance of each number denoting much ability, talent and study on the part of each student and excellent training on the part of the teacher represented. The program is well worthy of publication.

Piano—From Sonata, Op. 81 A	Beethoven
Andante espressivo	
Vivacissimamente	
Mr. Walter C. Neve	
Vocal—	
Who is Sylvia	Schubert
The Cry of Rachel	Salter
Miss Blanche Harvey	
Organ—	
Berceuse in A flat	Guilmant
Tone Picture "Bethlehem"	Malling
Miss Florence Danielson	
Violin—Ballade and Polonaise	Vieuxtemps
Mr. Terence Pihlblad	
Piano—	
Impromptu, Op. 29	Chopin
Ballade, Op. 47	Chopin
Miss Grace Kinnamon	
Vocal—	
Thy Beaming Eyes	MacDowell
Ave Maria (with violin obligato)	Gounod
Miss Hilma Spongberg	

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Miss Lenora Abercrombie
Vocal—Prologue from "Pagliacci".....Leoncavallo
Mr. Uly Woodside
Piano—Allegro moderato from Concerto, Op. 16.... Grieg
Mr. Ernest Fisher

On Thursday morning at the same hour, another group of pupils gave a recital which was every bit as successful and as worthy of praise as the one of Tuesday morning. This program was given:

Piano—
Etude, Op. 25, No. 1.....Chopin
Dance Negre.....Scott
Intermezzo en octaves.....Leschetizsky
Miss Etta Turner

Vocal—
Silently Blending, from "Figaro".....Mozart
To Be Sung on the Waters.....Schubert
Miss Mina V. Carl

Violin—Zigeuner Weisen.....Sarasate
Miss Lois Wilson

Piano—Variations serieuses.....Mendelssohn
Mr. Roy Underwood

Vocal—
Traume.....Wagner
How Much I Love Thee.....LaForge
Miss Hazel Engle

Organ—Introduction to 3rd act and Bridal Chorus
from "Lohengrin".....Wagner
Miss Etta Turner

Reading—The Winning of Katherine.....McCarthy
Miss Mercedes Chapman

Vocal—
Page Song from "Les Huguenots".....Meyerbeer
My Lover He Come on the Skee.....Clough-Leighter
Miss Floy Carpentier



ELLEN STROM

Piano—
Chromatic Fantasia.....Bach-Busoni
Berceuse.....Chopin
La Campanella.....Paganini-Liszt
Mr. Philip Boughner
h h h

The Lofgren-Wetterstrom Recital

Mr. Oscar Lofgren, pianist, and Mr. Hjalmar Wetterstrom, violoncellist, appeared in recital at the college chapel on Tuesday afternoon and were greeted by a very appreciative audience. For years both have been on the teaching force at Bethany and are widely known and much admired for their abilities as instructors and recitalists.

Mr. Lofgren, whose training in America and abroad, has been most thorough, is much sought after as a teacher and he has concertized quite extensively. He made three appearances on this particular pro-

gram, opening with the "Variations" in C minor and "Rondo Capriccioso," Op. 129, both by Beethoven. His second appearance brought forth the "Intermezzo" in E flat minor and "Scherzo," Op. 4, both by Brahms. He closed the program with two Liszt compositions, namely "Sonetto de Petrarca," in A flat major, and "Mazeppa." His playing is marked for its strict rhythm, masterful technic and musical phrasing. He does not display any showy mood, but uses his piano as a means to bring to his hearers the message he receives from playing and studying the piano classics. That Mr. Lofgren is an accompanist of no small ability was proven by his playing of the piano score for Mr. Wetterstrom's 'cello solos in a most grateful manner.

By his appearance on this program Mr. Wetterstrom receives the honor and distinction of being the first member of Bethany's musical faculty to appear before the



ETHYL COOVER

public as a 'cello soloist. He exceeded the expectations of his most ardent admirers on this occasion. His numbers included "Kol Nidrei," Bruch; "Scherzo," Goens; "Dedication," Popper, and "Arlequin," Popper, divided into two equal groups. Mr. Wetterstrom's splendid musicianship always stands out, clean cut, in all his musical endeavors, especially so in his 'cello playing. He draws a beautiful smooth tone from his instrument and that his technic is well developed was shown to fine advantage in his playing of these numbers. Especially good was the staccato work in the "Scherzo" and the smooth legato tone in his last number.

Miss Gardner Pleases Large Audience

Tuesday evening at the Auditorium a large and enthusiastic audience was given a genuine musical treat when Miss Ida Gardner gave her recital. Her program was varied, interesting and enjoyable from beginning to end. She sang in German, Italian, English and French, and apparently was perfectly at home with each. If Miss

Gardner is successful in opera she is just as successful in concert. She sang herself into the hearts of her audience on this occasion at least. A captivating and charming personality, combined with a rich, resonant voice such as Miss Gardner possesses, and a fine list of songs to hear, one receives all one can expect from a pure song recital. Her opening group was made up with "Wie Melodien Zieht es mir," Brahms; "Immer leiser wird mein Schlummer," by the same composer; "Nur wer die Sehnsucht kennt," Tchaikowsky, and "Im Kahne," Grieg, each given with utmost

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artistic finish and intelligent interpretation. "Lungi dal caro bene," Secchi, and "Matti-nata," Leoncavallo, formed the next group, which were so splendidly sung that the audience demanded an encore. Homer's "Banjo Song" was the response and was sung in excellent style.

The English group, composed of "Down in the Forest," Ronald; "My Laddie," Thayer; "I'm Not as Other Lassies Are," Wolf; "Life and Death," Coleridge-Taylor; "Bendemeer's Stream," Gatty, and "My Lover He Comes on a Skee," Clough-



ANNIE THEODORA SWENSSON

Leighter, pleased the audience most. The Wolf number had to be repeated and an encore added to the list. "L'esclave," Lalo, and "Le Baiser," A. Goring Thomas, were beautifully sung and the "Habanera" and "Seguidilla" from "Carmen," which closed the program, furnished ample proof of Miss Gardner's ability as an opera singer.

Mr. Arvid Wallin was at the piano throughout the evening, which also added to the success of the recital. He is one of the most satisfactory accompanists heard anywhere, and he supported the singer in a manner which merits much praise.

The recital was one of the bright spots in the week's activities.

A Piano and Song Recital

Mr. Oscar Thorsen, pianist, and Mr. E. A. Haesener, baritone, presented an excellent program at their recital in the college chapel on Wednesday afternoon. This was Bethany talent appearing again and as usual a large audience assembled.

Mr. Thorsen is a wonderful pianist and an artist from tip to toe. His training has been extensive, both in this country and Europe, and he has succeeded while teaching a very large class of pupils in keeping in splendid playing condition. He was in unusually good form on this occasion and one feels safe in saying he is one of the best pianists in America today. Bethany is fortunate in keeping him in Lindsborg.

His playing of the Schubert "Sonata" in B flat major brought to the audience a beautiful composition, rendered with absolute control over rhythms and a riot of glowing tones over which he had full command as to shading and phrasing.

His technic seems unlimited and the strength displayed at times is wonderful, as is his originality of style and interpretation. The "Fantasie," Op. 49, Chopin, and a "Ballade" in form of variations on a

Norwegian melody, by Grieg, which closed the program, were played with great breadth and abandon and gave further proof of his high attainments.

Mr. Haesener's opening group was a most taxing one, made up as it was with "Sonder Woods," Lully; "Death and the Maiden," Schubert; "Erl-King," Schubert; "Der Schwan," Grieg, and "Der Nock," Loewe. His voice is of a sturdy character and apparently stood the test in fine shape. His second group contained songs by Branscombe, Chadwick, Van Eyken and Grant-Schaeffer. Mr. Haesener has splendid concert style, and he sings with considerable assurance, which is a satisfying and commendable asset. His tones are of good carrying power and he gained some excellent effects in the softer passages of the various songs.

Many were heard to remark after the recital that both Mr. Haesener and Mr. Thorsen were never heard to better advantage.

Mr. Thorsen played accompaniments which greatly enhanced the singing of Mr. Haesener.

§ § §

An Orchestra Concert

A valuable asset to the success of these festivals from year to year has been the



HAGBARD BRASE

Bethany Symphony Orchestra, an organization of forty musicians such as can be found in the larger cities only. Thus does Lindsborg not have to rely on some orchestra from the outside. The concert of Wednesday night found this orchestra under the conductorship of Mr. Arthur Uhe, playing Beethoven's "First Symphony" in a most finished and enjoyable manner. Also the overture "Fingal's Cave," by Mendelssohn, and the "Introduction to Third Act" and "Bridal Chorus" from "Lohengrin." The latter received a brilliant and praiseworthy reading.

Miss Alma Rosengren, violinist, was heard in the "Adagio" from a Bruch "Concerto" and "Legende," by Mr. Uhe, a number, by the way, which should make a great appeal to all violinists. Miss Rosengren at least led one to think that by her splendid playing. She draws a full, clear tone from her instrument, her phrasing is clear and distinct, and fine musicianship adorned her offerings. She should be heard from in the future. Her accompaniments

were played by Mr. Roy Underwood, a pupil of Oscar Thorsen, and who was heard with much pleasure at several different times during the festival.

The Bethany Male Chorus, Mr. Brase, director, of thirty voices, sang a group of songs at this concert and closed the program by singing that stirring and well-known chorus for men's voices, "Land-sighting," by Grieg, with Mr. Thure Jadenborg taking the solo and the orchestra and Miss Ellen Strom, organist, furnishing the accompaniment.

□ □ □

Children Give Concert

For years a children's chorus of some three hundred and fifty voices has been maintained, thereby developing the future "Messiah" chorus, and their turn for a concert came on Thursday afternoon, and the attraction of this chorus brought out the largest audience so far during the festival.

The children have the same conductor, Mr. Brase, as the grown ups, and they sing with just as much life and feeling also. They are well trained and sang numerous interesting and well-known songs, accompanied at times by organ and at others by Bethany Band, which also played a group of numbers. The children's concert is an important part of the festival, but that importance will be most noted in years to come, when these young singers will take "The Messiah" chorus into their own hands.

□ □ □

Aresoni Sings

Enrico Aresoni, tenor of the Chicago and Philadelphia Opera Company, gave a recital on Thursday night in the Auditorium, assisted by Miss Mildred Rosberg, pianist. He won the audience at once by his genial personality and unaffected stage presence. His brilliant, clear voice was a source of great enjoyment from first to last, and he succeeded in creating more enthusiasm and comment than had been heard any time during the week. He sang in wholly charming style "At Dawning," Cadman; "My Heart Is a Lute," Woodman, and Campbell-Tipton's "Hymn to the Night" as his opening group.

An aria from "Tosca," Puccini; a "Serenade" by Lalo, and "Vous aurez beau faire" were three short numbers which proved very grateful to the resources of Mr. Aresoni, and "I Know a Lovely Garden," D'Hardelot; an aria from "The Girl of the Golden West," and "Devotion," Strauss, gave further evidence of why he has already sung over half a hundred engagements this season. His voice is of remarkable range and power and his ideas of interpretation are unique in many respects and wholly satisfying. Especially was this shown in "Canio's Lament," from "Il Pagliacci," which closed the program. This was given a great rendition and with realistic feeling, giving further proof of his success as an operatic artist. Mr. Aresoni only offered one encore, the beautiful "Elegy," by Massenet, in spite of the resounding applause which followed each song. The tenor's portion of the program was short, which leads one to believe that he would rather leave his audience wishing for more than saying, "I wish he was through."

Miss Rosberg not only accompanied Mr.

Aresoni in an artistic manner, but played two movements from a Grieg "Sonata" and a D'Albert "Scherzo" with such flawless technic and musical expression that the praise which she received at the conclusion of the concert was well merited.

□ □ □

Concert by Musical Art Society

As the week progressed the audiences

grew in point of numbers, and on Friday afternoon the Auditorium was well filled, when the Musical Art Society gave a concert consisting of a group of miscellaneous numbers and excerpts from Gounod's "Faust." This organization is under the direction of Eugen Haesener, is composed of fifty picked voices, and is now in its third season. Their singing of "The Night," Rheinberger; "Now the Evening Bells,"

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Kreutzer; "The Rosary," Nevin, and Brewer's arrangement of the "Star Spangled Banner," which formed the first part of the concert, was excellent throughout and was a great credit to all who took part and to Bethany. The selections from "Faust" enlisted the services of Miss Irma Lewis, as Margarita; Miss Ida Gardner, as Siebel; Enrico Aresoni, as Faust and Uly Woodside, as Mephistopheles, and the Bethany Symphony Orchestra. The chorus numbers



IDA GARDNER

for the most part were sung very well indeed, denoting very faithful rehearsing. Miss Lewis possesses a very pleasing soprano voice, which she uses with good intelligence. Her solo, "Song of the King of Thule," was wholly enjoyable.

Miss Gardner had only one solo, that being "Gentle Flowers in the Dew," but this was sung in excellent style and helped very materially in making the last portion of the concert an artistic success. Mr. Aresoni sang "All Hail Brightest of Days," with chorus, with much authority and brilliancy of tone, but it was in the more popular and always welcome aria "All Hail Thou Dwelling" which found him at his best during the afternoon.

Mr. Woodside sang with fine voice and splendid regard as to musical values the well-known "Calf of God" aria. Owing to lack of rehearsal, a duet between Margarita and Faust should not have been given. The afternoon would have been more enjoyable for both artists and audience without it.

The Uhe-Wallin Recital

Mr. Arthur E. Uhe, violinist, and Mr. Arvid Wallin, pianist, completed the week's schedule of faculty recitals on Saturday afternoon, when they offered an attractive and very enjoyable program in the college chapel. They are artists of the first rank, and have had much to do with the life of

the festival this year, and so deserve all the more credit and commendation for this excellent recital after so busy a week. They can count their admirers by the hundreds, and these were out in full force on this occasion and showed their appreciation with resounding applause.

Mr. Wallin opened the program by playing the "Sonata," Op. 58, by Chopin, the four movements being played with rare musical thought, great technical surety and the finish found only in those who have spent years in developing their art. It was in a group made up with "Perpetual Motion," Weber; "Gavotte," in D major, Glazounow, and Liszt's "Rhapsody," No. 13, which pleased the audience most, however. He was compelled to return to the platform repeatedly at the completion of these numbers, so insistent was the applause.

Mr. Uhe played a "Melody" by Bull, an "Air" by Bach, "Aase's Death," by Grieg, and a "Minuet" by Handel at his first appearance and the four movements of that difficult "Suite" (unaccompanied) by Le Clair, the last work finding the violinist at his best. With a technic which is seldom equaled, he dashed off the taxing passages



ARVID WALLIN

with startling abandon and remarkable control. There are very few which can play the same work so well. The accompaniments were played very satisfactorily by Mr. Wallin.

The Closing Concerts

Saturday night Irene Jonani, soprano, assisted by Oscar Lofgren, pianist, were heard in a long and varied program at the auditorium.

Miss Jonani was another of the outside artists brought in for the festival, and succeeded in attracting a large audience which gave her a royal welcome. Her numbers included arias from several operas, many of the older classical songs, and several from modern composers. Mr. Lofgren, who made a splendid impression in his recital earlier in the week, was heard to fine advantage on this occasion through his playing

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of the "Etude," Op. 25, No. 7, Chopin, and the "Hungarian Dance," No. 6, by Brahms.

Easter Sunday afternoon found the great prima donna Mme. Johanna Gadski giving a concert at the Auditorium, and the crowd was immense. Mme. Gadski has sung in Lindsborg several times before, so was a great drawing card for the festival. Several excursion trains arrived in the little city



OSCAR THORSEN

just before her recital. The program was typical of the great soprano and was greatly enjoyed throughout.

Fine weather brought out a great audience to hear "The Messiah" rendered in the evening, thus closing a musical festival of national importance.

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Bethany College and Its President

In the early eighties, when a large colony of Swedish citizens settled in and about the present city of Lindsborg, Dr. Carl Swenson, a courageous and God-fearing educator, founded Bethany College, which has struggled and grown through these years and now stands as one of the best colleges in the middle west. Following the death of the founder in 1905, Dr. Ernst F. Pihlblad was chosen president and is still at the helm, guiding with daring and broad-mindedness the various departments of the college to higher achievements and greater efficiency. Though Dr. Pihlblad has every department wholly at heart, it is the conservatory and festival with which these columns are dealing at this time and ac-

counts for his being placed in close connection with this review. He takes a leading part in the life of the festival, and by his advice and ever faithful labor is the present standard of the affair maintained.

The faculty of Bethany's Conservatory, which includes about twenty-five specialists, has the unstinted support of the president at all times, and together have they made this department known far and wide and succeeded in drawing a large and talented body of music students to the school. However, due credit should be given the other men and factors which have made this school a success.

CHARLES LA BERGE

Some recent press comment:

Charles La Berge, baritone, sang two groups of songs with appreciation, a full, sustained tone, well controlled, especially effective in legato music.—Chicago Evening Post.

Mr. La Berge is the possessor of a voice of much sympathy—the middle and lower registers are employed with admirable precision as to method and the resulting tone is rich and colorful. He has musical taste and feeling in abundance and convinced his listeners with a particularly quiet and sustained delivery of a love song by Secchi and a rousing pronouncement of Gilbert's "Pirate Song."—Chicago Daily Tribune.

Mr. La Berge is an exceptionally gifted baritone, ranking with the best singers of his type ever heard from the platform of the University Chapel.—Tiffin (Ohio) Independent.

Charles La Berge, baritone, representing the character of Elijah, was brought forward again and again in solos which were well adapted to his powers of impersonation and brought to light the great volume of his excellent voice.—Fayette (Iowa) Reporter.

Worthy companion pictures in the vocal art were provided by Charles La Berge, baritone. These ranged over a wide field, and were alike creditable to the singer. He met the great demands of Brahms' "Verrath" and Mendelssohn's "It Is Enough," from "Elijah"; revealed the melodiousness of Schubert in "Frühlingssglaube," and gave simple charms to two examples of the beautiful old English music, "Drink to Me Only with Thine Eyes" and Handel's "Where E'er You Walk," from "Semele," and some dainty trifles sung with an engaging spirit of humor.—Joliet Daily News.

Mr. La Berge has a deep baritone, which shows good training. The "Love Me or Not," by Secchi, exhibited Mr. La Berge's capabilities at their best.—Chicago Examiner. (Advertisement.)

Huelster—Miss Ada T. Huelster sang Granier's "Hosanna" at the Easter service in the First Congregational Church of Ash-tabula with great success. She is a pupil of A. O. Huelster of Chicago.

Wynne—Bessie Wynne, a charming singer, is a popular feature of the bill at the Majestic this week.

Michaelis—Ralph Michaelis will give a violin recital at the Auditorium Recital Hall on Tuesday evening, April 13.

Donath—Mr. Kurt Donath will present the Glee Club of Culver Military Academy in concert at Culver, Ind., on April 10.

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On Tuesday evening the advanced piano pupils of May Doelling and Edna Cookingham gave the following program very successfully:

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 Miss Dorothy Lutz
 To a Butterfly.....MacDowell
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 Impromptu, Op. 90.....Schubert
 Miss Dorothy Berman
 Reverie.....Debussy
 Perpetuo Moto.....MacDowell
 Miss Beatrice Mesirov
 Ballade in G Minor.....Chopin
 Miss Lydia Bornhoeft
 Concert Etude.....MacDowell
 Miss Thyra Hagstrom

Prelude
 Nocturnette
 Caprice
 From "Carnival Mignon".....Schuett
 Miss Mabel Davis

Concerto, G Minor.....Saint-Saens
 Second and Third Movements
 Miss Nora Funkenstein with Miss Doelling
 Capriccio Brillante.....Mendelssohn
 Miss Mary Lussan with Miss Cookingham
 Spanish Rhapsody.....Liszt-Busoni
 Miss Marie Clettenberg with Miss Doelling

Tomlinson—Miss Anna Tomlinson presents her pupils in piano numbers at her studio in Fine Arts Building this (Friday) evening.

Cole—Miss Viola Cole presents Bess Clair Murray in piano recital at the Little Theater this (Friday) evening. Gertrude Cole, soprano, will assist.

Brown—Marguerite Manierre Brown will sing at the Central Eleanor Club on the afternoon of April 11, Mrs. Frank Smith being the accompanist.

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People & Events

CHARLES LA BERGE

Music News prints today, on its cover page, a likeness of Charles La Berge, solo baritone at the West Side Sunday Night Club, where he made a big success last Sunday night in "The Messiah."

Mr. La Berge is a teacher of voice in the American Conservatory and has there a splendid list of pupils.

He is an accomplished singer, endowed with a naturally good voice, powerful, yet melodious, and possessing unusual powers of interpretation.

Among recent engagements have been "Hiawatha," Hope College, Michigan; "Creation," Heidelberg University, Ohio; "Elijah," Uppertown University, Iowa, and recitals at Peoria, Ill.; Duluth, Minn., and Ogdensburg, N. Y.

Mr. La Berge is equally successful in oratorio and in recital, having many engagements in both fields.

WILLIAM BEARD

As proof of the statement that his pupils occupy prominent positions throughout the country, the following list shows where former and present pupils of William Beard were singing on Easter Sunday just past:

Harriet Jane MacConnell, First Presbyterian Church, Oak Park.

William Preston Phillips, Bloomington, Ill.

Lora Withers Biggs, First Congregational Church, Evanston.

Oscar Gordon Erickson, Sunday Evening Club, Chicago.

G. Edwin Knapp, Science Church, Mt. Pleasant, Mich.

Lucile Dunton, First Presbyterian Church, Austin, Ill.

Charlotte Johnson, Sacramento Boulevard M. E. Church, Chicago.

Eva M. Leslie, North Shore Congregational Church, Chicago.

Frank J. McNellis, Holy Angels' Church, Chicago.

H. Z. Malo, St. Cyril's Church, Chicago.

Roy B. Wisman, First M. E. Church, Pontiac, Ill.

Mrs. Mayme Burris, Arizona School of Music, Phoenix, Ariz.

Elsie Sievert, Montclare Congregational Church, Montclare, Ill.

A. James Haupt, Wicker Park Congregational Church, Chicago.

Norman G. Rose, Congregational Church, Austin.

Eta Hungerford, Manhattan, Kansas.

Edith Madison, San Antonio, Texas.

Harold Rossiter, Sacramento Boulevard M. E. Church, Chicago.

Walter Barndt, a young baritone, was chosen from among a long list of applicants to sing a leading role in an operetta to be given at the Hyde Park High School in the near future.

Frank McNellis, baritone, will sing at one of the concerts to be given by the Society of American Musicians in Fullerton Hall in May and also at the graduating exercises of the Normal School in Fullerton Hall this month.

Mr. Beard himself is the bass in the quartet at St. Paul's Universalist Church. This church has only one service on Sunday and he frequently sings elsewhere in the evening.

LEONORA ALLEN

Recent press comment:

Miss Leonora Allen sang beautifully, with a tone always pure in quality, ample in volume, sure of herself and of what she was doing, and with fine perception of the meaning of the poem.—Post, February 23, 1915. Apollo Club, Chicago.

Miss Allen sang the soprano music of "The Veil" and the solo in Florent Schmitt's remarkable setting of the Forty-seventh Psalm. Her voice is of admirable quality and she used it with highly pleasurable results in her music. It is not a voice of great power, but it carries well and its freshness is attractive to the ear. Miss Allen should be heard again.—Herald, February 23, 1915.

Miss Leonora Allen is well fitted for oratorio singing. She displayed the beauties and refinements of a well trained and naturally lovely voice. Miss Allen, with true inspiration and (what is more) perfect accuracy achieved the strong intervals of the solo "From God Alone Cometh My Salvation."—News, February 23, 1915.

Leonora Allen, soprano, exhibited the same winning, flexible, expressive voice which she has displayed to Chicago audiences on past occasions, and a very adroit, certain knowledge of the tricky music which fell to her lot. It was singing of a high order.—Journal, February 23, 1915. Minneapolis Orchestral Concert, January 31, 1915.

Miss Leonora Allen is a genuine soprano who narrowly escapes the inartistic adjective "coloratura" and yet who meets the description half way by the possession of a sweet and flexible voice containing the inimitable qualities of freshness, spontaneity and warmth that youth, and nothing but youth, can impart. Her upper tones are ravishingly beautiful.—Caryl B. Storrs, Journal.

Miss Leonora Allen, a popular soprano soloist, immediately charmed the Racine audience. There is a pleasing freshness in her voice, which has a pure soprano quality, round in tone form. She sings freely and confidently, in fact, such beauty of tone and flexibility of technic is attained by few singers of the day.—Racine, Wis., February 24, 1915. (Advertisement.)

OGLESBY, ILLINOIS

The following comment is taken from the LaSalle (Ill.) Daily Post:

The recital given last evening at Oglesby Union Church by the pupils of Mr. Milton R. Harris of Chicago not only reflected great credit on the vocal training which had been received, but proved a thoroughly enjoyable musical treat to the large audience which filled the church to its full capacity. Every number on the program won close attention and enthusiastic applause.

Viewing their work as a whole, the points which marked the performance of Mr. Harris' pupils were, ease and good quality of tone production, clearness of enunciation and sympathetic shading of expression in the phrasing. Undoubtedly these qualities were rendered more noticeable by the admirable judgment shown in the selections, which in every case were wonderfully adapted to the voices and powers of the individual singers.

In this connection one must not fail to mention the excellent accompanying of Miss Helen Gallup, not only has she perfect control and mastery of piano technique, but is an ideal accompanist, making her playing blend and harmonize with the voices of the singers in a way to bring out the full value of every note produced by the latter.

Certainly Mr. Harris has done much to establish the foundations of musical culture in Oglesby on a firm and substantial basis, and it is hoped that another season may bring under his leadership and instruction a much larger number than ever before.

Blood—Miss Blanche Blood conducted the string orchestra of the Drake School of Music at Wheaton, Tuesday evening last, at the recital of Miss Beulah Houston, accompanying eleven vocal numbers, besides presenting her two piano soloists, the Misses Anderson and Allevato, two young ladies of ability.

IN BRIEFER FORM

Dellers—The Sunday School Orchestra of the First Congregational Church in Oak Park gave a program at the Church on Easter Afternoon under direction of Walter Dellers.

Prahl—Mr. Earl Victor Prahl, pianist at Bush Temple, and Rowland E. Leach, violinist, will give a program at Bush Temple this (Friday) evening. Edgar Nelson will be the accompanist.

Robinson—Miss Carol Robinson will give piano recitals as follows: April 5, Vandalia, Ill.; 6, Centralia, Ill.; 7, Altmont, Ill., and on April 15, will represent the pianists in the first annual concert of the Federated Clubs of Chicago at the Congress Hotel.

Henry—Harold Henry, an American pianist of sterling worth, is adding to his repertory a new work which has been written for and dedicated to him by Rossiter G. Cole, the brilliant composer of the music of "King Robert of Sicily."

Leginska—Leginska, the English pianist, will play recital engagements in Saratoga and Poughkeepsie, along with seven private appearances in Greater New York during the first half of April. Miss Leginska has also been engaged as soloist for the Pater-son May Festival.

Englewood Baptist Church—At the Englewood Baptist Church this (Friday) evening a concert will be given under direction of H. W. Fairbank, the numbers to be presented by Minnie Cedargreen, violinist, Marian Chase Schaeffer, soprano, and choir of the church.

South Dakota State Normal—"Fair Ellen" and "The Rose Maiden" were given under the direction of Garnett Hedge on March 26 and on the 28th a chamber music program was given by the Carl Christensen String Quartet, assisted by Laura Ferguson, soprano.

Rogers Park—A splendid Easter program of music was given at the Rogers Park Presbyterian Church on Sunday under the baton of Milton R. Harris, the new director. The Anthems were by Granier, Warren, Buck, Woodman, Chapple, Foster and Hanscom and included also Gounod's "Unfold ye Portals," sung both at the morning and evening service.

Bourstin—Since Arkady Bourstin, the Russian violinist, recently announced that he intended purchasing another violin no less than sixty "Near Strads" have been offered to him at figures ranging from \$500 to \$30,000. One violin collector on hearing Bourstin play offered him the use of a Stradivarius bearing the date of 1724 which the young Russian may accept unless he can actually purchase the instrument.

Wanieck—Mr. Kurt Wanieck and Mr. Edward Clarke, who give a joint recital at Thurber Hall, Fine Arts building, Thursday, April 15, are beginning to wonder if they made a mistake in not choosing a bigger hall. The idea of the recital in the first

place was to give these artists an opportunity to do "Enoch Arden" with Strauss music. The interest has been so general that they think they may have to repeat it.

Porter—Mr. H. Lakin Porter presented his choir at the Auburn Park Methodist Episcopal Church in Protheroe's "Christ Eternal" on Easter morning, and in the Manney cantata, "The Resurrection," in the evening. The choir was assisted by the Junior Chorus of fifty voices. The soloists were Mrs. E. H. Fleming, Miss Ruth Aspenwell, Mr. Masson and Mr. Porter, and the organist was Mrs. Harriette Pettit.

Dobyns—Mrs. Fletcher Dobyns was incorrectly reported in Music News of last week as being engaged to sing with the Minneapolis Symphony Orchestra, the notice should have read Milwaukee. The date was March 29 and Mrs. Dobyns scored a complete success, according to the Milwaukee News: "Singing her way into great favor with the audience." Her number was a recitative and aria from Wagner's "Rienzi" and for encore she gave Mrs. Beach's "Years at the Spring."

Clarke—Edward Clarke will give a recital for the Conservatory of Music, Findlay, Ohio, Tuesday, April 5, under management of Harry Culbertson: Mr. Edward Clarke sang the bass role in the "Messiah" at the Park Avenue Methodist Church, Thursday, April 1. Unlike many singers, Mr. Clarke does not need to worry about the condition of his voice. On this day he taught from 10 in the morning until 5:30

and then sang the solos in the "Messiah" without a rehearsal, including the "trumpet solo." This singer is fortunate in having a well placed voice and is blessed with an unusual amount of good health.

Myrle Tyler Irons—Mildred Lazarus, a ten year old pupil of Mrs. Irons, was the star of an entertainment at the Church of the Transfiguration on March 23, playing with great style and finish "The Fountain" (Bohm) and "Hungary" (Kocling).

Rankl—John Rankl sang excerpts from Stainer's "Crucifixion" at a special three hour service at Christ Church, Winnetka, on Good Friday. He also sang at the Auditorium Hotel, Thursday, April 1, at the banquet for William Hale Thompson, given by Hamilton Club ladies.

Independent Religious Society—The "Awakening of Spring" was celebrated at the Majestic Theater by this society on Sunday morning last, the music being from Haydn's "Seasons." It was given by Mrs. Minnie Fish-Griffin, Mrs. Clarence Eddy, William Wegener and Hyde W. Perce, with James Whittaker at the piano.

Chicago Teachers' Chorus—The Chicago Teachers' Chorus, under direction of O. E. Robinson, will give a concert at Orchestra Hall on April 20, the soloists to be Luella Chilson Ohrman and Edward Clarke, with Kathleen Grant as accompanist. Twenty-two members of the Chicago Symphony Orchestra also assisting.

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ILLINOIS WOMAN'S PRESS ASSOCIATION

Thursday evening, April 1, the members and friends of the Illinois Woman's Press Association assembled at the Eleanor Club rooms to hear the program of music given by Chicago composers and artists. There was great sincerity of purpose shown by each one who took part in the program, and it is safe to say this club has and will do much for Chicago composers.

Mr. Sowerby opened the program with Eric De Lamar's composition, "My Lady Danes," proving himself to be a very good player of modern music, and the number proved to be very original and effectively written.

Mr. Hess and Mr. Eidam gave the Beethoven "Sonata in F Major" and the first movement of the Grieg "Sonata in A Minor," for 'cello and piano, in a very artistic manner.

Artur Platz sang the Boyd songs that have become so popular, with the composer at the piano, and he sang them well indeed. Miss Boyd's songs met with great success. Frances Carey-Libbe, contralto, was heard to good advantage in a very attractive group of songs by August Halter.

Alfred Goldman played numbers by Mozart-Auer, Schubert-Wilhelmj and Randegger with a fine style and a composition of his own that proved to be another interesting number for violin.

Two groups of songs by Charlotte Thearle Sulcer were sung very effectively by Mr. Sulcer and Mrs. Thearle Sulcer. The songs had many points of interest and should be heard often. Both groups are very interesting in musical content. Emma Sollitt-Sherman sang "Summer," by Ronald, and two songs by Marie Edwards that seemed to be glad with life and a good flow of melody, and Mrs. Sherman did them well indeed.

Miss Edwards played her group of solos in a very artistic manner, that won her merited applause.

Franklin E. Hathaway sang three very interesting songs of his own, that have many points of interest, and he sang them well. He also sang two songs by Carol Kelley Brooke that are very original and have much contrast.

The accompanists and composer-accompanists did splendid work at the piano for the soloists, that merits commendation.

Sonata, F major, for 'cello and piano.....Beethoven
Adagio sostenuto
Allegro

Hans Hess and Clarence Eidam
My Lady Danes.....Eric DeLamar
Joyously
Languidly
Capriciously

Leo Sowerby, pianist
Autumn on the Prairies.....August Halter
Warum ich so einsam bleibe (from Meerlieder).....August Halter

Kitty of Colerain.....August Halter
Tears, Idle Tears (The Princess, Tennyson).....
Frances Carey-Libbe, contralto
The composer at the piano

Wind from the South
La Tarantella
In Italy

Artur F. Platz, tenor
The composer at the piano
Ave Maria.....Schubert-Wilhelmj
Gavotte.....Mozart-Auer
Berceuse.....Alfred Goldman
A Bohemian Dance.....Randegger

Alfred Goldman, violinist
A. L. Shynman at the piano
Love Songs of the Open Road.....

Charlotte Thearle Sulcer
Morning
Noon
Night

Henry Sulcer, baritone
Songs from Child's Garden of Verse.....Charlotte T. Sulcer
Charlotte Thearle Sulcer

Lenore Folk Harris, accompanist
A Japanese Lullaby.....Marie Edwards
Three Little Pussies.....Marie Edwards
Summer.....Ronald

Emma Sollitt-Sherman, soprano
Composer at the piano

Toccata.....Leschetizky
Arabesque.....Leschetizky
Kermesse Carrillonnante.....Widor

Marie Edwards, pianist
A Minor Sonata for 'Cello and Piano.....Grieg
Andante

Hans Hess and Clarence Eidam

Their Lullaby
Absent
Love's Rainbow

Franklin E. Hathaway

Adymae Parsons, obligato
Hopi Love Song.....Carol Kelley Brooke
San'man from San'lan.....Carol Kelley Brooke

Franklin E. Hathaway
Composer at the piano H. W. P.

FIRST PRESBYTERIAN CHURCH

The vesper service at the First Presbyterian Church in Oak Park is as it should be, a very solemn and impressive service.

Edgar Nelson is the very capable organist, and his playing throughout the service was elegant along every line. "Easter Music," by Mascagni, and Gounod's "March from Redemption" were his solo offering, splendidly rendered. The quartet was heard in "The Soul's Rejoicing, by Joseph, and a goodly number of hymns, sung with a fine spirit, and a good quality of tone that was a joy to hear. Miss MacConnell was the soloist, and she proved herself to be a singer with a good church style Homer's "Sheep and Lambs" was her offering. The quartet on this occasion was Mable Corlew-Smith, soprano; Harriet MacConnell, contralto; Edward Atehison, tenor; James Goddard, bass.

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Kimbell—Grant Kimbell will be the offertory soloist at the First Congregational Church of Oak Park Sunday morning. He also has several spring festival engagements, among them being two performances of "The Messiah," one of "Elijah" and the "Swan and Skylark."

###

Creation—This evening, Friday, April 9, at Orchestra Hall, Haydn's "Creation" will be sung by the Hadyn Choral Society under the baton of Mr. H. W. Owens. The soloists will be Lucille Stevenson, Edward Walker and Charles W. Clark.

EVENSONG AT ST. JAMES EPISCOPAL CHURCH

Beautiful and impressive was the even-song at St. James Episcopal Church on Easter. The service was attended by St. Bernard Commandery, No. 35, Knights Templar, one of the most famous commanderies in the country.

The great auditorium of the church was lavishly decorated with Easter flowers, and the rich uniforms of the knights added to the beauty of the scene. The commandery filed into the church to the martial strains of "Onward, Christian Soldiers," and after they had taken their places in the section reserved for them, "Christ the Lord Is Risen Today, Alleluia!" came, faintly at first, then louder, as the splendid choir began the processional.

John W. Norton, organist and choirmaster at St. James, has a well established reputation for competency in the matter of organ playing and choir management and in the public services he carries choir and audience through with authority and intelligence.

The music of the service on Easter afternoon was sung excellently.

The processions were spirited, the responses smooth and well modulated, and the magnificat and the anthem delivered in a manner productive of fine effects.

The magnificat was West's in E flat. The anthem was taken from William Lester's new Easter cantata, "The Triumph of the Greater Love," which is to be given complete in St. James Church.

The part used as an anthem last Sunday afternoon showed skillful work on the part of the composer and was artistically sung by the choir.

The rendering of the seven-fold amen following the benediction was a delight in itself and a fitting finale to an inspiring service. C. J. B.

— # # —

American Conservatory—For the month of April the American Conservatory has scheduled an unusual number of interesting recitals, as follows: April 3 (afternoon), advanced pupils of Messrs. Scionti, Hackett and Robinson; April 6 (evening), advanced piano pupils, the Misses May Doelling and Edna Cookingham; April 10 (afternoon), annual recital of compositions by Adolf Weidig's class; April 17 (afternoon), advanced pupils of Heniot Levy; April 22 (evening), concerto recital by pupils of Kurt Wanieck, assisted by advanced voice pupils of Jennie Johnson; April 22 (afternoon), children's recital, under the direction of Louise Robyn; April 27 (evening), concerto recital by advanced pupils of Victor Garwood, Silvio Scionti and Allen Spencer.

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Houston—The Wheaton Illinoian of April 1 devotes nearly a column to a review of the concert given by the vocal pupils of Miss Beulah Houston at the Presbyterian Church in that city on Thursday. The work of the pupils is commended very highly. Those mentioned specifically are Geraldine Scott, Mr. Mizuki, Mrs. Warner, Margaret Fisher, Mrs. Margaret McRoy Hewitt and Austin Angell. Assistance was given also by a string orchestra, under direction of Blanche Blood and Harold Ayers in violin solos.

GRACE CHURCH, OAK PARK

At Grace Church in Oak Park the Easter services under the direction of Arthur Randolph Fraser were models of churchly thought and musical beauty. The chorus was supported by an orchestra of ten pieces and the organ, as played by Mr. Fraser, was also a source of great inspiration.

Only a part of the morning service was heard, but this was enough to show that Mr. Fraser has already attained to splendid results in his direction of this choir and the hearty co-operation of the boys and men under his care must be a great delight to him.

The offertory consisted of "He Is Risen," a solidly built anthem which was invested with surety of tone and a very considerable amount of musical shading.

This was followed by the "Hallelujah" chorus from "The Messiah," which, difficult as it is, was yet quite within the grasp of

this choir and which was delivered with much brilliancy.

Preceding the communion, the "Sanctus" from the Gounod "St. Cecilia Mass" was sung impressively, the tenor solo being well done by F. W. Maynard, while the "Benedictus" and the "Agnus Dei" respectively introduced Masters John McEwen and Paul Gervaise.

Earlier in the day a quartet composed of Masters Rexford Daube and Walter Lyklema and Messrs. F. W. Maynard and B. C. Coombs had been heard and at various points of the service solos were also sung by Masters Charles Hughes and Arthur Cox and Mr. Richard C. Lyklema, all of them winning much commendation.

C. E. W.

— # # —

Stevenson—Louise Wottring, a pupil of Lucille Stevenson, and the possessor of a remarkable voice, made great success last Saturday afternoon in a recital at the Cosmopolitan School of Music.

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LOS ANGELES

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h h h

The second concert of the Lyric Club was an unusually pleasing event, always looked forward to with happy anticipation. The "Indian Bride," by Fletcher, an oriental scene, in its strange form, melody and harmony, was full of interest, sung so effectively by the 100 ladies' voices in the prevailing minor mode, even to the vocalizing "ah" in the refrain chorus.

Edwin Markham's poem, "The Cross," with a musical setting by Ware-Rogers, with organ and piano accompaniment, was a gem poetically and musically. The Moszkowski-Richards "The Dance," for brightness and lilting melodies, displayed the tone quality to a nicety. The succeeding wierd, minor sad shade, by contrast, was a good point in program order. It was Borodin's "Polovetian Maidens." Mrs. Goodfellow sang the soprano solo in clearness and pathetic, tender, tones.

Marzo's "Mariquita" was also a gem. Vincent D'Indy's "St. Mary Magdalene," with Miss Marguerite Goodwin in the soprano solo part, which was somewhat lengthy but relieved by the chorus interludes, and with the splendid organ effects furnished by Mrs. Ada Marsh Chick, produced a marked spiritual service effect by contrast with the more striking choral selections.

Mr. M. Meier gave two violin solos, Wilhelmj's "E Major Romance" and Sinigaglia's "Danze Piemontesi," and responded with an encore that was highly appreciated, ably accompanied by Mrs. Meier.

Thomas' "Summer Night" was given by Miss Mary Louise Creyts, in a pleasing contralto voice.

The "Cycle of Six Swedish Folk Songs," by Louis Victor Saar, and Mrs. H. H. A. Beach's "The Year's at the Spring," arranged for ladies' chorus, were fitting closing values in harmony effort.

Mr. J. B. Poulin, director, and Mrs. M. Hennion Robinson, accompanist, were accountable in a large measure for the great musical treat and artistic success. Every seat was occupied in the large Trinity Auditorium.

h h h

In the same auditorium an eight-day chautauqua course has taken place, representing the renowned lecturers Dr. Charles E. Locke, Dr. J. W. Brougher, Bishop William M. Bell, Dr. Matt. S. Hughes and his brother, Bishop Hughes, Miss Eleanor Miller, Helen Keller and others.

The musical attractions were the Los Angeles Oratorio Society, the Woman's Symphony Orchestra and the Tuskegee Singers.

The Woman's Symphony had two appearances in a week, under their director, Mr. Henry Schoenfeld, with a complete change of program, first in the chautauqua course and the second in a series of five concerts of popular programs on Sunday afternoons

of March and April. In the Trinity course, Miss Lucy Fahrner, 'cellist, was soloist in Goltermann's "Andante." Miss Grace Helen Adams, as cornet soloist, in Levi's "Russian Fantasy." The Chopin "Polonaise Militaire" closed a very satisfactory list of selections, commendably performed, Mr. Arthur W. Blakely being a valuable assistant as organist.

The Sunday program presented Miss Alice Redewell of Phoenix, Ariz., who, as a pupil of Godowsky, in Berlin, gave a good account of herself as a student and musician. With the orchestra she gave a splendid performance of Grieg's "Piano Concerto in A Minor." She graciously responded with an encore. She is worthy of more frequent hearings.

The Zampa "Overture," Tschaiakowsky's "Song Without Words," "Mignon Gavotte," Schoenfeld's "Berceuse" and "Serenade," for strings, "Danube Waltz" and Kretschmar's "Coronation," with Arthur Blakeley at the organ and Paul H. Carson at the piano, comprised a strong instrumental concert.

The vocal soloist was Mrs. Grace Wood Jess, a mezzo-soprano with a fine gift of vocal possibilities. She sang an aria from "Tosca," Grieg's "Ich liebe dich," and Woodman's "An Open Secret."

If we are lovers of good music and artistic renditions, such programs, given at popular prices, merit a crowded house.

h h h

Miss Mary Olive Gray, in her pupils' recital, demonstrated much talent. By special request, at the close of the unusually long program, she gave a fine rendition of Beethoven's "Moonlight Sonata." Her vocal assistant was Miss Ruth Hutchinson, a soprano of much promise, who has been coaching under Mrs. Emma Porter Mackinson. While all did well, as students, Mrs. Chester Smith, in Friml's "Drifting" and Chopin's "Polonaise in C Sharp Minor," was very much enjoyed.

h h h

A very suitable program for Eastertide or Christmas season was given by Mrs. L. J. Selby, contralto, under the general head of "The Star of Bethlehem." The bible headings are "God and His Creation," "God's Covenant with Man," "Prophecy and Birth of Jesus," "The Teachings of Jesus" and "The Crucifixion and Resurrection." A well-chosen group of three or more songs under each head were given in darkened room, with starlight effects. Mrs. M. Hennion Robinson was an able accompanist. No applause was permitted. The effect is impressive. Even the piano seemed offending. The use of an organ is indispensable and verbal introductions would enhance the effect. Mrs. Selby has a vital contralto voice and showed little weariness at the close of seventeen rather long solos, or an hour and forty minutes' singing.

h h h

The newly organized chorus, now about 200 enrollment, gave their premier appearance in the Mendelssohn "Athalia" oratorio. The overture with four hands at grand piano and the organ. The director, Frederick Brueschweiler, and piano accompanist;

Miss Lorna Gregg, at the piano, and Arthur Blakeley at the organ. The reader, who was par excellence, was Mrs. Pearle Meade Barry. The soprano soloists were Miss Louise Sexton, a very sweet-toned lyric quality timber, and Mrs. Grace Wood Jess, a stronger mezzo-soprano, both doing their respective parts with care and adaptability. The title role was taken by Miss Molly Byerly Wilson, a contralto of fine attainments, who preceded the first part with a short song recital of eight solos, with Mr. Will Garroway as accompanist. In these she demonstrated her breadth of style and scope of delivery, and in the oratorio work which followed the power of endurance. The chorus was under the baton of the director, who gave evidence of his musicianship and skill as a drillmaster. The unity of action in organ, piano, chorus and solo efforts gave a presentation of a good degree of merit. The second performance within a year or two. It would stand a large chorus with orchestra to be more lifting in the high points of dramatic content. The "War March of the Priests" and "Heaven and Earth Display" are stupendous in climaxes.

The fifth symphony orchestra was like the former—all that might be desired. Schubert's "Unfinished Symphony in B minor"; "Afternoon of a Faun," by Debussy, and the prelude to "The Meistersinger" were the request numbers from a great list already heard. The special number was the Beethoven "Concerto for Piano, Cello, Violin and Orchestra." The soloists were Mrs. Thilo Becker (Otie Chew), violin; Mr. Axel Simonsen, cello, and Mr. Thilo Becker, piano. The well-known reputation of these artists gave promise of fine results, and the stupendous difficulties were handled with such dispatch and skill that few scratches were in evidence, which could easily have happened under less skillful artists. Much interest is growing in the "Ninth Symphony" of Beethoven, for April 30 and May 1, with the combined Lyric and Ellis Clubs, 200 to sing the last movement, Schiller's "Ode to Joy."

Schumann-Heink has come and gone. She sang to a capacity house; was called and recalled, and happily responded. Upon this occasion she chose for her accompanist our own towns lady musician, Miss Gertrude Ross, who met all demands in the piano requisites, the Mme. Heink honoring her by singing her charming song, "Dawn in the Desert," which she makes immensely effective. She is listed to be her accompanist in San Francisco at an early date.

A musical and social event of much pleasure was the joint piano recital by Misses Channell and Flint at the Ebell Club house. Miss Frances L. Flint, daughter of Mrs. Henry Putnam Flint, president of the Lyric Club of 100 ladies and much interested in musical education. Miss Mabel G. Channell and Miss Flint have been abroad for some time, studying with Ganz and Rummell, in Berlin and Paris. Their playing was very well received throughout a heavy and a good grade of classic selections. Miss Flint opened with "Partite," in B flat major, by Bach. Miss Channell, in Liszt's "Etude de Concert" and Schumann's "Nov-

clette," gave a good impression, and also in Ganz's "Fileuse" and "Etude Caprice."

A strong group by Miss Flint was Liszt's "Liebestraum" and Chopin's "Impromptu." The wealth in floral offerings indicated the appreciation and the friendly recognition of the home-coming of the student ladies. Social, refreshments and reception abounded in full expression.

Miss Julia Culp will appear on April 8 and 10 with Conrad V. Bos, as accompanist.

Mr. James W. Overton's violin recital, April 12.

Barrere ensemble on April 20.

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Sturkow-Ryder—Two pupils of Mme. Sturkow-Ryder were heard at the Junior Club of the Chicago Artists' Association March 27, which was held at the Art Institute. Miss Ernau Smith played the "F Major Etude, Op. 10," by Chopin, and Miss Mildred Mathews played the "March Grotesque," by Sinding.

HAZEL DELL NEFF

Some recent press comment on the work of Hazel Dell Neff, soprano.

Miss Hazel Dell Neff, soprano, won instant favor. Her voice is lovely, a high lyric soprano with a rich and sweet quality that is very appealing. She sings with a finish and ease that is unusual, and there is a spiritual quality in her work without which no music is complete. A charming feature of her part of the program was her singing of Russian folk songs in picturesque peasant costume, and of other Russian songs in Russian court dress.—Neenah (Wis.) Daily News.

Miss Neff, a winsome personality, possesses a sweet, strong soprano voice, under a superb control, received her musical instruction in American conservatories under celebrated masters. Her voice is flexible and might well be defined as bird-like in the sweetness of its trills, and yet is astonishing in its strength and endurance.—Belvidere, Ill. (Advertisement.)

Bengel—On March 27 Helen Bright Bengel was soloist with the Chicago Ensemble; on Easter, soloist at Pilgrim Congregational Church; Easter afternoon, soloist Grand Masonic service; April 11, Sunday Evening Club; 20, recital, Hammond Country Club; Paxton, Ill., date to be announced later.

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DOROTHY WAGNER

A fine song recital was given recently by Mrs. Dorothy Wagner, soprano; Violet Martens Hughes, accompanist, and Peter Angula, 'cellist. Mrs. Wagner has a splendid voice and a most ingratiating personality.

The first group comprised songs by Haydn, Saint-Saens and Gounod.

"My Heart at Thy Sweet Voice" ("Samson and Delilah") was sung with such a



DOROTHY WAGNER

breadth of style and good display of vocal art that it is remembered as one of the most artistic moments of the splendid program.

In her second group of numbers, by Forster, Bohm, Neidlinger and Speaks, Mrs. Wagner showed much versatility in musical and interpretative thought. "To You" and "Where Did You Come From, Baby Dear?" were especially beautiful as she sang them. "Birth of Morn," by Leoni; "An Open Secret," by Woodman, and "Butterfly's Wooing," by Terry, were also made very attractive, being sung with great beauty of voice and with many contrasts in color and shading. "The Angels' Serenade," by Braga, sung with piano and 'cello accompaniment, was thoroughly enjoyable and splendidly sung.

Mrs. Wagner should meet with continued successes in the concert field.

Mrs. Hughes was at the piano throughout the program, and furnished accompaniments that were sympathetic and artistic.

Burton—Miss Louise Burton has been very busy teaching all season and her pupils are appearing variously. Amanda Vau-fel, soprano, was soloist in March for the Progressive Study Club of Elgin. Maude Beyler, soprano, sang at Naponee, Ind., April 5. Miss Vau-fel and Lillian Molter, contralto, gave the Easter program at the First Evangelical Church of Freeport, Ill. Miss Burton gave a pupils' recital at Napersville in March.

CHICAGO WOMAN'S MUSICAL CLUB

Thursday, April 1, the monthly concert of the Chicago Woman's Musical Club was given at the Congress Hotel by Anna H. Balatka, pianist; Ella O'Neal Corrigan, soprano; Veronica Condon-Krebs, contralto; Leta Murdock, violinist; Leona Marie Hayes, harpist; Thomas Lewis, baritone, and Nora Murdock, Lillian Grant Haeffner, Isaac Van Grove, A. L. Shynman, Carl Weiss, accompanists.

Miss Murdock, a young violinist with a good tone, acquitted herself with credit, as did Miss Hayes in her harp solos.

Miss Balatka, pianist, played the Litoff "Concerto Symphonico," No. 3, in a manner that young musicians might well take as an example. Miss Balatka has a good musicianship, a very reliable technic, and she proved herself to be fully equal to almost any task that she undertook. Her reading of the concerto was very artistic, both musically and interpretatively.

Mrs. Corrigan has a voice of excellent quality and range, and she used it in a very intelligent manner. Her personality is very ingratiating and her stage presence attractive. Her artistry is fine and she won many new friends and admirers. Mrs. Corrigan gave numbers by Bishop, Lehmann, Delibes, singing them with great beauty of voice. Seldom does one hear the "Ou Va

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MUSIC NEWS

La Jenne Indouc," from "Lakme," sung as well as the rendition heard on this occasion.

Mrs. Krebs' fine contralto voice was heard to advantage in Tchaikowsky's "Lebt Wohl, Ihr Berge," Rogers' "Wind Song," and Mascheroni's "Ave Maria," sung with violin, piano and harp accompaniment. Mrs. Krebs uses a fine style and her renditions were very artistic.

Mr. Lewis has a fine voice and his renditions of numbers by Leoncavallo, Jensen, Fox and Ware were artistic and he was accorded his share of the merited applause. The accompanists did their share toward making the program a success, for they did very commendatory work. H. W. P.

HARMON H. WATT COMPOSITIONS

The Chicago Piano College presented a program on last Saturday afternoon to a capacity house when the works of Harmon H. Watt, exclusively, were played.

Mr. Watt himself presented "A Dream," "Reminiscence" and "Romance in F" (unpublished), while Ella Malone, Lillian Sowka, Christine Miller, Gertrude Barbour, Irene Greidler and Nellie Fisk played respectively "A Night Song," "At Spring-tide," "Ariel," Rhodora," "Moods" and "Perdita."

Miss Annette Pangbourne made a big success with the MS. song "Lullabye" and Miss Emma Ellersdorfer displayed fine technic as well as great musical intelligence in the first piano part of the "Variations" on a German "Chorale," Mr. Watt playing the second piano part.

MENDELSSOHN CONSERVATORY

Miss Carrie Scott presented Miss Othelia Stenersen in the sixth program of the artist pupils' series at the Mendelssohn Conservatory, Tuesday evening, March 30. W. Harold Simons, violinist, assisted. Mrs. W. H. Simons was the accompanist.

Only a portion of the carefully chosen program of classics could be heard by this writer, but Miss Stenersen gave evidence of having received her training along good lines, evidenced by the work of the pupils heard previously.

Miss Stenersen played the "Rondo" from Sonata, Op. 53, Beethoven, with much surity and understanding. Kowalski's "Salut a Pesth" was played in a manner that met with great approval by the audience, and in the Liszt Rhapsodie No. 13 she displayed a well developed technic and ease of execution.

Miss Scott may well feel proud of Miss Stenersen, as her artist pupil, and of the others who did their share in making the past evenings successful.

Miss Stenersen's program (not heard) included Liszt's Rhapsodies No. 2 and No. 6, a group of Grieg, and the Mendelssohn Concerto in G Minor.

FIRST BAPTIST CHURCH

The choir of the First Baptist Church in Oak Park gave a short program of music at the morning service, Sunday, April 4. Helen Worswick Ross is a young musician with a serious attitude toward her art, and she acquitted herself well in organ numbers by Stainer and Guilman, and in the quartet accompaniments she gave good support to the singers. Ella Corrigan, soprano, Mabel Corlew, contralto, A. W. Weary, tenor, H. B. Saunders, bass, sang Rogers' "As It Began to Dawn," Fisher's "O Risen Lord," and "A Legend," by Tchaikowsky.

"As It Began to Dawn" was especially well done and effective. Mrs. Corrigan's splendid soprano was heard to a good advantage in the solo parts of the anthems. Her singing of "Blessed Is He That Cometh," by Gounod, was very commendable.

Miss Corlew, contralto, sang the "Resurrection," by Shelley, in a manner that proved her to be a singer with a fine church style. Her voice is rich and of good quality and she sings with a fine regard for the text.

Dr. B. D. Barber played for the offertory a 'cello solo that was very satisfying.

Cosmopolitan School—Mr. William Owen, Director of the Dramatic Department of the Cosmopolitan School of Music and Dramatic Art, will leave on April 12 for a limited engagement with the Redpath Lyceum Bureau in "The Servant in the House." Mr. Owen will use his own company, comprised of students in his department. Mr. Donald Robertson, the well-known actor and teacher, will be in charge of the Dramatic Department during Mr. Owen's absence.

Shipman—Vera Brady Shipman gave musical readings at the First Methodist Church, Van Buren, Ark., Thursday, March 11, and her next date is with Central Methodist Church in Fort Smith, Friday, April 9. Mrs. Shipman appeared with T. Carl Whitmer in Fort Smith in a group of musical readings by Whitmer with the composer at the piano, March 29.

EASTER AT FOURTH PRESBYTERIAN CHURCH

I had my first glimpse of that impressive pile of stone and cement called the Fourth Presbyterian Church on Sunday afternoon. It is something superb in its design and working out, and I could use up all my space descanting on the fascinating features. Without doubt the impression received is influenced by what one takes with him, but those fine lines and arches, the echoing tiles and floors, the severe, almost rigid sternness of pillar and column, the exquisite carving of stone and wood, the faultless coloring of the high windows and even the chill that will make itself felt from a stone surface, all suggest the purest ecclesiastic architecture and simply enthrall the observant eye. And the organ, the organist and his music fit perfectly into the environment. The average music used in Presbyterian churches would be a bit jarring, for the classic in form is almost compelling here. Mr. Delamarter had outlined his musical service with an astute judgment for the fitness of things. In that reproduction of ancient architecture, the formal and almost the ascetic seems the expected adjunct.

Unfortunately for my enthusiasm, the Persians were given a right of way at the afternoon service, and there was a series of addresses provided instead of a lot of music. I was interested in the Persians, but I was sorry they had not secured another date, because I had only the one afternoon to give up to my first impression of what I

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am sure is to be one of the institutions of Chicago.

Mr. Delamarter played Dubois' "Fiat Lux" for prelude and the playing and the organ gave me satisfaction. Then followed a short cantata for the choir by G. J. Bennett, written in strict form, but capable of endless illumination. Somehow Mr. Delamarter's accompanying made me think of the work of the olden time monks, who took their plain missals and breviaries and illuminated them with wondrous coloring. I don't believe I could pay him a higher compliment. The choir consists of a solo quartet, I understand, consisting of Mrs. Cora Libberton, Miss Louise Stretch, Mr. S. B. Orwig and Mr. Lemuel Kilby, and a chorus of thirty voices. But the assignment of the afternoon gave me no opportunity to hear the quartet alone. The two solos in the cantata were sung by Mrs. Rubee W. Delamarter and Mr. Orwig and done very well indeed. Mrs. Delamarter's solo had an accompanying chorus of women's voices and the total effect was very beautiful in that cold, aloof way that the music asks to be heard. And I could have gone on listening to it indefinitely. It is all so foreign to our present love for the sensuous, the ingratiating, the tender and sometimes the sentimental. This is engrossingly intense in its import, rapt in its devotional quality, but almost sacrificial in its austerity.

ALBERT COTSWORTH.

ENGLEWOOD EVENING CLUB

Friday evening, April 2, the Englewood Sunday Evening Club Choir gave Gaul's "Passion Music." Glenwood Preble is the director and George R. Kurtz, organist. The choir was assisted by Ruby Campbell Ledward, soprano, Mable Corlew, contralto, Worthe Faulkner, tenor, and Alexander P. Gray, bass.

The choir has given several special evenings of music during the past few months and have acquitted themselves with credit.

The chorale numbers were sung in a very impressive manner and with a good body and quality of tone. The shading attacks and releases are good.

The most spirited and effective choral singing of the evening was done in the final chorus and hymn.

Mrs. Ledward sang her two short solos with much surety and completed a very effective ensemble in the trio and quartet numbers.

Miss Corlew is gaining a fine place for herself in musical circles, and on this occasion she again proved herself to be a very reliable singer. There is little written for the contralto, in the "Passion Music," but that little was sung in a very refined and artistic manner.

Mr. Faulkner, who recently returned from a successful concert tour, has appeared often as a special soloist with the Englewood Evening Club and is a great favorite there, sang the tenor solos in a very convincing manner and with a good display of vocal resource and artistry.

Mr. Gray had the greater portion of the solo work and he acquitted himself with credit. His voice is of good quality and he should go far in his chosen work. The work of the soloist in the trio and quartet numbers was very satisfying.

Mr. Kurtz presided at the organ throughout the evening, furnishing excellent support for the chorus and soloists, and his work at all times was what it should be, and merits much praise.

Mr. Preble, as the director, deserves special mention. H. W. P.

MORE RE-ENGAGEMENTS FOR EDWARD WALKER

Last week Mr. Walker sang a song recital for the Howe Indiana (Military) School and the next evening the tenor role in "The Seven Last Words of Christ," by Dubois, and was immediately re-engaged for their May Music Festival, May 13.

Also last week, Thursday, Mr. Walker sang in Arkadelphia (Ark.) College the tenor role in Gaul's "Holy City" and Friday evening sang an entire evening of song recital, and was immediately re-engaged for another two performances for next season.

Northwestern—The University String Quartet gave a program at Music Hall on Tuesday evening, including the Quartet, Op. 15, by Dohnanyi, and the Trio, Op. 63, by Schumann, the piano score of the latter being played by Carl M. Beecher.

Sigma Alpha Iota—The annual convention of the Sigma Alpha Iota National Musical Sorority is being held this week in Chicago (Wednesday, Thursday, Friday) with headquarters at the American Conservatory.



Lucy J. Hartman Contralto

Some comment on 1914-15 "Messiah" appearances:

Topeka Musical Arts Society, Topeka, Kan.:

"Miss Hartman proved herself one of the most promising oratorio contraltos. She sang 'He Was Despised' with a dramatic interpretation that was realistic."—Musical America.

"The soloists had to acknowledge again and again the applause of the people. Miss Hartman's rendition of the contralto solos was beautiful. She was well liked."—Topeka Daily State Journal.

Handel Choral Society, Chicago:

"There was a fine dignity and the spirit of prophecy in 'Then Shall the Eyes of the Blind' as sung by Miss Hartman. In 'He Shall Feed His Flock' she gave evidence of real musicianship, but her rich, well cultured voice was heard to best advantage in 'He Was Despised,' which was sung with sustained breadth and authority."—The Austinite.

"Miss Lucy J. Hartman very quickly disclosed her entire fitness for 'The Messiah' contralto solos and her beautiful voice lent itself to each number with almost equal charm, though, if choice were to be made, it would fall upon 'He Shall Feed His Flock,' perhaps, as this number was especially refined and musical. 'He Was Despised' carried much sincerity as well as beauty, and 'Oh, Thou That Tellest' was given with exhilarating swing."—Music News, Chicago.

Church of the Covenant, Chicago:

"There was no uncertain place in which to place the efforts of Miss Hartman. She is far on the road which leads to notable things. Miss Hartman's voice is a rich, luscious one and her sincerity is evident in every note and action. She does the familiar solos with a beautiful poise and authority, the tone always musical, pure and adequate and the text utterance clear and effective."—The Elderly Person, Chicago.

Park Ridge, Ill.:

"The contralto solos were most effectively sung by Miss Lucy J. Hartman, whose voice has much of that full rich coloring in the lower range so eagerly sought by singers. She used its deep, sympathetic tones to great advantage in 'He Shall Feed His Flock,' and the manner in which she gave 'He Was Despised' displayed enviable knowledge of shading and phrasing."—Hamilton, Park Ridge.

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MUSIC IN MINNEAPOLIS

On Tuesday afternoon, March 16, the fifth concert of the Beethoven Cycle, with Leonard Borwick, the English pianist, presented the following program:

Overture to "Cariolanus," Op. 62.....Beethoven
Symphony No. 6, in F major (Pastoral), Op. 68.....Beethoven
Allegro ma non troppo
Andante molto mosso
Allegro
Allegretto
Concerto for Piano, No. 4, G major, Op. 58.....Beethoven
Allegro moderato
Andante con moto
Rondo vivace

The mighty "Corolanus" overture was interpreted with tremendous recognition of its value, and the beautiful "Pastoral Symphony" was also a reading that left nothing to be desired. Mr. Oberhoffer shows unbounded intelligence in his Beethoven interpretations and he brings out all the delicate tenderness to the tiniest detail.

When the slender scholarly-looking man, past middle age, came before us in the person of Leonard Borwick, there was a question in the mind as to whether he would fulfill the demands of the big concerto. Leonard Borwick will always find a welcome back among us.

On March 17 the Minneapolis Trio, consisting of Giuseppe Fabbrini, Karl Scheurer and Cornelius Van Vliet, assisted by Pierre Perrier, clarinetist, gave the program below:

Clarinet Trio, Op. 11.....Beethoven
Allegro con brio
Adagio
Allegretto con variazioni
Sonata, Op. 36, for 'cello and piano.....Grieg
Allegro agitato
Andante molto tranquillo
Allegro
Eine Bergnovelle Trio, Op. 120.....Hans Huber
(First time in America)
Adagio—Allegro con fuoco
Andante molto moderato
Allegretto grazioso
Allegro con fuoco

The Beethoven Trio was the best received, and probably the novelty of the clarinet had much to do with it. The ensemble work was excellent and Mr. Perrier is a splendid artist. The Grieg "Sonata" is not altogether grateful. Parts are very pleasing, and it was given a very good performance from a technical point.

The new Huber trio was interesting, the second and third movements entirely pleasing and Mr. Scheurer's violin giving prominence to some very beautiful passages.

The concerts by the trio have been thoroughly enjoyable and much gratitude is due Mr. Van Vliet for the labor he puts in. Certainly "higher education" in music can be obtained in no more delightful manner than by attending these chamber musicals, and Minneapolis has been fortunate this winter in having this trio, as well as the Chamber Music Society.

The Thursday musical fortnightly program was given March 18, at the First Baptist Church. Owing to sickness, several changes were made in the program. Two violin, organ and piano trios formed an interesting part of the program, performed by Miss Ebba Sundstrom, Mrs. Harry Crandall and Mrs. J. C. Landry.

Miss Gertrude Cleophas, the well-known artist and pianist, gave two Chopin numbers in a most delightful manner, and Mrs.

Crandall gave two movements from Rogers' "Suite for Organ." A dainty little miss of fourteen summers, Lillian Briggs, gave a marvelous display of coloratura soprano work in the "Shadow Song," from "Dinorah," and a group among which was "Chanson Provencale" (Dell'Acqua). While it was thoroughly enjoyable, being done exceedingly well for even twice the number of years, it leaves a very open question in the mind as to the advisability of training even so precocious a child at this tender age. However, little Miss Briggs was so sweet that one and all who heard her will surely hope for her future.

MRS. W. C. VAN KIRK.

DENVER

The closing of the musical season in Denver is proving part of the most interesting of the year. With a clorus of selected voices Henry Housely sang portions of the Elijah, with some of the solos, and the organ augmented by an orchestra. Mr. Whipp was at the organ and Mr. Housely directed. Tickets of admission were sold for the Cathedral, wisely abandoning the free program idea. This same chorus has been appearing at a local picture house as an added attraction, in splendid musical numbers.

Alma Gluck was the visiting artist with the Philharmonic in their closing concert. As the epitome of that little word "tact," this singer is a shining example. Cordially greeting Director Tureman, insisting upon due appreciation of the players of obligatos, and a most gracious compliance with insistent demands for recalls, she esconced herself more thoroughly than ever in the hearts of Denver people.

The orchestra played with more warmth and breadth than ever before under the baton of Mr. Horace Tureman. Opening with the "Dream Pantomime" from Humperdinck's "Hansel and Gretel," then the "Grainger Suite" of "Old English Dances," which had to be repeated in part, closing with the overture to the "Meistersinger," they played the best program of the season.

The accompaniments to the Gluck "Arias" were also admirably played and the seasonings works of the past season have shown marked effect in the general ensemble. It is to be hoped that the same forces may be held for next year.

In Pueblo, Gluck's accompaniments were played by a band of ladies who organized themselves in Denver for art's sake, and who traveled down here under the same impetus. Mrs. Worrell was at the piano and her "Song of the Chimes" was one of Gluck's program numbers.

This loyal band of players are giving a series of Lenten programs of chamber music on Friday nights which are proving interesting. The personnel of the quintet is Miss Eleanor Young, Miss Della Hoover, Mrs. Pierpont Fuller, Miss Mary Joslin and Lola Carrier Worrell at the piano.

R. J. H.

Marcusson—Grace Brune Marcusson will sing as follows: April 15, Irving Park Country Club; 19, recital, Pocatello, Idaho; 26, Twin Falls, Idaho; 28, Nampa, Idaho; May 1, Lewistown, Mont.; 10, Portland, Ore.; 22, Reno, Nev.; 24, Yerington, Nev. After these engagements she will visit San Francisco, Los Angeles and San Diego, giving private musicales in the two latter cities.

ERIE, PENNSYLVANIA

There are few artists who could equal the feat that Christine Miller has accomplished in Erie, that is, appearing four years in succession on Mrs. McCoy's Artist Series, and each time bringing out a larger audience and each time leaving a more favorable impression than the time before. On Wednesday evening, March 24, Masonic Hall was packed to the doors—yes, for there were people in the lobby anxious to hear the greatest favorite who has ever sung on the local concert stage.

From Miss Miller's opening number, "Come, My Beloved," from Handel's "Atlanta," to the last number on the program, Charles Gilbert Spross' dramatic, "My Star," this wonderful woman thrilled her audience with the most beautiful singing and sincere interpretations that have been heard here in many a day, in fact, since Miss Miller's last appearance here one year ago. All of Miss Miller's programs have been of more than ordinary interest, but in this last one, she eclipsed all of her previous efforts in effective program-building, for each number was a gem of the purest kind. There could scarcely be a favorite, for every song was applauded to the echo. To the mind of the writer her voice sounded the greatest depths in her big number, the well known "Il est doux" from Massenet's "Herodiade." A graceful compliment was paid to Erie by Miss Miller's including on her program a song by a local musician, Albert Dowling. Mr. Carl Bernthal's accompaniments were up to the usual fine standard we have come to expect from so able an artist and were more than a small part of the pleasure of the program. Yes, Miss Miller, you may come back as often as you please, for Erie likes you.

Mrs. Gertrude Colby, the prominent piano teacher, presented a few of her students in an All-American program recently, in which compositions by Nevin, Lynes, Woodman, Cadman, Barbour, Liebling, La Forge, Dowling, Herbert, Homer, Rogers, MacDowell and Klein were given very fine interpretations. Mrs. Colby's piano pupils were assisted by two vocal pupils of Dr. Charles Woolsey. While all of the participants acquitted themselves creditably, especial mention should be made of the exceptional work done by Miss Frances Hall, one of Mrs. Colby's younger pupils, who played admirably, MacDowell's "To the Sea," "Hexentanz," Herbert's "Badinage" and two piano sketches by Albert Dowling, "At the Fireside" and "Anemone." Master Fran Van Natta, a very young boy, played with fine musical insight, astonishing for one of his age, a Cadman number, "Wah-wah-taysee" and "Wood Nymphs," by Florence Newell Barbour. Little Louise Schabacker, a tiny miss, played very cleverly two MacDowell "Woodland Sketches," "To a Wild Rose" and "Uncle Remus."

Alice Nielsen, who will appear with the Apollo Club in their next concert April 15, is a great local favorite, and her appearance is being heralded with much joy.

A. H. D., JR.

Easter Greeting—Music News is in receipt of a charming Easter card, with an original song by Henry B. Roney.

DETROIT, MICH

Simplicity and wonderful art were the rewards of the big audience which greeted Mme. Julia Culp Monday evening, March 15. An evening devoid of extremes, yet so full and rich in its gift of song that it will not soon be forgotten. When a singer can open to you a new world in a song which has been heard and heard again, then indeed is there real art in the singing, and this Mme. Culp more than accomplished in Schubert's "Standchen" and "Ave Maria." And the wonderful interpretation and lavish tone she gave to Rogers' "The Star" showed her full appreciation of Made-in-America songs. It is to be hoped that the rare privilege of a recital by Mme. Culp and her accompanist, Coenraad V. Bos, will be offered by Mr. DeVoe, the coming season.

h h h

New York Philharmonics

Tuesday evening, March 16, brought to the Armory the New York Philharmonic Orchestra, Joseph Stransky, conductor, and Arthur Shattuck, soloist. Keenly responsive to the demands of beauty and contrast in Dvorak's "New World Symphony," Stransky and his men gave it a reading than which few better have been heard. Their playing leaves little wanting.

Florence Hinkle

For the second time this season we have had the joy of listening to this singer, who if return engagements mean aught, is a favorite in Detroit, as she is scheduled to sing again in April in the "Creation." Her recital closed a series of wholly satisfying Lenten musicales offered by Mr. Morse, whose work as accompanist for each has left nothing to be desired.

h h h

Detroit Symphony Orchestra

Loyalty, enthusiasm and hard work are fast bringing this organization to a point where it must needs stand comparison with those bodies of players brought from older music centers by the Orchestra Association of Detroit. It is like a phenomenal child. One can scarcely believe the reports of its accomplishments and yet the program given March 18 by Weston Gales and his orchestra is deserving of unstinted praise.

They have profited by kindly criticism and have grown so in their ability to answer fully Mr. Gale's baton, that the Wagner numbers offered Thursday were wholly big and fine and well colored. M. L. M.

— h h h —

Bourbon—Paul Saurer, baritone, and G. Davis Brillhart, pianist, gave a program on March 29 at the First Methodist Episcopal Church in Bourbon, Ind.



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THE LASH STUDIO

Miss Irma Sundmacher, soprano, Mrs. Edith Blades Wheeler, contralto, Mr. Sig. A. Awsumb, tenor, and Mr. Paul Roberg, bass, pupils of Mr. Lash, will sing the solos in "The Holy City," by Alfred R. Gaul, at the Buena Memorial Presbyterian Church, point of Sheridan road and Broadway, Friday, April 9, 1915, at 8:15 p. m.

The chorus of the church, Mr. Lash conducting, will give the cantata. No admission fee will be charged, but an offering will be taken for the choir fund. The public is cordially invited.

Miss Zerelda Belle Cook, soprano, and Mr. Arthur Sellstrom, tenor, will give a joint recital, under the auspices of the Glee Club of the Weaver Memorial U. B. Church, corner Dickens and Kedzie avenues, Tuesday, April 13, 1915, at 8:15 p. m. They are both advanced pupils of Mr. Lash.

The combined choirs of the Buena Memorial Presbyterian Church will give the "Holy City," by Gaul, at the Auditorium, Glen Ellyn, Monday, April 12, 1915, 8:15 p. m. The soloist will be the same and Mr. Lash will conduct.

ROSE LUTIGER GANNON

The Davenport Democrat had the following to say regarding Mrs. Gannon's recital on April 1, 1915:

Rose Lutiger Gannon of Chicago, won many new admirers in Davenport by her charming voice and splendid recital. St. John's M. E. Church was filled.

Her's was an exquisite rendition of the Massenet "Serenade du Passant," which was given with fine diction and finesse. She exhibited splendid dramatic ability in her Gluck aria.

But, perhaps, Mrs. Gannon was most satisfying in her gay abandon of MacFayden's "Love Is the Wind," giving a magnificent climax to her English group.

In her German group the deep rich tones of her voice were beautifully brought forth in Hildach's "In Meiner Heimath" and Brahms's "Der Schmied," (Advertisement.)

Sturkow-Ryder—The last concert of the Illinois Athletic Club was given on Easter Sunday, April 4. Mme. Sturkow-Ryder was the pianist, and played a group of Russian compositions by Arensky, Glinka, Balakirew, Rebikoff and Rachmaninoff, and a French group by Rhene-Baton and Saint-Saens. Miss Migonne Meeker sang "I Thought of You," Mme. Sturkow-Ryder's latest song, and two groups, beginning with an aria from "Aida," and Miss Wally Heymar, violinist, played compositions by Hubay, Wagner, Wilhelmj and Rehfeld. She was accompanied by Miss Ernau Smith.

Durno—Miss Cecilia Bellaire, a gifted young pianist, will give a joint recital with Mrs. Mabel Nevin Schoolfield, soprano, in Thurber Hall, Fine Arts building, next Sunday afternoon at 3:30. Miss Bellaire has received her musical education entirely in America, for the last three years with Jeanette Durno, and exhibits to a marked degree, the poise, finish and style characteristics of the Durno pupils.

Loos-Tooker—Mme. Carola Loos-Tooker will teach at Decatur, Ill., during the month of June and will spend July and August in Michigan as usual, re-opening her Chicago studio in the fall. Miss Angela Loos-Tooker of Decatur spent Easter in Chicago.

AMATEUR MUSICAL CLUB

The last concert of the Amateur Musical Club season will be held in the Illinois Theater Monday afternoon, April 12, at 2:30. The assisting artist will be Mr. Lorenz Sansoni, French horn; accompanist, Miss Mae Doelling.

Two Preludes—D flat major and E flat major.....Bach
Scherzo in C sharp minor, Op. 39.....Chopin
Miss Edna Gunnar Peterson
Che Fare Senza Euridice (Orpheus).....Gluck
Magdalen at Michael's Gate.....Schumann
Life and Death.....Coleridge-Taylor

Mrs. Louise Harrison Slade
Trio in E flat major Brahms
Andante
Adagio mesto
Allegro
Allegro con brio

Piano, Violin, French Horn
Miss Eleanor Scheib, Mrs. Rachel Steinman Clarke, Mr. Sansoni

Recitative—O Welcome Now.....Haydn
Aria—O What Comfort (from the "Seasons").....Haydn
Das Lied im Grunen.....Schubert
Du.....Hugo Kaun

Mrs. Minnie Fish Griffin
Romance in A flat major.....Arthur Hinton
Ungarisch.....MacDowell
Concert Study in D Minor.....Rubinstein
Miss Carolyn Louise Willard

MARIE SIDENIUS ZENDT

Marie Sidenius Zendt was soloist with the Chicago Mendelssohn Club, Easter Sunday afternoon, at the Chicago Athletic Club. A few coming engagements: April 7, concert, La Salle Hotel; April 11, musicale, Elgin, Ill.; April 13, recital, Nahoo, Neb.; April 16, Sioux City, Ia.; April 25, 29, 30, "Creation," at New First Congregational Church.

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ALBERT SPALDING HIS OWN MANAGER

Mr. Albert Spalding, who has completed a very successful tour of the United States under the Antonia Sawyer management and who has also in this country had very successful tours under the R. E. Johnston management, announces that, following a plan tried with success in Europe by himself, he will during the coming season be under no management except his own, being represented only by his personal secretary, Mr. Andre Benoist.

Mr. Spalding's address is now 1439 Aeolian Hall, New York City.

Illinois College of Music—The recital given at the Illinois College of Music, 2831 Washington boulevard, last Tuesday evening was in charge of Edna Reiner Marshall of the dramatic department. The following students from that department took part: Hazel Hollison, Frances Steinberger, Ada Markson, Raymond Simonson, Marie Martin Stephens, Jeannette Rissman, Beulah Middleton, Lillian Fram, Irma Dechman. Piano numbers were given by Mary Jones, Adolph Kraus, Bernice Heilman, Beatrice Dorian, Genevieve Godfrey, and violin numbers by Willard Groom, Leah Rubin.

Tollefsen—A violin recital was given by the pupils of Carl H. Tollefsen at Memorial Hall in Brooklyn, N. Y., last Wednesday evening.

IN BRIEFER FORM

Pettinger—Florence Pettinger, soprano, sang a group of songs at the Health Exhibit at the University of Chicago Settlement on April 14.

h h h

Paine—Sarah E. Paine and Myra A. Paine gave flute and violin numbers on the program of the Englewood Woman's Club last Monday.

h h h

Hanson-Hostetter—Sunday, April 4, Hil-dred Hanson-Hostetter, soprano, was the assisting artist at the First Presbyterian Church in Oak Park.

h h h

Radanovits Studio—Cardon V. Burnham, baritone, pupil of Sandor S. Radanovits, gave a recital at the Fine Arts Building, Thursday evening, April 8.

h h h

Mackay—Francis Mackay presented his splendid choir at the Church of the Redeemer (Episcopal) in very excellent programs on Easter Sunday.

h h h

Columbia School—The pupils of Gertrude H. Murdough will be presented by the Columbia School of Music at their Recital Hall this (Friday) evening.

h h h

Huelster School of Music—Members of the faculty of the Huelster School of Music gave a successful concert at the Albany Park Presbyterian Church on April 1.

h h h

American Conservatory—On Thursday evening, April 22, advanced piano pupils of Kurt Wanieck and voice pupils of Jennie F. W. Johnson will present a program at Kimball Hall.

h h h

Hemington—The Easter service at Epiphany Church in the evening was opened with an Organ Fantasia on Easter Themes by the organist of the church, Dr. Francis Hemington.

h h h

Christgau—Mrs. Elsa O. Christgau was soloist at the Easter service at the Redeemer English Evangelical Lutheran Church, at Princeton avenue and Sixtieth place, on Easter.

h h h

Congress Hotel—A ladies' chorus under direction of William Tomlins will appear at the Gold Room of the Congress Hotel on April 15, the soloists to be Mable Corlew Smidt and Esther Plumb.

h h h

Epiphany—Dr. Francis Hemington will resume his season of organ recitals at the Church of the Epiphany on Monday, April 19. These recitals are given from October until May, except during Lent.

h h h

St. Paul's—At St. Paul's English Lutheran Church, Hirsch street near Washtenaw avenue, on Sunday evening, April 11, special Easter music will be sung under the direction of Ralph S. Hinman.

Borroff—Mr. A. M. Dow, a pupil of Albert Borroff, sang at St. Paul's Episcopal Church in Rogers Park at the service last Wednesday night, the tenor solos in Stainer's "Crucifixion."

h h h

Mixer—Charles Mitchell Mixer, violinist, with Mrs. Ora Padgett Langer, contralto, and Mrs. Charles Orchard, accompanist, will give a program before the Chicago Heights Woman's Club on April 14.

h h h

La Berge—Out of the four young vocalists chosen as winners in the Federated Clubs contest two were pupils of Charles La Berge. These were Miss Sadie Vander Bosch and Mr. Edward Hahn.

h h h

Weidig—Members of the Composition Class of Adolph Weidig in the American Conservatory will give a program of original compositions at Kimball Hall on Saturday afternoon at 3:30.

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Earnest—Miss Laura Earnest presented the choir of Calvary Presbyterian Church in "The Lord of Light and Love" (Edwards) on Easter evening. The morning solo was by Miss Earnest, her number being "I Know That My Redeemer Liveth."

h h h

Edwards—An informal musicale was given last Saturday morning in the studio of Miss Marie Edwards, 612 Fine Arts Building, by Ruth Anderson, Frances Darnall, May D'Arcy, and Mary Jones. They were assisted by Franklin Paul, violinist, and Emma Sollit-Sherman, soprano.

h h h

Eddy—Clarence Eddy is playing a dedicatory program on the fine new organ at the First Presbyterian Church in Madison, Wis., this evening. He will be in Chicago a few days and will then return to San Francisco to resume the extremely successful series of organ recitals at the Exposition.

CLARKE-WANIECK JOINT RECITAL

The following program is to be given at Thurber Recital Hall on Thursday evening, April 15, by Edward Clarke, baritone, and Kurt Wanieck, pianist:

Songs—

Dream in the Twilight

Ah! Woe Is Me Unhappy Man

Homeward

The Lovers' Pledge

Richard Strauss

Piano—

Scherzo from Sonata Op. 22.....Schumann

Andantino

Etude D Flat major Liszt

Toccata Op. 111 Saint-Saens

Enoch Arden—

Poem by.....Lord Alfred Tennyson

Music by.....Richard Strauss

The Village; Annie Lee; Philip Ray; Enoch Ar-

den; Childhood; Enoch's Marriage; His Voyage;

The Death of Annie's Babe; Phillip's Courtship

and Marriage.

Enoch's Shipwreck; Life on the Isle; Rescue; Re-

turn; Miriam's Tale; Enoch's Later Life and His

Death.

— # # # —

IRVING PARK ORCHESTRAL SERIES

The concert of Friday evening, April 16, under direction of George Dasch, and with Walfried Singer, harpist, as soloist, will be as follows:

March—Tannhauser Wagner

Overture—Mignon Thomas

Largo from the New World Symphony.....Dvorak

Harp Solo—Marche Triumphale.....Godefrid

Waltzes—Thousand and One Nights.....Strauss

Tarantella, flute and clarinet.....Saint-Saens

Serenade Moszkowsky

Ball Scene Hellmesberger

Festival Overture Lassen

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THE HANDEL ORATORIO SOCIETY

The Handel Oratorio Society, Ida Belle Freeman, director, will give the "Elijah" at the First Baptist Church of Austin Tuesday evening, April 13. The soloists are Marjorie Dodge Warner, soprano; Esther Muenstermann, contralto; Moses J. Brines, tenor; Burton Thatcher, bass. John Doane will be the organist, and Lillian Grant Haeffner the pianist.

— # # # —

Shakespeare Revivals—An announcement of unusual interest is that of Robert Mantell, who is appearing at the Garrick Theater for two weeks beginning last Monday. His repertoire includes "King John," "Macbeth," "Merchant of Venice," "Hamlet," "Richelieu," "Othello," "Richard Third," "Louis Eleventh," "Romeo and Juliet," and "Merchant of Venice."

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Marie White-Clark—Marie White-Clark, soprano, will sing at the concert at the Covenant Methodist Church, Friday evening, April 9, and on Sunday, April 11, she will be the soloist at the Sunday evening orchestra concert.

— # # # —

Central Music Hall—Harriet Martin Snow presents Wa-Tah-Wa-So in a program of Penobscot tribal Indian songs at Central Music Hall, April 14, at 2:15 p. m.

— # # # —

Allen—Miss Leonora Allen will be special soloist at the First Congregational Church of Oak Park on Sunday evening.

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The child's attention is first drawn to sound in general, "the rumble of a wagon or car, the blowing of a whistle or the chirp of a bird." Comparison is then made to sounds of different pitch from the piano and thus step by step is the ear cultivated. The simplest melodies are taught by association with easy sentences indicating rising or falling or rest, such as "Down in the Well" and "Swinging so High," and later musical games are introduced. There are many features in this small book which make the task of teaching the little ones appear both easy and pleasant by its use.

H. J. W.

Lessons in Appreciation of Musical Form

By Jeannie R. Smeltzer. Price \$1.25. (Chicago: Clayton S. Summy Co.)

A collector of typical old and modern dance forms, with an admixture of various character pieces should be valuable to a very large class of pianists both for entertainment and reference. Each piece has some descriptive notes as to the origin or special characteristics thereof (but few with regard to the form). The edition is a good one, well printed and durably bound.

H. J. W.

Folk Songs

From Mexico and South America, by Eleanor Hague and Edward Kilenzi. Price \$1.00. (New York: The H. W. Gray Company.)

Carefully compiled from original sources (with the exception of a few which are reprinted from the *Journal of American Folk-Lore*) these traditional melodies of the temperamental southern races are of value both as to their origin and for their musical appeal. The characteristic Spanish or Mexican rhythms are largely in evidence and the twelve songs (all love-songs) of the collection have both the original text and an English translation.

H. J. W.

Negro Dances

By Henry F. Gilbert. Price \$1.00. (New York: The H. W. Gray Company.)

Of very piquant flavor and with characteristic rhythms and harmonies are the five piano pieces included under the above title. There is plenty of life about them, they are not difficult to play and are decidedly interesting.

H. J. W.

Love Triumphant

A Lenten cantata by P. Marinus Paulsen. Price \$1.00. (New York: The H. W. Gray Company.)

Presenting a very erudite appearance at first sight, with its page after page of eight-part chorus in the finest kind of engraving, this work is really not an elaborate composition. The harmonies are strictly orthodox and even somewhat limited as to variety; and the eight-part writing

proves to be orchestral "doubling" of the ordinary four-part harmony, with an almost entire absence of contrapuntal treatment. There are some antiphonal passages, and occasional rhythmical interest in the thematic exploitation of melodic figures in the accompaniment, but the music is persistently in a lugubrious minor, which is perhaps thought necessary for the Lenten theme. The concluding chorus, "Christ is Risen," breaks away from the minor, but adheres to the straightforward and natural style of harmonization mentioned. This chorus possesses one dramatic feature, reminding us slightly of the finale of Gounod's "Faust," that of repetition in a key a half-step higher, thereby adding brilliance and an effect of climax.

The work belongs by no means to the "cheap" class of commercial choral works we frequently meet with, and should be welcomed by choirs with ambition but not great technical ability, although the soprano soloist will require to have high B's and C's at her command.

H. J. W.

IMPERIAL QUARTET

List of engagements filled by the Imperial Quartet during the month of March, 1915:

- March 1—Afternoon, Pleiades Lodge.
- March 1—Evening, 8 o'clock engagement.
- March 1—Evening, 9 o'clock Lincoln Council, N. U.
- March 2—Afternoon, Woodlawn Park Lodge.
- March 4—Concert, Dolton, Ill.
- March 5—Garden City Council, R. A.
- March 6—Afternoon engagement, Chicago.
- March 6—Evening, banquet Chicago Athletic Club.
- March 7—Afternoon, Pleiades Lodge.
- March 8—Morning and afternoon, Joliet Teachers' Institute.
- March 9—Morning and afternoon, Joliet Teachers' Institute.
- March 9—Evening, Insurance Exchange Hall.
- March 10—Morning, Joliet Teachers' Institute.
- March 11—Morning and afternoon, Joliet Teachers' Institute.
- March 12—Morning and afternoon, Joliet Teachers' Institute.
- March 13—Afternoon engagement, Chicago.
- March 13—Evening, Constellation Lodge.
- March 15—Lincoln Council, N. U.
- March 16—Garden City Lodge.
- March 19—Garden City Council, R. A.
- March 20—Afternoon, Pleiades Lodge.
- March 20—Evening, Auditorium Banquet Hall.
- March 21—Afternoon, 2 o'clock Triluminer Lodge.
- March 21—Afternoon, 3 o'clock engagement, Chicago.
- March 22—Afternoon, Elks Lodge.
- March 23—Lake View Lodge.
- March 24—Afternoon engagement, Blue Island, Ill.
- March 25—Afternoon engagement, Chicago.
- March 26—Evening, Wiley M. Egan Chapter, R. A. M.
- March 29—Afternoon, engagement, Chicago.
- March 29—Evening, Englewood Lodge.
- March 30—Ashlar Lodge.
- March 31—North Shore Lodge.

Snow—Harriet Martin Snow announces a joint recital by Prudence Neff, pianiste, and Robert Dolejsi, violinist, in Central Music Hall, Sunday afternoon, April 18, at 3:30.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, APRIL 16, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspond-
ents in other cities.

In New York at Brentano's, Fifth Avenue and
Twenty-Seventh street.

Advertising rate card will be sent on application.
Changes in advertisements must be ordered one
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Vol. 7.

Chicago, April 16, 1915

No. 16

Editorial

A PROTEST AND A CHALLENGE

MUSIC NEWS has met the fate of all those who are outspoken in attempted reform and is being accused of hostility to the National Federation of Musical Clubs because forsooth, we were bold enough to tell the truth as it appeared to us in connection with the "Contests" which are to culminate in some concerts at the Los Angeles Meeting of the Federation in June---it being supposed further that the young artists who appear in the concerts are actually on observation before Committees from various Federated Clubs from all parts of the country who will engage them for the American Day Programs of next year in the various cities.

Now---instead of being antagonistic to the Federation, Music News is, and always has been, friendly to the last possible extreme.

We have printed every scrap of information about the Federation which has come in our way and we have invariably been in the attitude of desiring to help along the splendid work of this body.

Today's issue of Music News carries the Los Angeles program and we have printed and shall in the future print reviews and comments on all the work of the Federation.

We particularly invite the Secretary or the President of the Federation to send us press matter frequently and we guarantee to print it invariably.

But---we did not believe when we first saw the plan of "Contests" that it was a good one, nor do we believe now that it will work out in any other way than that predicted by us some weeks ago. In stating this we have no animosity to the Federated Clubs, we are merely carrying out our well-known policy of championing the cause of Young American Artists.

In our whole experience we have found that Clubs and Societies do not engage young artists and pay them well after having had the privilege of hearing them once for nothing.

Also---the Clubs throughout the country have shown again and again a tendency to mass nearly all their available money for each season in one check, which almost invariably goes to a foreigner and they pay, just as invariably, a small price to the young Americans whom they engage.

We contend if Young American Artists are to "compete" for place at Los Angeles they should have some guarantee that they will stand a fair chance there of securing really worth-while engagements, but we do not believe that they will.

We therefore, in defense of our position and to further show our appreciation of the Young American artist make this challenge:

We will give a Full Page Advertisement (valued at \$50.00) to each Young American Artist who secures through the "Contests" and at Los Angeles an appearance next season at a fee of \$100.00 or more.

We mean by this that we will give a Full Page Advertisement with each such engagement. If, for instance, any artist should secure any number of engagements he will be given a Full Page Advertisement with each one, the only proof we shall require is a letter from the artist enclosing a copy of his contract or that part of it referring to his fee.

The advertisement may be an announcement of the specific concert under consideration or it may be any other sort of advertisement the artist desires. It must, however, be used within the year.

We presume to set the price of the engagements not in the spirit that \$100.00 is all that any of these young artists is worth but because we know so well that Clubs throughout the country very rarely reach this figure when dealing with Young Americans, whereas they very often make it two, three and four times as much when engaging a foreigner.

PASSING COMMENT

Here is an example of patriotism (?) gone to seed. We quote from the Chicago Tribune:

Dr. Muck's programs for the Boston Symphony Orchestra's twelve concerts at the Panama-Pacific Exposition show thirty-one compositions by men classed as German and twenty-one compositions by musicians of all other nations. Two works by Americans (MacDowell and Chadwick) will be played.

h h h

The eulogies of Milton B. Griffith, printed in the South Bend daily papers were of remarkable caliber and showed the unusual popularity of this energetic musician in his home city. A concert by Charles Wakefield Cadman, which had been arranged by Mr. Griffith shortly before his death, was changed to a benefit testimonial and was given with splendid success last week.

h h h

Nearly all the daily papers characterized West's "Sweet Story of Old" as "trash" when it was sung by Charles W. Clark in his recital and the Daily News, in reviewing the Maggie Teyte recital, speaks of J. H. Rogers' "unpardonable" "The Star." These items bring up, unavoidably, the query as to just why these songs are "trash" and "unpardonable." As a matter of fact both are very beautiful and both make instantaneous appeal to every audience that hears them. Careful study of them fails also to show any inherent inaccuracies of construction. Why then must they be condemned? Is it wholly and simply because they are as simple in form as they are beautiful in content? And if all songs are to be judged on this basis what will become of pure beauty in music eventually? It has long been supposed that this asset, when coupled with expression in correct musical forms, was the acme of art, regardless of whether the composition played was a "big" one or a "little" one, but it seems now that we are approaching or are actually in an era when difficulty and abstruseness are necessary to save a composition from being tagged "unpardonable trash." As a matter of real interest Music News would like to ask in all seriousness, do the critics of the daily press in Chicago consider "Home, Sweet Home," "Annie Laurie" and other of the very old favorites as "trash" also?—and if not, wherein lies the difference between them and Rogers' "The Star" and West's "Sweet Story of Old"?

— # # # —

NEXT SEASON'S POPULAR CONCERTS

It is gratifying to note, by a paragraph in the program of last week's final popular concert, that the long-continued efforts of Music News are bearing fruit, and that, from the tentative three concerts of last year (increased to seven this year) we shall, in all probability, have next season no less than ten such concerts.

The attendance at every one of these con-

certs is sufficient evidence of the widespread demand by the masses for good music at prices within their reach. It sustains, too, our contention that CHICAGO has the first claim upon the time and ministrations of the great orchestra, with its million-dollar "plant," made possible by the subscriptions of nearly 8,000 Chicago music-lovers—the culmination and fruition of Theodore Thomas' thirty years of effort and of hope.

Orchestra Hall was built for music, and music should have "first call" in the disposal of its "dates."

HERE is a
pleasure
in poetic pains,
which only
poets know.

—Cowper.

THE BRAHMS TRIO

A recital was given by the Johannes Brahms Trio at Fine Arts Theater last Wednesday evening to a goodly audience, the proceeds being devoted to charity.

Mrs. Bert Leston Taylor and Mr. Leon Marx played the "Sonata," Op. 78, for piano and violin, with much skill and were joined by Mr. Hans Hess ('cello) in a magnificent rendition of the Trio, Op. 87, by the same composer (Brahms).

As an intermezzo between these two wonderful numbers, Mrs. Hanna Butler, soprano, sang a group of John Alden Carpenter songs to the expert and sympathetic accompaniment of the composer and the great delight of the audience, which endorsed the singer and each song very heartily.

"Le Ceil" and "Dansons la Gigue," pieces very rarely sung, suited Mrs. Butler admirably and disclosed fine tonal qualities.

"When I Bring You Colored Toys" and "The Sleep That Flits on Baby's Eyes" are better known, but Mrs. Butler brought to them new and unusual charm and the endorsement of the audience was emphatic.

"Light, My Light," proved so very attractive in Mrs. Butler's singing that an encore had to be added, and for this she chose the favorite "Louise" aria (Charpentier), which she sang with a vocal finish and a graciousness of style which captivated the audience.

C. E. W.

Wood—Miss Leonore Wood played piano solos at the Girls' Service Club at 7047 Eggleston avenue last Friday evening.

CARDON V. BURNHAM IN RECITAL

On Thursday evening, last, in the large studio, 516 Fine Arts Building, Mr. Sandor S. Radanovits presented Mr. Burnham in a varied and thoroughly attractive program of baritone songs.

The young singer has gone a long way toward artistic excellence and gave the audience an exposition of technical ability and interpretative powers at once pleasing and convincing.

Mr. Burnham's voice is thoroughly beautiful, he has style and finish in gratifying quantities and he is therefore able to imbue each song with interest and meaning.

The program in entirety was printed last week in Music News.

Handel, Schubert and Strauss were presented with much authority and the Grieg numbers with unusual sympathy and effect.

Tschaikowsky's "Pilgrim's Song" was broadly dramatic, while the Massenet "Vision Fugitive" disclosed very beautiful tonal qualities and musical graces.

Three "Hungarian Folk Songs" in the Korhay arrangement proved to be wonderful, and were sung with great technical skill and truly impassioned dramatic power. Bantock's "Jester Song" also proved an advanced ability on the part of the singer along the line of tragic story telling, while "A Wee Bit of Heather," by Lemon, was a sentimental trifle, admirably negotiated.

"A Ballad," "Dirge" and "Peter and Pierrot," manuscript songs by William Lester, proved to be additional reasons for acclaiming this young composer as a coming master.

The first of the three is abstruse and difficult, but full of meaning. The second is broadly tragic in mood and the third is wholly unique. All three were excellently sung and not only these but all the other accompaniments were superbly played by Mr. Lester.

C. E. W.

— # # # —

ROBERT STEVENS AT THE EXPOSITION

Mr. Robert Stevens, organist, of Chicago, has just returned from a very successful trip to the west during which he played three times at the Panama-Pacific Exposition. He made a splendid success in these programs, assisted by a male chorus:

Second Organ Concerto (Andante Allegro).....	Handel
Anthem Concerto—Sing Alleluia Forth.....	Buck
Melody in E Flat for Organ.....	Pratt-Eddy
The Chapel.....	Kreutzer
As Torrents in Summer.....	Elgar
(Words by Longfellow)	
Andante Cantabile.....	Tschaikowsky
(Transcribed for the organ by Robt. W. Stevens)	
The Palms.....	Faure
George M. Cannon and Choir	
Sous les Tilleuls (Unter den Linden).....	Massenet
If God so Clothe the Grass (bass solo).....	Bischoff
F. W. Hamilton	
Abendlied.....	Schumann
Oh Fair, Oh Sweet and Holy.....	Cantor
On the Sea.....	Buck
Finale from Fifth Sonata in D.....	Mendelssohn
Prelude and Fugue in C Minor.....	Bach
Sonata in G Minor, Op. 22.....	Piutti
Allegro Moderato	
Allegro Pesante	
Maestoso Energico	
Allegro Moderato e Pastorale.....	Guilmant
Le Cygne (The Swan).....	Saint-Saens
Concert Overture, C Major.....	Hollins
Vorspiel to Lohengrin.....	Wagner
Les Preludes.....	Liszt
(Transcription for the organ by R. W. Stevens)	

Music in Chicago

ELLA O'NEAL CORRIGAN

Ella O'Neal Corrigan, Chicago soprano, whose picture is shown herewith, has been engaged for major parts with the Chicago



ELLA O'NEAL CORRIGAN

Grand Opera Company for next season.

She has been heard in many musical functions to the greatest advantage and on a recent appearance in "Traviata" at the Blackstone Theater proved her special powers in grand opera in a most convincing way.

CENTRAL MUSIC HALL

Miss Prudence Neff, pianiste, and Mr. Robert Dolejsi, violinist, will give a joint recital in Central Music Hall, Sunday afternoon, April 18, under the concert direction of Harriet Martin Snow.

h h h

Harriet Martin Snow announces a recital to be given by Artur F. Platz, tenor, in Central Music Hall, Tuesday evening, April 27.

Bartholomew—Miss Grace La Rococo, contralto, and Mr. Lawrence B. Reeder, tenor, pupils of H. B. Bartholomew, will sing at the last meeting of the Music Study Club of Evanston, April 26.

BERGEY PUPILS' RECITAL

Mr. and Mrs. Theodore Bergey opened their pleasant studio for another of their Sunday afternoon recitals last week. A fine audience present was treated to a charming program, and after the music there was tea and cheer and cordiality.

Mrs. Bergey was represented on the program by Miss Martha Meier, a young pianist of many excellent parts, but whose chief charm lay in a lively imagination which took hold of the numbers and invested them with meaning and fancy. It was a pleasure to hear her do Edgar Sherwood's "Minuet"—it is something delicate and appealing and possesses fantasy for those who choose to seek it out as Miss Meier did. A "Shadow Dance" and "Autumn" of MacDowell naturally appealed to her powers, and she made them glow with the thoughts which the titles suggested and the music invited. The "Concert Etude" of Chaminade was more obvious and not so happily in the player's vein.

Mr. Hal Burr, the possessor of a baritone voice of vibrant quality, with musical feeling and warmth as valuable adjuncts, gave the Homer "Requiem" with brave spirit, the "Into My Heart" with a big, brilliant impulse, and Schubert's "Doppelgänger" with good interpretative intent and unusually good delivery of the text.

Mr. George Simons, a manly, likable young fellow, was the other participant. He has a tenor voice that is neither mellowly lyrical, nor robustly dramatic, but it has a pure, direct clarity and a timbre that colors readily, and in such things as the Brahms "Minnelied" gives such an impression of youth and passion as to supplant, for the moment, any need for the depth of maturer thought. It is one of those fresh, beautiful voices alive with fervor and youth and warm with enthusiasm. His other numbers were the "Am Meer" and "Frühlingslaube" of Schubert and Schumann's "Schöne Wiege" and "Widmung," as well as a deft little English song sung capably for encore.

Mrs. Bergey was a tower of strength at the piano—assisting and supplementing as well as decorating the score she played.

ALBERT COTSWORTH.

CHICAGO SYMPHONY ORCHESTRA

Pablo Casals, violoncellist, will be the soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, at its regular concerts to be given Friday afternoon and Saturday evening. The program will be as follows:

Overture to a play, Op. 4.....Korngold
Rhapsody, "June".....Oldberg
Concerto for violoncello, A Minor, Op. 129. Schumann
Symphony, D Minor.....Franck
"Kol Nedrei," for violoncello and orchestra.....Bruch

Mount Pleasant—On last Sunday evening Gounod's "The Redemption" was given at the Central State Normal School in Mount Pleasant, Mich., under direction of G. E. Knapp, with the Normal Orchestra and Hazel Everingham, pianist, and a long list of soloists.

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LE TRIO RAMEAU

In another column we present a most satisfactory picture of this new ensemble of well-known artists, namely Mr. Alfred Barthel, oboe soloist of the Chicago Symphony Orchestra; Mr. Theodore Du Moulin, violoncello of the same orchestra, and Mme. Barthel, piano.

The ensemble was organized too late in the season to secure dates before autumn, but several appearances are already arranged for, beginning about the time of the regular orchestra season, and will be announced about September 1 next.

The Trio Rameau will cater to the requirements of organizations whose members know good music and well-selected programs, such as amateur musical clubs. One of their programs, already arranged for the leading woman's club of a north shore suburb, offers the following choice numbers: Trio, "Les Niais de Sologne," Rameau; solo for 'cello, "Elegie," Massenet; solos for oboe, "Bourree," "Couvre-feu," "Scherzo," A. Barthe; trio, "Gavotte," F. Gossic; solo for 'cello, "Mazurka," D. Popper; solos for oboe, "Andante," "Orientale" (dedicated to Mr. Barthel), E. Lacroix; solo for piano, "Nocturne," Chopin; trio, "Gavotte," Mme. de Grandval.

— # # # —
Bush Temple—Mary Thomas, child violinist, and Violet Bourne, child pianist, will give a joint program at Bush Temple this (Friday) evening, assisted by Earl Victor Prah, accompanist. Miss Thomas is a pupil of Guy Woodard and Miss Bourne of Mme. Julie Rive-King.



BESS CLAIR MURRAY

VIOLA COLE PRESENTS TALENTED PUPIL

Miss Viola Cole frequently presents very talented young pianists—she seems to be a special magnet in drawing them to her studio, but never has she presented a more remarkable program than that of last Friday evening when the youthful Bess Clair Murray delighted a capacity audience at the Little Theater with her remarkable technical virtuosity and distinctive style.

Miss Murray undoubtedly has a very remarkable talent—her sense of rhythm is accurate and her musical perception is fine. She has also poetry and distinctive interpretative abilities in great abundance and these gifts, coupled with a winning personality and an unshakable poise will carry her to great heights if she but perseveres in her careful study, for, after all, when such a child makes a successful appearance the teacher is really the one most deserving of praise and in this case too much could scarcely be said of the skill and ability of Miss Cole.

The program opened with an "Andante and Rondo," by Rosenhain, played with precision and good musical values. A Bach "Invention" was remarkable in its clarity, a "Pastorale," by Mozart, was of great musical value and the Handel "Harmonious Blacksmith" was played in a way which many mature artists could not excel.

The Beethoven "Sonata," Op. 27, No. 1, was given with an astonishing breadth and a variety of musical expression which made it intensely interesting and served to emphasize, as nothing else could, the remarkable talent of the young pianist.

Several encores were played and the program ended with three brilliant works by Pieczonka, not heard by this writer. Many

flowers were presented, and the audience was most cordial in its endorsement of the work of the young artist. C. E. W.

EPIPHANY ORGAN RECITALS

Dr. Francis Hemington will resume his season of organ recitals at the Church of the Epiphany, Ashland boulevard and Adams street, next Monday evening at 8 o'clock. The assisting artists are: Miss Esther Muenstermann, contralto; Miss Lorna Mae Jones, violin. The program will include Felix Borowski's Sonata in A Minor for the organ, besides compositions by Foote, Kinder, Noble, etc. The electric action of the organ at Epiphany has been entirely repaired, and the beautiful voicing of the instrument is now heard to the best advantage.

MARIE SIDENIUS ZENDT

Marie Sidenius Zendt sang the following program at the Universalist Church vesper musicale at Elgin, Ill., April 11:

With Verdue Clad	Haydn
Her Love Song	Salter
A Spirit Flower	Tipton
The Swallows	Cowen
O, Grant Me in the Dust to Fall	Dvorak
The Nile	Leroux
A Memory	Fairchild
A Song of Sunshine	Gorin-Thomas
On Mighty Pens (Creation)	Haydn

Mrs. Zendt will be soloist with Chicago Concert Ensemble at Fullerton Hall, Art Institute, Sunday afternoon, April 18.

— # # # —
Cosmopolitan—The Cosmopolitan School of Music announces a concert by Maude Lewis, soprano, and Agnes Bodholdt, pianist, at the Branch School, 1339 East Forty-seventh street, Friday evening, April 16, at 8:15.

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ENGLEWOOD BAPTIST CHURCH FESTIVAL OF MUSIC

An extremely interesting center of musical activities is that maintained at the Englewood Baptist Church, where Mr. H. W. Fairbank has reigned so long in the choir loft that the mind of the average active Chicagoan runneth not to the contrary. Before one says a word about the music, however, he wants to applaud the lighting of the auditorium. Certainly those Baptists are sure of themselves and their purposes, for they hide no corner of their place in shadow. This works for immense cheerfulness, and the delightful quality pervaded everything last Friday night, when a festival was given before an audience which nearly filled the spacious building.

Mr. Fairbank's working forces on this occasion were his choir of about fifty voices, which he directed and for whom Mrs. W. A. Huyck furnished organ accompaniment of good quality and attentive support. The choral body is fairly well balanced, the alto section noticeably good as to richness and fullness.

The choir is vigorous and reliable, singing with a notable sonority, firmness and confidence and yet with obedience to the conductor's baton. These traits stood out as the forceful ones because they were the ones demanded by the compositions used. The further essentials of a good mezzo tone and lightness of touch are no doubt in reserve when they shall be required. Mr. Fairbank evidently believes in American music, for the two numbers heard were by W. J. Baltzell, the editor of *The Musician*, and by Mr. Fairbank himself. The latter, "In Praise of May," has the madrigal-like cheerfulness the title suggests and is lyrical and singable in its smooth, flowing rhythms, and the choir gave it with sterling spirit and the audience liked it so well that it urged a repetition. The Baltzell "Gypsy Heart" is in larger form, but simple and direct, both in construction and development. There was some good straight harmony that came out from the choral body in big pulsating tone, and the working out demands were adequately met and the rousing finale made the best sort of an impression as to Mr. Fairbank's industry and care in rounding out and finishing whatever he stood sponsor for.

Miss Minnie Cedargreen was an assisting artist, contributing three portions of the program. She plays the violin with a real effectiveness and completeness, using many varieties of color and touching the gentler phrases with a nice sense of taste and fitness and being fully equal to those technical moments which call for speed and brilliancy. She used Wieniawski's elaborate paraphrase of the old Russian air, "The Scarlet Sarafan," two fine examples of Tor Aulin's excellent literature, the Schubert-Wilhelmj "Ave Maria," and the brilliant "Liebesfreud" of Kreisler, all done in sincere style. For an encore she made a great deal out of

Schubert's "Cradle Song." Mr. David Nyvall gave her well-modulated accompaniments.

Regretfully, one cannot endorse the offerings of Mrs. Marian Chase Schaeffer, the reader of the occasion. She contributed two simple songs, which were well done, for she has a nice voice and knows how to sing. And her sketches were as satisfactory as such things can be, but it will always be doubtful taste to use the pulpit of a church to reproduce humorous, and in many cases exaggerated instances which shallow writers devise that speak lightly of sacred things and sacred places. With the audience, however, the offerings found unquestioned favor.

ALBERT COTSWORTH.

MU PHI EPSILON SORORITY

The annual guest program of the Mu Phi Epsilon Sorority was given at the Ziegfeld Theater Saturday morning, April 10.

Members of the sorority, Rose Lutiger Gannon, Marian Hobbs, Ruth Tharp, Louise Harrison Slade, Frederica Gerhardt Downing, Marie Annen, Florence Stephenson, Zetta Gay Whitson, Mae Doelling, Francis

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Naomi Nator, Marian Chase Schaeffer, Mabel Sharp-Herdiem, Harriet Smulski, Daisy Heist Jones and Beulah Lee Taylor, accompanists, took part in a varied and interesting musical morning.

The first part of the program was not heard by this writer, who arrived in time to hear the charming singer and artist, Mrs. Gannon, give a beautiful rendition of "Ode to Night" (Harris). Miss Whitson in the "Ascension Sonata," Burleigh, had the assistance of Miss Doelling, who many times has proved herself to be a fine musician and an artistic pianist.

Miss Nazor's splendid soprano voice is always heard with great pleasure, and her rendition of Cadman's "Call Me No More" was very artistic and praise-meriting.

Miss Taylor played the accompaniment in a finished and artistic manner.

Mrs. Schaeffer's clever readings were very enjoyable, as was the trio from "Der Rosenkavalier," Strauss, winning much merited applause.

H. W. P.

Durno—Miss Thyra Ruhland, a pupil of Jeannette Durno, gave a piano recital before the Morning Musical Club of Fort Wayne on April 9. Miss Ruhland will give a recital at Hamilton Park on April 20, and at Thurber Hall on April 25. Mrs. Dorothy Marcon Murray will play for the Hamilton Park Woman's Club on April 13. Mrs. Murray is also a Durno pupil.

CHICAGO TEACHERS' CHORUS

The Chicago Teachers' Chorus, consisting of one hundred women singers, under the direction of Mr. O. E. Robinson, will give their second annual concert in Orchestra Hall, Tuesday evening, April 20.

The chorus will have the assistance of Mrs. Luella Chilson-Ohrman, soprano; Mr. Edward Clarke, baritone; Miss Kathleen Grant, accompanist; Mr. William Underhill, organist, and twenty-two members of the Chicago Symphony Orchestra. The proceeds are to go for the benefit of charity. All the boxes have been sold and there is a long list of patrons including Mrs. Ella Flagg Young, superintendent of schools, and other persons of prominence.

PROGRAM

Overture—Il Guarany Gomez
Orchestra

Part Songs—
Sic Vita Walter Damrosch
To Daffodils Foote
Nymphs and Fauns Bemberg
Chorus

Songs—
Invictus Huhn
Duna Josephine McGill
Morning Speaks
Mr. Clarke

Part Songs—
Ave Maria (Lorely) Mendelssohn
Obligato solo by Miss Laure D. Earnist
The Lord Is My Shepherd Schubert
A June Rose Bloomed Coleridge-Taylor
'Tis Spring Weidig
Polonaise, from Mignon Thomas
Mrs. Ohrman
Intermission

Prelude Rachmaninoff
Liebesfreud Kreisler
Orchestra

Part Songs—
Beauteous Morn German
The Little Brown Bee Mrs. H. H. A. Beach
The Criss-Cross Baby Lynes
Chorus

Chorus—
List the Cherubic (Holy City) Gaul
Miss Mary Farrell, Mr. Clarke and Chorus
Italian Serenade Stevenson
Mr. Clarke and Chorus
The Dance from Neapolitan Scenes Massenet
Orchestra

Cantata—Death of Joan of Arc Bemberg
Mrs. Ohrman and Chorus
Accompanied by Orchestra and Organ

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ROSE LUTIGER GANNON

Mrs. Gannon has had a remarkably busy season and has still many engagements to fulfill. On April 16 she is soloist at the Art Institute concert and appears at Orchestra Hall with the Irish Choral Society in the Verdi "Requiem," this month.

She is soloist with the Sunday Evening Club on April 22, and April 25 appears in the Beethoven "Mass" in Milwaukee.

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Mendelssohn Club—Mr. Harrison M. Wild was operated on last Saturday at the Hahnemann Hospital for appendicitis. Late reports say that he is getting along nicely, and we all hope for his speedy recovery. In the meantime, Mr. D. A. Clippinger has kindly consented to conduct the remaining rehearsals of the Mendelssohn Club and the concert on April 29.

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CLARA ANDERSEN OTHELIA STENERSEN MARGARET ANDERSEN**ARTIST PUPILS OF MISS CARRIE SCOTT**

A series of piano recitals by artist pupils of Miss Carrie Scott has just been concluded—the last one taking place on last Tuesday night at the rooms of the Mendelssohn Conservatory at the McClurg Building.

The recitals began on February 23 with a program by Clara Andersen in which she played two "Hungarian Rhapsodies" (Liszt), and very attractive small pieces assisted by her sister, Miss Jennie Andersen, who sang numbers by Dell' Acqua and Woodman.

The succeeding evening introduced Miss Margaret Andersen, assisted by the Mendelssohn Conservatory Ladies' Quartet. She played the Liszt "Ballade" and many other fine works of Chopin, MacDowell and other standard composers. Next came Othelia Stenersen, who played two "Rhapsodies" (Liszt), and works of Beethoven, Mendelssohn and other classics, being assisted by W. Harold Simons, a fine young violinist, member of the faculty of the Mendelssohn Conservatory.

The fourth concert was given by Hazel Reid with the assistance of Andrew MacCallum, a thoroughly pleasing young tenor. She began her recital with the Beethoven "Sonata," Op. 14, and included a fine list of classic and salon pieces. The last recital of the course introduced Miss Anna Swensen, who began with the "Moonlight Sonata," by Beethoven, and proceeded through a fine list of serious piano works, interspersed by some songs by Mrs. W. H. Marsden, soprano.

All these pupils displayed good teaching as well as fine natural abilities and the series as a whole reflected much credit on Miss Scott and on the Mendelssohn Conservatory.

—*—*—*—
Sowerby—Leo Sowerby, pianist, and Herman Felber, Jr., violinist, will give a sonata recital at Central Music Hall on Tuesday evening, April 20. They will play Sonata, No. 2, A Major, Bach; Sonata, Op. 59, C Major; D'Indy and Sonata, Op. 105, Schumann.

BESSIE WYNNE AT THE MAJESTIC

Once a year, at the Majestic, Bessie Wynne, styled "The Lady Dainty," charms her numerous following, and at each reappearance she more and more displays her versatility and proves the fact that her vocal art is of fine and enduring quality.

Last week she was a chief feature of the bill, and each night charmed her audience thoroughly.

Since last year she has changed her repertoire of songs entirely and is to be congratulated on the fine and attractive list of songs she is now offering.

In some "heart songs," as well as one built upon the pathetic side of war, she excelled herself. In these bits her voice was of appealing sweetness and her manner was thoroughly ingratiating.

An ingenious story about a mushroom and a toad was also well told and some scintillant bits of vocalism added to the conviction that Bessie Wynne not only has a remarkable voice, but also that it has been trained in a thoroughly exceptional way.

The final item of her appearance was the singing of "One Fine Day" ("Mme. Butterfly") in costume, in such a remarkably effective way as to prove conclusively that she has both the voice and the histrionic ability to carry the work to resounding success should she essay it on the grand opera stage.

The Majestic management had provided a thoroughly beautiful stage setting and Miss Wynne dressed the part admirably.

She gave a reading of the score, which was vitally different from any ever witnessed by this writer, and yet so characteristic as to be fine beyond precedent.

She sang also with great beauty and freedom, and proved herself very much in her element in this genre of song.

C. E. W.

—*—*—*—
Cedar Falls—The Minneapolis Orchestra will give a festival day at Cedar Falls, Iowa, on April 20. The soloists will be Alma Beck, Albert Lindquist, Harry J. Williams, Marie Sundelius, Marion Green and Cornelius Van Vliet.

ADOLF WEIDIG'S COMPOSITION CLASS

Mr. Adolf Weidig, one of the faculty of the American Conservatory of Music, has an interesting custom of presenting each year certain pupils of his who are far enough advanced in composition to stand public inspection. The occasion is usually a gala affair, and Kimball Hall was crowded last Saturday to enjoy the event of this season.

To give first place one easily names the masterly group of songs by Mr. Herbert E. Hyde and sung with the finest artistry by Madame Else Harthan-Arendt. There were four songs in the well contrasted set, but in no one was there a more complete maturity of thought and certainty of touch, than in the atmospheric "Long Ago," something choice in its use of the line of continuous melody and adaptability to the voice and yet fascinating by the freedom and artful weaving of the instrumental part. It was so beautifully done in every detail as to leave a haunting charm. It suited Mrs. Arendt perfectly. The "Irish Song" has its own folk like mood of simplicity and the "Spring Song" is elaborate and dashing to a degree—but its most grateful touch is in a little moment of interlude and recitative, which is a real inspiration.

Some capital songs by Catherine McFarland were sung by Mrs. Marie Sidenius Zendt in the happiest and most spontaneous manner. The songs are quite individual and reveal a decided gift of utterance, that is spontaneous, fluent and always musical—a bit guarded and obvious perhaps—but with the real charm of freshness and vitality. Mrs. Zendt sang also the songs of Edith Lobdell and gave to them the touches of individuality they called for. For Miss Lobdell seeks to express herself unusually and not always simply.

Marjorie Lane's muse finds expression in the elusive manner affected by the best French writers. She evidently uses such as models, and is successful in many ways, but not always fully convincing. Mrs. Gertrude Kastholm-Darsie sang them with felicity, insight and sympathy. Her voice was full of a rich beauty in the "Lullaby" and the "Goldfish," with its clever little final note, was deft and sure in its projection. Mrs. Darsie has natural and acquired gifts of the first order, and her progress upward is pleasant to note.

Among the piano compositions the "Variations" by Helen Sears received great applause and were largely valuable because of their elaborate and sure technical construction. Miss Bergersen interpreted the "Melodious Sketches" of Adelaide Heron with a keen sense of their pastel like qualities, and she did the same illuminating task for Miss Lobdell's "Impromptus." Miss Clara Rubey played her own "Allegro" and "Scherzo." They are built on sturdy lines, and are alive with vigor and power. They created much enthusiasm. A number that had more than usual merit was a suite for piano, violin and 'cello by Phyllis Fergus, brimful of talent and feeling and fully arrived in certain phases.

Other contributions to the program were Mrs. Gladys Parvis, Miss Robyn, Miss Cooper, Miss Nellie Poorman and William Buchbinder, but not all heard by the reviewer.

ALBERT COTSWORTH.

MISS LOOFBOURROW'S SCHOOL

Miss Loofbourrow and Miss Humphrey, of Oak Park, invited their friends, very modestly, to a program given by their pupils at the Colonial Club, Oak Park, Saturday afternoon, April 10.

A vast throng accepted the invitation most eagerly and the "program" proved to be a very elaborate and charming presentation of two fairy plays, "The Sun Goddess," a Japanese myth, and "Gift of the Queen," a fairy story.

Scores of little girls and boys appeared in the most dainty, airy fairy costumes and danced and frolicked through the happiest and most wholesome succession of events in the pretty plays. The larger boys, in a sword dance, gave a praiseworthy demonstration of their training in the physical class.

Miss Loofbourrow has made a tremendous success with her school in Oak Park, where she finds many mothers of fine calibre, who appreciate her high standards for their children.

M. K. W.

DUFU AND DEVRIES

The second of May a concert will be given at the Blackstone Theater by Jenny Dufau, the eminent prima donna of the Chicago Grand Opera Company, and Herman Devries, for the benefit of the French wounded and sufferers of the war.

Miss Dufau will be heard in some opera arias and in groups of French songs; Glenn Dillard Gunn, pianist, will play some Debussy, Alkan and Ravel numbers; Beecher Burton, tenor, will sing the aria of Massenet's "Herodiade," and Hamilton Hopkins, baritone, will make his Chicago debut in the prologue of "Pagliacci." Both Beecher Burton and Hamilton Hopkins are coaching with Mr. Devries.

The first act of "Lakme" will be given by special request, with the following cast, all Herman Devries' students:

Lakme.....	Mrs. Thomas Prindiville
Mallika.....	Marie Yahr
Ellen.....	Dorothy Cannon
Rose.....	Isabelle McBirney
Mrs. Benson.....	Margaret Gaffey
Gerald.....	Huntington B. Henry
Nilakantha.....	Raymond Gifford
Frederick.....	Lemuel Kilby
Hadji.....	Gabriel Martin

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CECILIA BELLAIRE AND MABEL NEVIN SCHOOLFIELD IN JOINT RECITAL

Cecilia Bellaire, pianist, pupil of Jeannette Durno, and Mrs. Mabel Nevin Schoolfield, soprano, pupil of Mrs. Charles Krum, gave a joint recital on Sunday afternoon at Thurber Hall and delighted a fine audience, receiving also unqualified endorsement for their efforts.

Miss Bellaire is a pianist whose outstanding virtue is positiveness and power. She is of slight build and yet her depth of touch and the brilliance with which she negotiates bravura passages are notable.

Not that she exhibits these qualities unduly, for, on the contrary, she has remarkable versatility and also the unusual abil-

ity to make her tone fit the desired mood very definitely and in such a work as the MacDowell "Shadow Dance," for instance, she is piquancy and lightness personified, while in such another as Grieg's "On the Mountains," she is massive in tone to a degree which cannot be equaled by many young women pianists.

She played the Schumann "Faschingsschwank" with great intelligence also, bringing out the inner voices and the introspective meanings very deftly.

The Chopin "Nocturne" was very well done and the two "Preludes" were attractive, the second one being played too rapidly, however. The Gliere "Romance" proved to be as attractive as it is novel, and the "Roses from the South" (Strauss-Schuett) made a thoroughly brilliant closing piece.

Rachmaninoff's "Polichinelle" was played with a wonderful amount of sparkle and the "Scotch Poem" by MacDowell, always very acceptable, was doubly so at the hands of Miss Bellaire. Distinctly a very talented girl is Miss Bellaire and one who has great enthusiasm for her work. She will evidently go far.

Mrs. Schoolfield, the possessor of a good soprano voice, has, under the instruction of Mrs. Krum developed her resources in the best possible way. She sings with ease and with a fine display of musicianship, while at the same time she evidently considers well each song on its interpretative side and, as her enunciation is very good, she is able to make each number thoroughly alive.

The Verdi aria (Aida) was sung with breadth of style and good interpretation, Nevins, "When the Kye Come Home" was given with piquancy, while Ward-Stevens' "Summertime" and Kellie's "Apple Blossoms" were sung with much grace and delicate finish.

Homer's "Sheep and Lambs" was presented with good tonal qualities and in good movement, lacking a little, however, in sincerity of meaning.

C. E. W.



CECILIA BELLAIRE

SUNDAY MUSIC IN EVANSTON

The ninth of the orchestra concerts at the Evanston Hippodrome, given last Sunday evening, found Mr. George Dasch absent, the baton being in the hands of Mr. Woollett who, although very intelligent and thoroughly musical in his work, is not the equal of Mr. Dasch, who has already become a great local favorite because of his graceful and yet very authoritative direction, and his extremely suave manner.

The outstanding number by the orchestra was the "Ballet Music" from "Faust" (Gounod) which is seldom heard, but is nevertheless very beautiful music and was at this time exceptionally well played.

The overture to "Poet and Peasant" (Suppe) was much applauded and the "Chanson Joyeuse" of Ravina was also much liked, other numbers being well chosen and well played pieces by Nesvadba, Tschaiakowsky and Herbert.

Mrs. Marie White Clark, soprano, was the soloist and made as definite a success as has been developed in the whole series.

She has a lyric soprano voice of sweet quality and even scale, particularly admirable being the purity of her upper tones and the ease with which she manipulates them. Unusual facility is hers also, indeed, to such a marked degree that she manipulates coloratura effects with perfect ease. This was amply demonstrated in Dell'Acqua's "Villanelle" in which the staccati were crystal clear, the chromatics perfect and the trills of unusual brilliance and evenness.

Coloratura display does not exhaust her possibilities, however, and in other songs she showed poetic feeling and great musical fervor.

Especially notable was "Believe Me If All Those Endearing Young Charms," which, although sung with great simplicity, was yet full of true intensity of meaning.

Other numbers were by Landon Ronald, Rogers and Clough-Leighter—Rogers' "The Star" being particularly well done. Good accompaniments were played by Mrs. John G. Houston.

C. E. W.

STEIN MUSICAL-DRAMATIC CONSERVATORY

Miss Christine Druel, soprano, and Maurice Fisher, tenor, pupils of Karl Buren Stein, who were engaged as soloists for the special Easter music at the Evangelical Immanuel Church, have been re-engaged for the annual convention of the South Side Evangelical Sunday School Association to be held at the same church. Ruth Dahly, contralto, and George W. Loach, baritone, pupils of Mr. Stein, were also engaged to complete the quartet.

Murphy—Mrs. John Fremont Murphy sang at a reception tendered Mr. and Mrs. Robert Mantell by the Lois Dunning Arts Club at the Congress Hotel on Thursday noon. She made a fine success in "The Star" (Rogers), a vocal arrangement of the Boccherini "Minuet" and "Spring's Awakening" (Sanderson).

Holmes—Mr. A. Alfred Holmes will present Miss Ruth Franzen in piano recital at Kimball Hall Tuesday evening, April 20. She will be assisted by Alice Geer Ferguson, pupil of Agnes Leist Beebe.

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ALBERT SPALDING

ALBERT SPALDING IN RECITAL

The second recital for this season by Albert Spalding was given at the Illinois Theater on last Sunday afternoon, the program being one of distinctly pleasing character.

In his earlier program, Mr. Spalding had given some violin numbers which, while of immense educational value were more or less unfamiliar to the audience, but in the case of the later program everything was either so well known as to be immediately recognizable as an old friend or so directly appealing as to be listed at once as a new one.

Such an one was Mr. Spalding's own "Alabama," which caught the fancy of his hearers at once and made a sensational success.

Its truly correct negro swing and lilt proved so captivating and its music dress so altogether agreeable that a repetition was demanded and its second playing brought even greater expression of delight.

At no other point of the program did Mr. Spalding allow any repetitions or encores until the very end, but here, after being recalled again and again, he most graciously added three numbers and as one of them was the lovely "Nocturne" in E Flat (Chopin), which is closely associated with his name, he succeeded in still further endearing himself to an audience which had already voted him a splendid success.

The Porpora "Sonata," which opened the program, was played with such poise and precision as well as such musical alertness as to make it glow again with quaint beauty.

The Bach "Chaconne" proved to be a tremendous display of impeccable technic, broad tone and fine musicianship, while Schumann and Schubert in two "Romances" and "Rondo Brilliant," respectively, afforded the opportunities which allowed a free play of poetical fancy and the disclosure of musical tone which was of invariably beautiful quality.

An "Adagietto" (Bizet) disclosed the fact that Mr. Spalding has the power to make a pure melody absolutely melting in quality and power, while the familiar "Polonaise," by Wieniawsky, was, as always with Mr.

Spalding, a piece of glittering technical perfection.

The recent announcements that Mr. Spalding will be his own manager hereafter and the additional fact that he is already booked variously for Chicago for next season are sources of gratification, for Albert Spalding has been accepted unreservedly in Chicago as one of the very greatest of violinists and it is not possible to have too much of his polished art.

C. E. W.

"Did beautiful work."—Chicago Tribune.

Grant Kimbell

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MRS. SNOW'S ANNOUNCEMENTS

On next Sunday afternoon at 3:30 o'clock, Harriet Martin Snow will present Prudence Neff, pianiste, and Robert Dolejsi, violinist, in a joint recital in Central Music Hall. Following is the program:

PROGRAM

Sonata, E Major	Haendel
Adagio	
Allegro	
Largo	
Allegro	
Sonata Appassionata	Beethoven
Assai Allegro	
Andante con moto	
Allegro ma non troppo	
Concerto B Minor	D'Ambrosio
Grandioso, moderato e sostenuto	
Andante	
Finale—Allegro	
Impromptu F Sharp Major	Chopin
Episode from Lenau's Faust	Liszt-Busoni
The Dance in the Village Tavern	
Waltzes of Mephistopheles	
Arabesque	Debussy
Andante Sostenuto	Goldmark
Holka Modrooka	Sevcik

MR. NEUMANN'S ANNOUNCEMENTS

Mr. Rudolph Ganz will give a piano recital next Sunday afternoon, April 18, at 3:30, at the Illinois Theater, under the direction of F. Wight Neumann. The program is as follows:

Chaconne	Bach-Busoni
Sonata, D major	Haydn
Sonata, B minor	Chopin
Au jardin du vieux Sergil, from op. 18	Blanchet
Serenade, Op. 15	Blanchet
Etude Caprice, Op. 14	Ganz
Marche fantastique, Op. 10	Ganz
Country Dance	McPayden
Mignon's Lied	Liszt
Rakoczy March	Liszt

h h h

A recital of interest will be the one given by Miss Zetta Gay Whitson, violinist, and Edwin D. Martin, baritone, at the Illinois Theater, Sunday afternoon, April 25, under the direction of F. Wight Neumann. The program is as follows:

Eri to che macchiavi "Un Ballo in Maschera"....Verdi

Mr. Martin

The Ascension Sonata (first time in Chicago).....

Cecil Burleigh

Tranquillo—For unto us a child is born, and the government shall be upon his shoulders; and his name shall be called wonderful. Isaiah IX: 6.

Con Impeto—And there was much murmuring among the people concerning him. John VII: 12.

Con somma esaltazione—And it came to pass while he blessed them, he was parted from them and carried up into heaven. Luke XXIV: 51.

Miss Whitson and Mr. Doering

Air d'Azael "L'Enfant Prodigue".....Debussy

Liebes hymnus.....Strauss

Die Nacht.....Strauss

Unter Sternen.....Weingartner

Post im Walde.....Weingartner

Mr. Martin

Fantasiestueck (first time in Chicago).....Hugo Kaun

Miss Whitson

Les Silhouettes.....Carpenter

The Player Queen.....Carpenter

Floods of Spring.....Rachmaninoff

Thy Voice Is Heard.....Homer

Uncle Rome.....Homer

Mr. Martin

Andante from Symphonie Espagnole.....Edouard Lalo

Tambourin Chinois.....Fritz Kreisler

Miss Whitson

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RADANOVITS STUDIO

The fifth program in the series of recitals given by artist pupils of Sandor S. Radanovits will be presented by Mina Katherine Hager, contralto, and Wa-Tah-Wa-So, mezzo-soprano, assisted by William Lester, accompanist, Thursday evening, April 22, at 516 Fine Arts Building. The program will be as follows:

Im Wunderschönen Monat Mai
Aus meinem Thranen Spriessen
Die Rose, die Lilie
Wenn ich in deinen Augen seh
Ich grolle nicht

Schumann

(From the Dichterliebe)

Mina Katherine Hager

The Moon Drops Low.....Cadman

The Weaver

A-oo-ah

A Crow Maiden's Prayer Song

Wa-Tah-Wa-So

The Song of the Shirt.....Homer

Mina Katherine Hager

Her Blanket.....Lieurance

The Manitou Curse Thee.....Bergen

Gay As a Bird.....Bergen

Moodess, Moodess (Indian cradle song)

Wa-Tah-Wa-So

When I Bring to You Colored Toys.....Carpenter

The Sleep that Flits on Baby's Eyes.....Carpenter

Compensation.....Lester

Remembrance.....Lester

The Star.....Rogers

Mina Katherine Hager

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LE TRIO RAMEAU

A SPECIMEN PROGRAM OF LE TRIO RAMEAU

Trio—			Cello and Piano—Aria	Bach
Romance	Mme. de Grandval		Oboe and Piano—	
Gavotte	Mme. de Grandval		Lamento	C. Nielsen
Cello and Piano—			Humoresque	C. Nielsen
Andante	Mozart		Solo for Piano—	
Song Without Words	Mendelssohn		Andante	Beethoven
Three Pieces, Oboe and Piano	Schumann		Rondo	Beethoven
			Trio—Two Pieces	Schumann

FREDERICKSEN-HESS TRIO

The irresistible number on the program given at Central Music Hall on Sunday afternoon by this good trio of players was that memorial of Tschaiikowsky to his friend, Nicholas Rubinstein, the Opus 50. It is one of the grateful works in chamber music literature by reason of its melodiousness and its adherence to the legitimate methods of themes and their development. If there is an often sounded note of sorrow it has no poignancy in it—but serves to remind those who were a part of the merriment, also recalled in the phrases, that there is a comrade missing and that he is not to be forgotten.

The work received a notably good presentation, an excellent ensemble being preserved throughout. In the various moments when the 'cello part was lifted into prominence, it was grateful to the ear to hear the smooth roundness and richness of the tone Mr. Hans Hess has at his command and to observe the fluency and grace of his phrasing.

One group of the songs offered by Mr. Frederick A. Farrar was heard. He is a throaty baritone, and used Grieg's "Farewell," Schubert's "Greeting to Spring" and Mrs. Salter's "Contentment," substituting the latter for Huhn's "Invictus," scheduled

on the program. They were embellished by accompaniments played by the talented Miss Phyllis Fergus.

ALBERT COTSWORTH.

Asbury Park—At Asbury Park, N. J., four Lenten recitals were given under the direction of Mrs. Bruce S. Keator, organist of the First Methodist Episcopal Church. The soloists were, March 12, Arthur Scott Brook, organist; Wilda Bennett, soprano; Isabel Brylawski, violinist; March 19, Walter N. Waters, organist; Mildred Graham Reardon, soprano; Arthur Parker, violinist. March 26, Francis Cuyler Van Dyck, organist; May Furbeck Proskey, contralto. April 2, chorus and band, under direction of Tali Esen Morgan, Mrs. Bruce S. Keator at the organ and Mrs. Joseph Savage at the piano.

Cook—Dwight Edrus Cook, formerly of Chicago, but now director of the Boise Conservatory of Music, presented his choir at the First Methodist Church in that city in "The Crucifixion" on Good Friday, and in the new cantata by Gailbraith, "Alleluiah, Hail With Gladness," on Easter, this being the seventh cantata given since Mr. Cook assumed charge of this choir. The success was marked. Mr. Cook gave a song recital at Nampa, Idaho, on April 9.

MRS. WING IN MAYWOOD

A thoroughly pleasant evening was that fostered by the Twentieth Century Club of Maywood on the 7th inst., when Mrs. Eloise Hilton Wing, aided by Miss Marian Lychenheim, presented a program of music by American composers.

Mrs. Wing has personality, a good voice, good musicianship, finish of interpretative thought and a neat deft manner of speech in elucidating the comment she makes on the numbers presented. Her informal little talk about American music and musicians had just enough information in its body, and stimulant in its suggestion, as well as freedom of views and an always saving sense of humor, to lubricate the grooves of instruction capably.

Very naturally she gave MacDowell precedence and much place, following him with excerpts from Nevin and Mrs. Beach. For individual attention was heard Seeboeck's "Minuet a L'Antico," Arthur Whiting's "Prelude," Adolph Weidig's lovely spring song, "Let Her In," bubbling with freshness and spirit, Carpenter's wonderfully illusive "Colored Toys," which is destined for permanence unless all signs fail, a "Lullaby" by Alice B. Wing and two of Gena Branscombe's masterly songs—these latter being in some measure a compliment to Maywood in that the composers were at times resident in the suburb.

The songs were well sung, with well rounded moods and meanings and thorough attention to the importance of being in earnest and of making the text lucid and a vital matter. The audience was enthusiastic and would willingly have lengthened the program by repetitions and encores.

Miss Lychenheim gave excellent support in the accompaniments and evidenced unusual poise in her piano numbers. The instrument provided, however, was of such a nature as really to handicap all sincere endeavor. The sound came out with such a roar that one knew that the instrument was unsteady and the reviewer is quite ready to believe that it stood upon three casters instead of four. Is it at all fair to ask people to play under such circumstances?

ALBERT COTSWORTH.

RUTH RAY IN RECITAL

Miss Ruth Ray will give the following program at Central Music Hall on Wednesday evening, April 21, at 8:15. Edward Collins will accompany.

Sonata, A Major	Haendel
Prelude, E Major	Bach-Kreisler
Concert	Tschaikowsky
Allegro moderato	
Canzonetta	
Allegro vivacissimo	
Nocturne, E Minor, Op. 72	Chopin-Auer
Vogel als Prophet	Schumann-Auer
Am Springbrunnen	Schumann
Scherzo Tarantelle	Wieniawski

Spearin—Mrs. Jane Polson Spearin, who has made great success in her vocal teaching in Gary, Ind., has removed to 2501 Culom avenue, Chicago, but will, each week, return to Gary for a day to teach her class in that city.

Wadhams-Moline—Miss Ruby Lyons sang with fine success "The Psalm of Praise," by Lily Wadhams-Moline, at the Fullerton Avenue Presbyterian Church, April 7.

SIGMA ALPHA IOTA

The Sigma Alpha Iota, a national musical sorority, the president of which is Charlotte Webber of Chicago, held its ninth annual convention in Chicago, April 7, 8 and 9, guests of Gamma Chapter, with headquarters at the American Conservatory.

The mornings were given to business, with luncheon parties each noon and social affairs afternoons and evenings.

The entertainments of the three afternoons were a trip through Marshall Field & Co.'s wonderful store on Wednesday; Thursday afternoon an organ recital by Katherine Howard Ward, assisted by Monica Graham Stults, soprano, and an auto ride; Friday afternoon the symphony concert.

Wednesday evening a delightful reception and artist concert, the following very fine program being given by Mr. Henriot Levy, pianist; Mr. Adolf Weidig, violinist, and Mrs. Marie Sidenius Zendt, soprano:

Sonata for Piano and Violin, G Major	Brahms
Mr. Levy and Mr. Weidig	
Care Selve (from Opera Alanta)	Handel
Zueignung (Devotion)	Strauss

Mrs. Zendt	
Mrs. Katherine Howard Ward at the piano	
Sonata, Op. 35	Chopin
Mr. Levy	

Her Love Song	Salter
Love's Rhapsody	Herbert Butler
As a Bird	Herbert Hyde

Mrs. Zendt	
Sonata for Piano and Violin, A Minor	Schumann
Mr. Levy and Mr. Weidig	

Thursday evening Beta Chapter of the Northwestern University School of Music entertained the guests at a dinner, which was followed by a model initiation, when Mrs. Marie Sidenius Zendt was initiated. This chapter recently initiated Miss Christine Miller.

Friday evening a banquet was held at the La Salle Hotel. This was a great success, as might safely have been predicted, for Miss Mabel Woodworth, who is president of the Gamma Chapter was toastmistress. The various toasts were responded to by delegates from the chapters, delegates also furnishing the music for the evening.

This final and very interesting program we append:

"Spirit of Our Sorority"—Delta Chapter; Miss Nita Meyer, Detroit.
"Mozart and Schoenberg"—Alpha Chapter; Miss Helen Malcolmson, Ann Arbor.
Songs—Eta Chapter; Miss Diekmeier, Cincinnati.
"Cabbages and Kings"—Beta Chapter; Miss Cor-kill, Evanston.
Violin—Zeta Chapter; Miss Olive Kiler, Indianapolis.
"Woman in Music"—Theta Chapter; Miss Em-J. Hardy, Topeka.
Songs—Iota Chapter; Miss Mastin, Cincinnati.
"One Hundred Years from Now"—Kappa Chapter; (no delegate), Lincoln, Neb.
Reading—Epsilon Chapter; Miss Maud Young, Ithica, N. Y.
Violin—Gamma Chapter; Miss Mabel Woodworth, Chicago.

The convention was pronounced a great success. M. K. W.

Sage—In the Music News review of the performance of "Cavalleria Rusticana," under direction of Mr. John Loring Cook, at the Press Club recently, we inadvertently misspelled the name of the part taken by Miss Irene Sage. It should, of course, have been "Santuzza." Miss Sage is a pupil of Mr. Cook and has a beautiful voice which she used at this time in a way to prove herself a sterling young artist.

FRANK W

Van Dusen

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"THE CREATION" AT ORCHESTRA HALL

The performance of "The Creation" (Haydn) at Orchestra Hall on last Friday evening by the Haydn Choral Society under direction of H. W. Owens marked the advent of a new society into the down-town field, and, just as predicted in Music News,



LUCILLE STEVENSON

this was fraught with intense interest and crowned with splendid success.

Mr. Owens has built this society up from nothing and whatever of achievement has been made and such finish as has been added are due to his painstaking and persistent endeavor.

The choral excellence as shown on Friday was notable. There was an absolute certainty of attack, a unanimity in climax building, a brilliance of accent and a surety in the pronouncement of text which are seen but seldom.

Also there was a complete feeling of authority in the interpretation, and the impression given was that each individual singer was not only imbued with a sincere desire to do his best, but also that a very perfect model had been placed before him at rehearsals.

"The Creation" is a wonderfully vital work, years of use and all sorts of presentations seem never to dim its charm, and the audience at Orchestra Hall found it again delightful as a whole and thoroughly interesting in the opportunities it afforded



EDWARD WALKER

Mr. Owens and his singers, as well as in the solo endeavor.

Mr. Owens is a very forceful and a very alert director. He watches his singers with the greatest attention and he is ever ready to give the helping admonition and he invariably gives it in such way as to bring splendid results.

The Symphony Orchestra has played so



H. W. OWENS

well for but few "outside" conductors, and the soloists of the evening also seemed unusually quick to adapt themselves to the environment and very sympathetic with the work outlined by Mr. Owens.

To say that the chorus sensed the complete meaning of each number and that they not only brought power and finesse in required portions, but that they also were quick to make all the finer nuances indicated by the Owens baton, is true, and in saying it the necessity is obviated of specifying the various numbers.

Miss Lucille Stevenson, in the wonderful score assigned by Haydn to the soprano voice, was very much at home and sang with superb intelligence as well as never failing charm of interpretation.

This singer has been a tower of strength wherever she appeared this season and her work with the Haydn Society especially will be long remembered by all who heard it.

Mr. Edward Walker appeared also to splendid advantage. His voice covers "The Creation" requirements to a nicety and his oratorio style has been so thoroughly and so systematically developed that in each detail of the work he stands as a very great success. His "Native Worth" aria was a piece of vocal work with many fine points to commend it and in interpretative thought it was a model of excellence. In all the ensembles also, and there are many in "The Creation," he proved his musicianship and his entire authority in work of this caliber.

Mr. Charles W. Clark sang the elaborate bass score and sang it with his usual skill and the beauty of voice which has long been known as one of his chief assets. The enunciation of this text is a feature which requires constant care and infinite skill and in this respect especially Mr. Clark could not be excelled.

C. E. W.

OPERA AT FULLERTON HALL

The opera at Fullerton Hall, Sunday evening, April 11, was Balfe's "Bohemian Girl." Miss Henriette Weber is covering a wide field in opera literature, and doing it in such an interesting way that she is holding the interest of all those who attend, which means that Miss Weber and her assisting artists enjoy sold out houses for a great number of the concerts.

Marjorie Dodge Warner, soprano; Thomas McGranahan, tenor, were the soloists. Miss Weber, Carl Heckner, violin, and Carl Klammssteiner, 'cello, gave most excellent renditions of the orchestra numbers, including the overture and some of the waltzes and marches that are loved and enjoyed by all.

Mrs. Warner was a delightful "Arline," and she sang the aria, "I Dreamt I Dwelt in Marble Halls," with great beauty of voice and fine display of artistry. A repetition was demanded and graciously granted.

Mr. McGranahan left nothing to be desired, for he sang the two solos with consummate artistry, and also in the duet with Mrs. Warner, their beautiful voices were heard with splendid effects.

The opera next Sunday will be the "Mikado." The soloists are Louise Harrison Slade, contralto, and Dr. William Carver Williams, basso.

H. W. P.

— — — — —

American Conservatory—Mr. E. Warren K. Howe, the well-known vocal artist, teacher and conductor, has been engaged by the American Conservatory as teacher of the voice for the coming season.

— — — — —

Iredale—Bertha Smart Iredale will present her pupils in concert at Ogden Park Assembly Hall on Friday evening, April 23.

LAKE VIEW MUSICAL SOCIETY

The concert given by active members of the Lake View Musical Society, assisted by Cecil Fanning and H. B. Turpin, visiting artists, was one of the most charming of the entire season.

The afternoon opened with the Schytte piano "Concerto," played with much vigor by Mrs. Gertrude B. Bartlett, accompanied on a second piano by Mrs. Clare Osborne-Reed.

Mrs. Bartlett has musicianship and style and the number was given with much effect.

Following this Miss Amy Emerson Niell played the Ernst "Hungarian Airs" for violin very well and Miss Helen Edith Peterson delighted the audience with her splendid singing.

Miss Peterson has a contralto voice of exceptional range and quality, and was remarkably successful in all her songs, excelling particularly in "Night and Dawn," by Liddle.

The second part of the program was given over entirely to Mr. Fanning and the treat thus afforded was an exceptional one. Mr. Fanning has been a superb artist for a long time, but since heard here last has grown and broadened in several ways. His voice is richer and fuller than ever and his interpretative art has expanded still more.

Schubert, Schumann, Liszt and Loewe was the magnificent quartet of composers represented in the first group and right royally did Mr. Fanning interpret them. "Die Lorelei" (Liszt) has seldom been read with more authority or so much of vocal beauty and Lowe's "Erlkoenig" was an absolute revelation. In its interpretation Mr. Fanning was the superb artist in every possible meaning of that phrase. Preceding this, Mr. Turpin gave so beautiful an explanatory preamble that he was rewarded with a salvo of applause and throughout the program, both for his fine explanations and his masterly accompaniment, he was acclaimed equally with Mr. Fanning as a star of the first magnitude.

In the second group Mr. Fanning created a sensation with some old French songs, with action, proving himself a skillful and graceful actor as well as a charming singer, adding also Irish songs in inimitable style and old English comiques which completed the capture of every auditor.

An encore at this point was "Mammy's Song" (Ware) and later Mr. Fanning gave the old "Kerry Dance," both of these being done in inimitable style.

The third group opened with a new musical setting of Shelley's "Love's Philosophy," composed by Miss Henriette Weber, who at this time assisted at the piano.

Miss Weber has evolved a vocal line at once suave and jubilant and this she has surrounded with an accompaniment which is characteristic and at the same time wholly claviermassig.

The new song met with great success and Miss Weber and Mr. Fanning had to respond to enthusiastic recalls.

"The Sands of Dee" (Clay) and "Lights in Fishing Boats at Sea" (Gustave Ferrari) showed serious phases of Mr. Fanning's art, but just as convincing as the gentler, gayer or more humorous ones, and the program ended with a distinctly brilliant reading of Walthew's "May Day." C. E. W.

RUSSELL SCHOOL OF MUSIC AND DRAMATIC ART

On Monday night, April 5, the faculty of the Russell School, located at Seventy-fifth street and Vincennes road, gave a concert at Auburn Park Methodist Episcopal Church and again proved, if proof were needed, that the Russell School has a strong faculty and one that stands for the best things in the musical world. Mr. L. Douglas Russell, president and director of the school, is to be congratulated that he has chosen such able associates and, as has been stated before in these columns, he is reaping his reward by "these scenes of much activity." That the school has recently incorporated must mean that the school promises to be a permanent success. Our best wishes that this may prove true. Numerous student recitals in the past have attested the high grade of teaching done at the school, and on Monday night the teachers who participated again demonstrated their added ability to perform in a pleasing and highly artistic manner. The splendid audiences that come out to hear these recitals speak volumes for the esteem in which the school is held and incidentally reflect credit upon the community for its discrimination in matters musical.

Mr. Irving O. Wyckoff, organist, opened and closed the program, as well as appearing in a middle group, and proved by his work that he is an organist to demand consideration. This is the first time he has had an organ to enable him to appear on a program since his affiliation with the school. He played with an air of authority, displaying poise, thorough technic and a broad view musically in his interpretations. His numbers embraced such a wide scope, from full organ to echo, that the writer was not surprised to hear from a known piano teacher, "I never knew that piano pieces could be played like that on an organ." By his well-balanced registrations he proved himself to be artistic, and by his technic he proved himself to be an artist. "Jubilate Deo" (Silver), "En bateau" (Debussy) and "Pastorale, Sonata I" (Guilmant) comprised the first group. For his second appearance he chose "Scherzo," sonata in E flat (Buck), "Spring Song," from the south (Lemare) and "Will o' the Wisp" (Nevin). The program closed with his playing of Lemare's "March Heroique."

Perhaps from its character, the second group pleased the audience best, Buck's "Scherzo" and "Will o' the Wisp" of Nevin being especially appealing. Mr. Wyckoff also teaches piano at the Russell School and has a class in keyboard harmony and theory.

Of the other teachers who appeared, Miss Louise Cozad and Miss Mary Hester Cleary are both well known and have appeared so often and with such uniform credit to

themselves and to the school that to merely mention their names implies artistry.

In each of her numbers Miss Cleary displayed great talent and won enthusiastic applause.

Miss Cozad played two "Etudes," Op. 25, No. 1, and Op. 19, No. 5, by Chopin; "Hungarian Dance No. 5" and "Intermezzo," Op. 117, No. 2, Brahms; also "Prelude," A Minor, and "Golly Wog's Cake Walk," by Debussy. To this writer's mind the Debussy numbers were particularly interesting and especially well done.

No small amount of disappointment was manifested by the audience because Mr. Russell was not on the program. This is the first one of the concerts where his rich voice has not been heard, and although he doubtless found the program was too long to permit him to appear, he will not leave himself off future programs if he cares to please the public. Of course, it quite takes up an evening to give four or five such artists an adequate hearing. Auburn Park and vicinity should feel proud of such an institution as the Russell School of Music and Dramatic Art. H. C. B.

FRANK OLIN THOMPSON

Mr. Frank Olin Thompson, pianist, will give the following program at the Wisconsin Conservatory of Music, in Milwaukee, on April 16:

Chaconne Bach-Busoni
Sonata B Minor (without pause)..... Liszt
Lento assai—Allegro energico
Andante Sostenuto—Quasi adagio
Allegro energico—Presto
Andante Sostenuto—Allegro moderato—Lento assai
Waltzes Brahms
Zigeunerweisen (Gypsy Airs)..... Tausig

Levy—The advanced pupils of Mr. Henriot Levy will give a recital on Saturday afternoon at 3:30 in Kimball Hall.

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SPALDING



People & Events

MRS. HEIZER TELLS OF PLANS TO STANDARDIZE MUSIC OF IOWA

Mrs. Frederick Heizer of Sioux City has the honor to be the very first woman president of the Society of Music Teachers of Iowa. A few minutes' talk with Mrs. Heizer will be most convincing proof of her ability to fulfill this high executive office. Years of faithful service as a teacher and as a promoter of the best in music in Iowa have made Mrs. Heizer most proficient in her profession, a profession which has her whole heart and soul.

Mrs. Heizer is spending a brief time in Des Moines, coming in the interests of the Society of Music Teachers, which will hold its twentieth annual meeting at Waterloo on May 26, 27 and 28.

It was a very progressive and enthusiastic little lady one met at the Hotel Chamberlain yesterday, now outlining some of her plans and telling of her hopes for music in Iowa and now giving interesting bits of Iowa's musical history.

To standardize the music of Iowa—that is one of the things toward which Mrs. Heizer is bending a strong effort, and to that end there will be ample time at the meeting of the association at Waterloo for round table discussions on this subject.

This gives the keynote of the whole meeting as it will be under the guidance of Mrs. Heizer—dignified, free from the sensational or spectacular, but tending toward the educational, toward the development of music in her own state.

Now the twentieth annual gathering of the music teachers of Iowa will be also somewhat of a reunion and all the past presidents, who are living, will be in attendance at the meeting to take part in the discussion on standardizing music in Iowa and the methods to follow in bringing this about. This is the first attempt to standardize music in Iowa and should this convention bring it about much of Iowa's future progress in music will date from the Waterloo convention.

There will be many interesting programs and features of the meeting of the music teachers beside the round table discussions and the important matter of deciding upon the standards for music. A big feature will be the lecture recital by Mrs. Edward MacDowell, widow of America's best known composer.

Another feature of this gathering will be the composite chorus of choir singers from all over the state. It is expected there will be several hundred in the chorus and they will give Gaul's "Holy City."

A permanent membership of 1,000 is the goal toward which Mrs. Heizer is working. The officers feel that with ninety-nine counties to draw from it is not too much to expect a membership of at least ten from each county.

Among the interesting communications that Mrs. Heizer has received from the past presidents who are planning to attend the meeting at Waterloo is one from Dr. A. Rommel, who is and has been for so many years at the head of the music department of Iowa Wesleyan College at Mount Pleasant.

Dr. Rommel tells of the first gathering of Iowa teachers to form an organization. This gathering was held at Cedar Rapids in 1885 and in May of 1886 the meeting was called at Des Moines, but, sad to relate, there had been little or nothing done for the meeting other than engaging the hall and absolutely no publicity given to it, so that only a bare handful was present. Dr. Rommel tells in his letter of those who were interested in the movement calling at the Register office and soliciting their support. By special articles and in many ways the paper awoke and really created the sentiment favoring such an association.

Mrs. Heizer herself has been a member of the leading musical organizations for some time. Since 1900 she has been a member of the National Music Association and in February she attended the sessions of the association and was elected president, she being the only woman member of the body. At home Mrs. Heizer is active as a teacher in the Heizer School of Music which is under the direction of Mr. and Mrs. Heizer. Their son Frederick Heizer, Jr., well known among younger violinists, has appeared in Des Moines in concert work.

The officers of the state association besides Mrs. Heizer are James P. Moorhead of Fairfield, vice president; Mrs. Hilda M. Matthey of Davenport, secretary-treasurer. The executive committee includes Charles F. Grade of Muscatine and C. A. Fullerton of Cedar Falls. The nominating committee includes Charles Neff of Fayette, A. C. Keline of Dubuque and Ernest A. Leo of Cedar Rapids.—Des Moines Register.

A LETTER FROM MR. DE LAMARTER

Dear Mr. Watt: As there seems to be some misapprehension concerning the solo members of Fourth Presbyterian Church choir, will you kindly state that we do not feature quartet work more than trio, quintet and sextet? The principals of this season have been Cora Zimmerling Libberton and Rubee Wilson De Lamarter, sopranos; Emily Louise Stretch, contralto; Sherman B. Orwig, tenor; Lemuel Kilby, baritone, and J. Herbert Libberton, deep-sea-going bass.

Yours cordially,

ERIC DE LAMARTER,
Organist and Director of Music.

ILLNESS OF HARRISON WILD

The illness of Harrison Wild, who was stricken with appendicitis late last week, was the cause of great concern to all Chicago musicians but, after a successful operation, Mr. Wild is reported to be progressing very favorably toward health. He has the sympathy of all Chicago musicians, as well as their ardent good wishes.

Wynekoop—Mrs. Gilbert H. Wynekoop, contralto, will be soloist at the annual dinner dance, given by the Chicago Delta Upsilon Club, on Friday evening, April 16, in the Florentine Room of the Congress Hotel, and will also act as one of the patronesses for the occasion. Violet Martens Hughes will act as accompanist for Mrs. Wynekoop.

WARREN PROCTOR, TENOR, AT CEDAR FALLS, IOWA

Some press comment:

The enthusiastic manner in which Warren Proctor was received by the audience at the Presbyterian Church spoke well of his artistry.

His many friends among the music loving public of Cedar Falls were glad for another chance to hear him and their presence and numerous encores were certainly a splendid tribute to the musical ability of their fellow townsman. His fine tenor voice which has been heard often in this city has been improved wonderfully as a result of his past few years of study and training and now has a smoothness and flexibility that is unusually pleasing.

Mr. Proctor opened the program with a recitative and aria from the oratorio "Elijah," "If With All You Hearts." This number brought out the range and tonal qualities of his voice in splendid shape and showed that he possesses a nicely modulated voice over which he has splendid control.

Among the group of songs in the German, which formed the second number on the program, the numbers "Wohin" and "Unge duld," by Schubert, and "Lehn' deine Wang' und meine Wang'" were the best received. The first was sung in a lighter vein and was enthusiastically applauded. "When the Golden Sun Sinks in the West," sung as an encore after this group, was one of the most pleasing numbers of the entire program.

"La Tarentella," an Italian song, appeared to be the best received number of the group of songs composing the fourth number of the program. "My Rose," by Lester, "Mary Jane," by Clark, and "Possession," by Clough-Leigher, were also very well received.

Among the closing group of songs, "Matinata," by Leoncavallo, and "In Italy," by Boyd, were the best received by the audience.

Although the program was lengthy the artist was given the best attention and at its close all seemed loath to leave. Mr. Proctor's last number, "In Italy," was so pleasing that he was recalled and repeated it.

Mr. George Samson, Jr., accompanied Mr. Proctor, which added greatly to the enjoyment of the program.—Cedar Falls Record.

The recital given by Mr. Warren Proctor, Tuesday evening, was an event of personal as well as musical interest to the community in that it marked the return of one who had been a prime favorite in college and town, not only because of his vocal gift, but quite as much by reason of his frank kindness and big heartedness, which won for him an unusually large circle of friends.

Since leaving college Mr. Proctor has been following musical lines entirely and this present season has brought him gratifying recognition in Chicago. The writer had the pleasure of hearing him in his initial appearance with the Apollo Club of Chicago, in Cowan's "The Veil" on February 22; on that occasion Mr. Proctor made a splendid appearance, singing with a dignity and poise and tonal beauty that won the approbation of both laymen and critics.

Mr. Proctor's voice is a pure tenor of a remarkably appealing quality, a type of voice that stirs the heart and at once finds popular favor. The masses will "like to hear" Mr. Proctor sing without knowing just why. It is gratifying to feel that with this rare native gift, the singer realizes the necessity of perfecting every side of his art and is working sincerely toward that end. Therefore he has reason to hope to earn for himself the right to the much abused title, "artist."

Mr. Proctor's third group was decidedly lighter. He chose a rather difficult number for opening—Mendelssohn's "If With All You Hearts You Truly Seek Me."

Mr. Proctor's second offering, a German group, was excellently chosen and beautifully sung. The two Schubert numbers, "Wohin" and "Unge duld," deserve especial mention. They were sung with excellent diction and fine style.

Mr. Proctor's third group was decidedly lighter in vein, and presented entirely offerings of Chicago composers, with the exception of the Clough-Leigher song. The manuscript song, Boyd's "La Tarentella," seemed to give the greatest pleasure to the audience.

Mr. Proctor gave fine account of himself in his operatic offering—the beautiful tenor aria from Paggiacci—which brought out all the best color of the voice and was given with fine dramatic feeling. The last group was composed of four attractive songs. Cadman's "I Hear a Thrush at Eve," was one of the most satisfying moments of the evening and Boyd's "In Italy" was repeated. Other encores were "I Hear You Calling Me" and MacDermid's "If I Knew You and You Knew Me."—II. Case in The College Eye, Cedar Falls, Ia.—(Advertisement.)

LOUISE LE BARON

Some recent comment on the work of Miss Louise LeBaron, contralto, who has been singing in the west with great success:

Miss LeBaron sang several operatic selections, in which she showed to excellent advantage the fine qualities of a rich contralto voice and artistic training. Her long experience in grand opera gives her renditions an authoritative ring and are delivered with great dramatic ability. She possesses also a wide range of voice, which permitted her to sing with ease the Venusberg scene from "Tannhauser," with Mr. Wheatley. Miss LeBaron also sang a group of lighter numbers, which gave a wide scope of interpretation. The "Paysage," by Hahn, was sympathetic, and delivered with artistic finish. "In the Harem," by Bantock, there was dramatic feeling and "Love Is the Wind," by MacFayden, brought a brilliant climax to the group.—Omaha World-Herald.

In the two arias, "Voce di Donna" (Ponchielli) and "Voi Lo Sapete" (Mascagni), Miss LeBaron found opportunity in their pretentiousness to display the great range and smoothness of her beautiful contralto voice. Granting a popular request, the ever pleasing Barcarolle from the "Tales of Hoffman" was substituted for the Venusberg scene from Wagner's opera, "Tannhauser." The applause which followed made the change well justified. The Puccini aria, "Che Gelida Manina," Mr. Wheatley showed his hearers great flexibility of voice and purity of intonation. Miss LeBaron was at her best in the aria from "Le Prophete" (Meyerbeer) and gave the number with abandon and freedom from restraint that was very satisfying.—Des Moines Register and Leader.

On the third of last December Miss Louise LeBaron and Mr. Walter Wheatley appeared at the Temple Theater in a joint operatic recital. The impression they made on audience made up largely of musicians was profound. Last night the same singers appeared to give by request a repetition of their former recital. The fame of that program filled the house with a more fashionable audience than the Temple often holds. The success of the first recital was more than repeated. In order to give greater variety the program was considerably changed, only the Strauss serenade, the Venusberg scene from "Tannhauser," the prison scene from "Le Prophete" and the scene from "Aida" being repeated. As before, Mr. Wheatley's lyric tenor gave great pleasure, while Miss LeBaron's presence and her rich, dramatic and abundant mezzo contralto left nothing to be desired. As the recital progressed the enthusiasm of the audience grew until recalls and encores became the rule after every song.—Nebraska State Journal.

Miss LeBaron has a charming stage presence and is endowed both vocally and temperamentally for operatic work. "Habenera" from "Carmen" was given in such fascinating style it made one long for costumes and scenery to make the setting more effective. A double recall followed this number. Mr. Wheatley added to his laurels already won and demonstrated that a tenor singer has a strong hold upon an audience. His conceptions are highly artistic and always marked with sincerity.—Lincoln Daily Star.

Miss LeBaron has appeared in Des Moines twice before in opera and will be remembered by her many admirers. She is personally very attractive and her rich contralto with its splendid range and her fine sense of dramatic value make her one of the most popular of our young contraltos.

Miss LeBaron's most pretentious number was the aria, "Voce di Donna" from "La Gioconda." Her voice filled the Auditorium which seemed too small to encircle its power and beauty. "In the Harem," by Bantock, was a lovely number in her English group.—Des Moines Capital. (Advertisement.)

EDWARD EHRHARDT

Some recent press comment:

As his first number, Mr. Ehrhardt played a Chopin "Nocturne" which he interpreted beautifully. Two MacDowell number compositions were played with brilliancy. His last group included Schumann's "Nachstueck," the "Marche Mignon," by Poldini, and the "Hungarian Rhapsody, No. 6," by Liszt. Mr. Ehrhardt also gave Signor Aresoni good support by his accompaniments.—Quincy Whig.

Mr. Ehrhardt played a varied suite of piano solos also, ranging from Schumann's wondrously sweet "Nachstueck" to a Liszt "Hungarian Rhapsody." He showed the greatest versatility and went through the entire gamut of emotions as expressed in piano music with an equal understanding of every mood apparently. He made good music out of a Chopin "Nocturne," and one who can do that is a piano player worth while.—Quincy Daily Journal. (Advertisement.)

C. W. Best Artists' Series

Season 1915-1916

The C. W. Best Artists' Series of the season 1915-16 is composed of three companies, made up of the following artists:

Antonio Sala, Spanish violoncellist to his Majesty King Alphonso, through whom he is exempt from military service, has been declared by competent authorities in Paris to be one of the finest cellists in the world, one well known critic not hesitating to declare him the peer of Casals.

He gave his first concert at the age of eight, played for the court at eleven, toured Spain at twelve. At thirteen he won first prize at the Barcelona Conservatory, of which he is a graduate. In 1911 he was soloist at the Coronation concert. He spent five years in Paris and in touring France, and was in South America on a five months' concert tour before coming to the United States, where he is to begin his second successful season.

Miss Mignonne Meeker, American coloratura soprano, is able, with purity of tone and power, through her splendid range of voice, to sing with perfect ease two and one-half tones above high C. Her range is four octaves.

Gifted with a glorious voice, for her special preparation in diction, repertoire and coaching, she acknowledges her indebtedness to the eminent teacher, J. Courtland Cooper of Chicago, teacher of the royal families in Berlin, as well as of George Hamlin, Francis MacLennan, and others.

Miss Lois Brown, the young American pianist, has just returned from five years spent in Berlin. For two seasons she toured Germany, where she appeared with the principal orchestras. At the beginning of the present season Miss Brown was booked to appear with the Symphony Orchestras of Berlin, Frankfurt-on-Main, and many other European cities.

Miss Brown has a tremendous technic and a splendid touch, and this combined with a thorough understanding and sympathetic spirit makes it a pleasure to listen to her.

Mrs. Fenetta Sargent Haskell, dramatic reader, who has been asked to give George Middleton's play, "Nowadays," at the National Speech Arts Association in San Francisco in June, and to give a

week of evenings at Chautauqua, New York, in August, has been enthusiastically received in the leading cities and countries of the world.

She has appeared in recital in New York, Washington, New Orleans, Chicago, City of Mexico, in England, Scotland, Cuba and in nearly every city of any size, from Maine to California, and from Florida to Canada.

Her magnetic personality, her rich, resonant voice, her ability to respond to every shade of feeling in the many characters she interprets and impersonates, always meet with instant appreciation. Her repertoire includes more than twenty diversified programs.

Signor Alberto Salvi, Venetian harpist, was educated in the Naples Conservatory, where he completed an eight years' course in five years, winning first prize.

His harp playing is a revelation. Artists, critics and musicians generally are amazed at the power, brilliancy, tone quality, finesse and artistic temperament displayed. This is his second successful season in the United States, he having been heard on a Pacific coast tour last year.

Miss Marguerite Austin, English violinist, begins her fifth successful season with the C. W. Best Artists' Series, and is presented without reserve, as one of the leading woman violinists of today. Her early years were spent in South Africa, she returning to England, where she received the L. R. A. M. diploma from the Royal Academy in London. Afterwards she was with Caesar Thomson in Brussels for three years, and has returned to Europe every summer for concert work in Belgium, Holland and England.

Her playing is mature, forceful, authoritative; her personality appealing and sympathetic.

Miss Florence Hedstrum, American dramatic soprano, has risen to her position in the concert field through the wonderful power of her beautiful voice, and her fine musical equipment. For her thorough training she gives much credit to the distinguished Chicago tenor, William Claire Hall, himself a pupil of Jean de Reszke and Oscar Seagle. Miss Hedstrum's technical finish is faultless, and her interpretations beautiful and inspiring; she possesses those indefinable qualities of the true artist which endow her singing with an irresistible power over her audiences.

MME. SCHUMANN-HEINK IN SAN FRANCISCO

Mme. Schumann-Heink has been singing with even more than usual success in California, an especially notable occasion be-



ERNESTINE SCHUMANN-HEINK

ing her appearance at Festival Hall at the Exposition, on March 27, when she gave the following characteristic program:

PART I

Die Allmacht Franz Schubert
Die Forelle Franz Schubert
Wiegenlied Johannes Brahms
Spinnerliedchen (From Reimann Collection, 17th Century)
Frühlingszeit Reinhold Becker

PART II

Two Violin Solos
Miss Charlotte Buisseret

PART III

Irish Folk Song Arthur Foote
Down in the Forest London Ronald
A Child's Prayer T. Harold
Agnus Dei G. Bizet
Mme. Schumann-Heink Miss Buisseret
Mrs. Ross Mr. Sabin

MARGARET MULFORD SINGS IN DETROIT

Miss Margaret Mulford, contralto, scored a fine success with the following program at the Twentieth Century Club in Detroit on last Tuesday evening:

Ah! rendimi (Mitrane—1689) Rossi
Pur dicesti (1667-1740) Lotti
La charmante Marguerite Old French
All thro the Night Old Welsh
Aufenthalt Schubert
Was ist Sylvia Schubert
O mochtest du einmal noch singen Tschaikowsky
Wiegenlied Tschaikowsky
Mit ein Wasserlilie Grieg
O Wounded Bird Saar
Hindu Slumber Song Ware
The Sweet o' the Year Salter
Contentment Salter
Thou Art to Me Chadwick

Miss Mulford sang also at the Port Huron Baptist Church on Easter, her numbers being "The Cross" (Ware) and "The Lord Is Risen," from Sullivan's "Light of the World."

Heizer—Mr. Otto Meyer, violinist, and Marie Ten Broeck, pianist, gave a recital at the Heizer School of Music in Sioux City, Iowa, on March 1.

Bartholomew—Mr. H. B. Bartholomew, teacher of piano, is now located at 622 Fine Arts Building.

MINNEAPOLIS ORCHESTRA TOUR

Following are some of the touring dates of the Minneapolis Symphony Orchestra:

April 16—Rochester, Minn.
April 17—La Crosse, Wis.
April 18—Chicago, Ill.
April 19—La Crosse, Wis.
April 20—Cedar Falls, Iowa.
April 21—Des Moines, Iowa.
April 22—Des Moines, Iowa.
April 23—Kirkville, Mo.
April 24—Brookfield, Mo.
April 25—Fall City, Neb.
April 26—Topeka, Kan.
April 27—Topeka, Kan.
April 28—Muskogee, Okla.
April 29—Emporia, Kan.
April 30—Newton, Kan.
May 1—Hutchison, Kan.
May 2—Edmond, Okla.
May 3—Fort Scott, Kan.
May 4—Chanute, Kan.
May 5—Lawrence, Kan.
May 6—Sedalia, Mo.
May 7—Centralia, Ill.
May 8—Decatur, Ill.
May 9—Urbana, Ill.
May 11—Kalamazoo, Mich.
May 12—Mt. Pleasant, Mich.
May 13—Grand Rapids, Mich.
May 14—Benton Harbor, Mich.
May 15—Madison, Wis.
May 17—South Bend, Ind.
May 18—Anderson, Ind.
May 19—LaFayette, Ind.
May 20—Charleston, Ill. (matinee).
May 20—Terre Haute, Ind. (evening).
May 21—Jacksonville, Ill.
May 22—Rock Island, Ill.
May 24—Dubuque, Iowa.
May 25—Clinton, Iowa.
May 26—Cedar Rapids, Iowa.
May 27—Cedar Rapids, Iowa.
May 28—Webster City, Iowa.
May 28—Fort Dodge, Iowa (evening).
May 30—Aberdeen, S. Dak.
May 31—Aberdeen, S. Dak.

ZOELLNER QUARTET GIVES FINE RECITAL

The Zoellner String Quartet, which appeared last night at Assembly Hall under the local management of Fred C. Graham, gave a recital of chamber music that was appreciated by the thousands of persons present. The gifted artists are not strangers to the city and it is worthy of note that their appearance on this occasion brought more who understood and applauded than upon the visit of the quartet last year.

None but the most captious could pick flaws in the work of the players, comprising father, daughter and two sons. Antoinette Zoellner is a splendid first violin, her brother, Amandus, plays second violin, the father, Joseph Zoellner, Sr., the viola, and his son, Joseph, the 'cello.

With excellent interpretation the opening number, the Beethoven quartet, was given, the artistic taste and execution being particularly emphasized in the third movement. The Rubinstein "Music of the Spheres" was a favorite and the big Glazounow suite, which was the finale of the set program, called forth much applause.—Salt Lake City Tribune.—(Advertisement.)

Roney—Henry B. Roney recently lectured at Zion City, his topic in the afternoon (to children) being "The Great Composers," and in the evening, "Boys; From Cradle to Men." He was assisted by his talented contralto pupil, Master Milton Campbell, who sang "The Two Grenadiers" (Schumann), "Invictus" (Huhn), "Fear Not Ye" (Buck), "Hear My Cry" (Wooler), and the "Bedouin Love Song" (Pinsutti).

WALTER DIEDERICH

Mr. Walter Diederich is now director of the Temple Choral Society in Logansport, the Choral Society in Kentland, and the Monticello (Ind.) Choral Society, besides teaching in both Chicago and Logansport.

The Monticello Society will present "Rose Maiden" at the end of this month, with Mr. Diederich directing and singing the tenor solos. Miss Hazel Huntley will sing the alto solos and Mr. John Rankl those assigned to bass.

Some recent press comment follows:

Mr. Diederich captured his audience with his rich tenor voice. The favorites of the classics being "Nymphs and Shepherds," Purcell, and "Hark! Hark! the Lark," Schubert.

Mr. Diederich in his finale group was particularly



WALTER DIEDERICH

good in his selections, "The Wind Speaks," Grant-Schaffer, and "The Nightingale," Ward-Stephens, the latter being the gem of vocal numbers of the evening. In this number the perfect tone of Mr. Diederich's voice was shown unmistakably.—Logansport (Ind.) Pharos-Reporter.

Mr. Diederich has a voice of unusual beauty. His tones are rich and musical, his solos were thoroughly enjoyed.—Brook (Ind.) Reporter.

Mr. Diederich has a splendid tenor voice. His numbers were well received.—Newton County Enterprise, Kentland, Ind.

Mr. Diederich's rich tenor voice is a delight to the music lover. His selections were admirably adapted to the quality of his voice. A notable feature in his singing was his ease and naturalness. His full tenor voice was beautifully produced and excellent were the effects gained in Handel's "Where'er You Walk."—Journal-Tribune, Logansport, Ind. (Advertisement.)

Collins J. Brock—Mr. Collins J. Brock returned Monday of this week from a business and pleasure trip to Delaware and Columbus, Ohio.

Hartman—Miss Lucy J. Hartman has been engaged to sing "The Messiah" at the spring festival to be given at Angola, Ind., on May 12.

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WILLIAM JOHN HALL

William John Hall presented his students in the following program at the Musical Art Building in St. Louis last week, assisted by Ava Yeargain, pianist:

April Morn	Misses Doorley and Fabian	Batten
Thoughts	Stickles	
Lorraine	Clutsam	
Caro Mio Ben	Miss Culling	
At Dawning	Cadman	
La Donna e Mobile	Verdi	
Mr. Sperandeo		
Thou Blue Eyed Violet	Junker	
Sadness	D'Hardelot	
Miss Hazeltine		
A Question	Hawley	
Thy Remembrance	Ruifrok	
A Request	Woodforde-Finden	
Miss Maus		
A Song of Spring	Neidlinger	
If I Were a Rose	M. Messelberg	
Miss Garvey		
Second Arabesque	Debussy	
Prelude	Chopin	
Miss Yeargain		
The Night Has a Thousand Eyes	Townsend	
Rose Immortal	Saar	
Out of the Mist	Sanderson	
Miss Mehr		
The Secret	Scott	
Mr. Sale		
Waltz Song	Arditi	
Miss O'Connell		
Cavatina, "Gli Ugonotti"	Meyerbeer	
Miss Junker		
Japanese Love Song	Kroeger	
My Garden	Seiler	
Spring Song	Whelpley	
Miss Fabian		
O'er the Hills	Bauer	
For You	Geehl	
Mr. Moir		
Dawn O'er the Hills	Rhode	
Waltz Song	Batten	
Miss Doorley		

CINCINNATI CONSERVATORY OF MUSIC

Miss Myra Reed, a pupil of Marceian Thalberg, played the following piano program at the Cincinnati Conservatory on April 8:

Fantaisie Chromatique et Fugue	Bach
Sonata, A. Major	Scarlatti
Sonata, Op. 110	Beethoven
Moderato cantabile molto espressivo	
Molto allegro	
Adagio ma non troppo	
Fuga	

Six Etudes, Nos. 13, 16, 17, 19, 21, 24	Chopin
Gnomenreigen	Liszt
Campanella	Liszt

The Annual Holy Week Recital of Church Music by the choir of the Sacred Heart Church, Camp Washington, under the direction of Harold Becket Gibbs, was given at the Cincinnati Conservatory of Music on March 31, the program being as follows:

Confitebor tibi Domine (Psalm) (Tone VIII)	
The Lord Is My Shepherd (Psalm) (Tone II)	
Tantum ergo (hymn) (Mode III)	
O Merciful Creator, Hear (hymn) (Mode I)	
Preface and Sanctus (Mode X)	
Mr. Pancras Shields	
Ave Maria (Mode VIII)	
Inviolata (Mode VI)	
Master John Mangold	

Missa Nona	Rev. Michael Haller, 1854
O Sacrum Convivium	Farrant, 1530-1580
Adoremus	Gibbons, 1583-1625
Perfice gressus meus	Attwood, 1765-1838
Missa "Lauda Sion"	Palestrina, 1514-1594
O Saviour Sweet	Bach, 1685-1750
Ave verum	Hoyte, 1844

Tomlinson—Miss Anna M. Tomlinson, who makes a specialty of Normal training for piano teachers, has just issued a book entitled "Forty Lessons on How to Develop the Hand." Miss Tomlinson teaches at the Fine Arts Building, Chicago, and in Berwyn, Ill.

CARL FREDERIC STECKELBERG AS SOLOIST

Mr. Carl Frederic Steckelberg of Lincoln, Neb., contributed one-half of the program on Monday, April 5, of the Matinee Musicale Club, presenting the following numbers:

Sonata	Cesar Franck
Allegro ben moderato	
Allegro	
Recitative—Fantasia	
Allegretto poco mosso	
Chanson et Pavane	Couperin-Kreisler
Valse bluette	Auer
Caprice viennois	Kreisler

A full attendance of the club, which numbers some 500 members, was present and evinced its delight by the usual signs. Among other things the Daily Star said as follows:

"Those who had heard the Sonata expected a great deal and were not disappointed, for it was given with even greater artistry than when played by Mr. and Mrs. Steckelberg a short time ago. The sympathy between the violinist and pianist added to the harmonious presentation of the Sonata. Mr. and Mrs. Steckelberg received many congratulations upon their able presentation of this noted work. The other violin numbers were in a lighter vein and reflected the spirit of the spring time. They were given with exquisite charm and called forth generous applause." (Advertisement.)

ELLMER ZOLLER'S MANY APPEARANCES

Ellmer Zoller's appearances this season as pianist for Amy Grant's opera recitals have been and are to be as follows:

October 4—"Tristan and Isolde."
October 11—"Lohengrin."
October 18—"Rheingold."
October 25—"Walkure."
November 1—"Siegfried."
November 8—"Götterdämmerung."
November 15—"Tannhäuser."
November 22—"Parsifal."
November 29—"L'Amore dei Tre Re."
December 6—"Wilhelm Tell."
December 13—"Louise."
December 20—"Julien."
December 27—"Euryanthe."
January 17—"Salome."
January 24—"Nibelungen Ring."
February 7—"Nibelungen Ring."
February 28—"Tannhäuser."
March 14—"Jewels of the Madonna."
March 28—"Parsifal."
April 11—"Julien."
April 25—"Pelleas and Melisande."
May 9—Short poems with music.
May 23—Short poems with music.

"THE CREATION" AT THE NEW FIRST CHURCH

Mr. H. Augustine Smith will present "The Creation" at the New First Congregational Church on April 25, 29 and 30 with the following musical forces:

New First Church vested choirs of 200 singers: The Choral Union, the Treble Clef Choir, the Boy Choir, the Cecilian Choir, the Carol Choir and Marie Sidenius Zandt, soprano; Warren Proctor and Edward Walker, tenors; Gustaf Holmquist, William Carver Williams, Howard E. Preston, basses; Alice R. Deal, organist; H. Augustine Smith, director.

Mixer—Mr. Charles Mixer, violinist, and Mrs. Charles Orchard, accompanist, will play for the Nicholas Senn High School entertainment Thursday evening, April 22, at 8.

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The Elderly Person

"Yes," said the Credit Man, "I think there is a lot of truth in what you have been saying, but you will find it a dubious undertaking to put it into practice. I know you are not preaching it because you intend to practice it. You want some one else to do that, and that one and his followers must have a lot of imagination in stock. If some wealthy men who want to do something for the next generation would make some investments in men, it nearly goes without saying that they would have profitable results. But, like all other investments, this one needs a lot of watching. Just as you say, there are any number of promising young chaps at your right and left hand, who just need a good chance to make some big successes. If a man were to set aside a sum and use it and its accretions for the purpose of giving these boys their chance he might find it a money-making proposition. If he took a little time he could discover no end of men trying to get an independent foothold with a proposition, as we call it, that they are enthusiastic about, but which they cannot swing because of lack of capital. A good business man could tell whether the idea was feasible, and sometimes whether it was practical, but I would think that he had better leave out his judgment on that. Somehow that hard-headed fact puts a damper on a great deal of earnest undertaking and too often kills an ambition which cannot fully demonstrate its ideal. But if a man could see possibilities and then loan the chap a certain sum of money and tell him he expected it to be paid back with interest in due time, but that he would never regret or upbraid if he did not get it back at all, it could easily put a spur in a feasible idea and ride it to practical results."

"No," said the Elderly Person, "you don't quite get my point of view. There are plenty of men who are ready to help a man who has schemes and inventions, and who will back up some very visionary designs with hard cash. They will put money into patents on everything from needles to flying machines. And they do big, notable things, like arctic and African exploration expeditions. But these undertakings have a speculative value. If they turn out well there are mints of money in them and to make a big pile of money has been the goal of every business man for a long, long time. My idea is not speculative, except as all ideals are speculative in our desire that they turn out well. All about are young fellows of promise, many of them square pegs in round holes, but trying to do their duty in that state of life in which it has pleased God to call them, as the catechism says. They have a divine dissatisfaction with the

restriction of their powers and while they do not disdain the present task as a stepping stone to higher things, they can't help seeing that there is a shorter way across lots if they had anything to work with. In a stock broker's office the other day, a gentleman came in and gave the manager a check and told him to play with it. By this he meant to use his tips and experience and buy or sell some shares of stock whenever there was a fair show of profit either way, and they would divide the winnings. But both men knew that if it was all lost by the queer turns of the stock market there would be no complaint. Right then I thought how much more might have been accomplished if the inventor had looked up one of these eager chaps and put him in the way of getting a start. He would have laughed at me if I had suggested his giving the lad a sum of money to play with, but I believe he would have had better security for a return in the long run. Another man came in and ordered the purchase of some stocks which were much depressed. These he told me he would put in his strong box and forget all about. There was so much possibility in them, he said, that he could take a chance, and if they didn't make good, he would not be a great loser. Now, I would have him buy an interest in some bright young chap in the same way, by putting up something he could afford to lose, and forgetting all about it while the scheme worked itself out for good or ill. This man told me he had a lot of securities in his box that made him wonder why they were there whenever he listed them. His mining investments, for example—"

"Ah!" interrupted the Lawyer, "there is where I come in. I really don't quite make out why you hang around the bulletin board of a stock broker's office and you need investigating yourself. But you touch a tender spot when you mention mining stock. If you could go through the safety deposit vaults, I am ready to bet that in nearly every box you would find some worthless certificates of hopeful deposits in a hole in the ground. I've heard it said that a great deal more money is put into the ground than is ever taken out of it. Men will turn down all sorts of hopeful inducements to touch outside things, by saying that they need all their ready money to swing their business. But let some spellbinder open up his box of dreams about striking a paying streak, and sooner or later the fascination has another new victim. I asked a client the other day how her mines were working. I had wanted her, some years before, to make a little real estate venture which she said would come about if the mines worked. She laughed and said that never a cent did

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an oil well or a mine deliver up from their depths to her. There is something strange, too, about the way we put in our money—"

"So," said the Credit Man, "you've been dipping into the dizzy game. I thought that I was the only easy mark."

"Don't you ever flatter yourself that you have no company," replied the Lawyer. "There was a four-flusher who touched me heartily and I am able to speak from experience. And also from observation. What surprises me now is the kind of fellows who work out their confidence game, and how they get a following of the sort of men who believe in them. They are apt to be rough and bluff, to have a fine disregard for good language and the amenities of life. They talk glibly and entertainingly of their experiences and we sit back in our chairs at the club and flick off the ashes from our cigars as they spellbind us. We can always find time to go to lunch or a ball game with them, and feel the freshness and breeziness of the stirring life they describe. I can puncture all their yarns now, but they are most plausible while they are going on. A favorite form of dazing us is to relate graphically and with figures, which we blindly accept, how the particular mine is located just outside or on some lead that surely connects with a well known and successful mine. Before we know it we are speaking freely of the lodes and leads and streaks, and what Marcus Daly did when he made his successful finds. We soon know all about the tremendous tonnage and assayings, and then we are in it good and hard. And we beam with the hidden hopes that are in the gleams of that hidden metal. And we see ourselves complacently praising our astuteness as we have visions of the train loads of ingots and bars and ore from our splendid mine roll over the prairies. Then comes a rude shock. The mine strikes water, or does not have enough water. Then we must have smelters and crushers in order to compete successfully. We squirm, but we put up some more money, and try to make our wives understand that the returns are to be delayed a little, but will surely come and she shall be happy yet. Then inevitably comes the tale of mismanagement and we have weighty discussions as to a new superintendent and the reasons for strikes. A little discouraged, we finally have the nerve to go out to our wonderful possessions and have the glamour removed. Wise are we if the one sight of the site is enough. We have our experience and keep the stock certificates to remind us of the presence of gold bricks in the lives of many men."

"Speaking of gold bricks," said the Elderly Person, "I must tell you a good story I heard recently. Two gentlemen fell in with one another on a lengthy railroad trip and in that happy fashion which we have, had a thoroughly good time with one another. They found much in common as to their views on many matters political, religious and as to business. Then they grew

nearer and exchanged views as to domestic life, and related incidents as to their children, and as to how other people's children should be brought up. Of course each brought out his wife's picture. Altogether they enjoyed one another. Then they talked of investments and one gentleman told of some of his fortunate ones. The other, who had enjoyed much prosperity, had also had some of the experiences we have been talking of. One souvenir of a gold mine which did not produce had been passed around among the different stockholders as a cynical reminder of what might have been. It was a little brick, plated with gold, and it so happened that our friend had it with him. Thinking to make his story of his unsuccessful venture the more interesting he drew the gold brick from his pocket at an emphatic moment. To his chagrin and horror, the other gentleman hastily excused himself, withdrew abruptly and curtly and would have no more of the narrative or narrator! He had felt himself to be in the presence of a confidence man! Fancy the other fellow's feelings!"

"Your story only goes to show," said the Lawyer, "that the gold bricks are still in the market, and the purveyors of them still active. There is something alluring about this idea of searching for something hidden and I do believe it strikes a chord somewhere in every man's make-up. There is the continual hope that that glittering something is just beyond and each fellow thinks he may be the one to find it and receive the acclaim so dear to every human ear. Only the other day, a good business man of my acquaintance came in to consult me as to an elaborate plan evolved by someone by which all the farms near to a bed of famous ore were to be bought up quietly and a corporation formed, and a plan worked out to develop them into equally good beds of precious ore. The promoters figured it out that if ore was found in one place, it must be equally plentiful on all the adjoining land and seemed to think their idea an absolutely new and novel one. They stated that the farmers owning this land were enthusiastic as to its practical side. Quite naturally, I explained to my client. They would get better prices for possible mining land than they were ever likely to obtain for plain farms. I had quite a time persuading my client to see that if the owners of the mine already in operation had any confidence in the extension of their working veins into the nearby premises they would long ago have gobbled up the property and annexed it. He left my office quite hurt and disappointed, and not altogether convinced of my disinterestedness. You know we always question people who do not share our sudden enthusiasms."

"Oh, yes," said the Credit Man, "we never get over being children when someone pricks our soap bubbles. When people come to you for advice, they always want you to advise them to do what they want to do."

THE ELDERLY PERSON.

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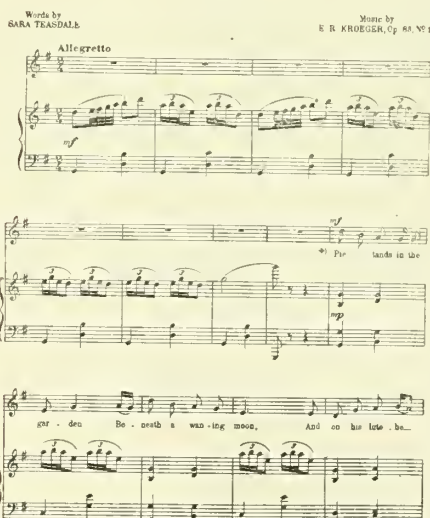
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CLARENCE EDDY IN CALIFORNIA

Assuming that Festival Hall will seat 3,000 persons, there were about 3,500 music lovers who listened yesterday to the first of Clarence Eddy's recitals on the big organ installed in the exposition's fine pavilion.

Naturally we haven't passed through the "Star-Spangled Banner" period of expository existence, and so the program presented by the distinguished American organist was devoted to the exploitation of the orchestral and obvious rather than the purely organ literature for "the king of instruments." The program was popular and pleasing rather than proper to the scope and power of the instrument that thundered under the touch of Clarence Eddy.

There was no Bach, nor Widor, nor Guilmant, nor Dubois on the program, but in their stead there were arrangements and transcriptions and a generous devotion to the music of native writers for the pipe organ such as Ralph Kinder, organist of a Philadelphia church, and Rene L. Becker, organist and choir-master of St. Peter's Cathedral in Belleville, Ill.

Inspired doubtless by the same spirit that animated Wallace Sabin, the official organist, when he selected the "Hallelujah" chorus for the opening number of the organ last Saturday, Clarence Eddy began his series of five daily recitals with a Festival Prelude on the ancient hymn, "Praise God From Whom All Blessings Flow." In alternate phrases the organ thundered or whispered in contrasts of broad but effective dynamics. Kinder's contributions to the program were a little evening hymn and a "Jubilate Amen," the latter being a fugue treatment of a theme scarcely worth the ingenuity expended on it. Both numbers were disappointingly trivial. Then followed Dudley Buck's variations on "The Star-Spangled Banner." The announcement of the theme by the full organ drew the huge audience to its feet. There was some embarrassment as to the proper time to sit down and fail nothing of patriotic if not musical respect. The consensus of judgment, however, directed that as soon as the music fell into the minor key it was all right to resume our seats.

Schubert's wonder-song, "Am Meer," arranged for the organ by Eddy, was one of the most popular bits on the program, and in the sudden transitions from lightest to noblest tone, the organ was disclosed as most elastic and responsive. It cannot be said that Schubert's radiantly lovely song of the sea lends itself to the size of a pipe organ's treatment. It is a cameo of a song, with poetic suggestiveness of intimate quality which Robert Franz also found in his sea song, but it does not yield to the processes of infinite enlargement. In which statement I find myself in uncomfortable opposition to Eddy's analytical notes on the program, which asserts that the song does lend itself to pipe organ treatment. It might if one were less fond of the song.

The most popular number given yesterday was Eddy's arrangement of the mournful melody of a Russian boatman, the author of which is among the great unknown. This number had to be repeated, and was played with delicate shading and deep and melancholy charm.—Walter Anthony in San Francisco Chronicle. (Advertisement.)

JEANNE BOYD SONGS

Mr. Warren Proctor sang "In Italy" with great success at his recital in Cedar Falls, Iowa, March 30.

Mr. Artur F. Platz sang "Wind from the South," "La Tarantella" and "In Italy," on the program of the Chicago Artists' Association, given in the Francis I. Room, Congress Hotel, Tuesday afternoon, April 13, the composer at the piano.

Mrs. Maude Fenlon Bollman, soprano, assisted by Jeanne M. Boyd, accompanist, will present a program of songs by American composers for the Austin Woman's Club, Monday evening, April 19. Her closing number will be "In Italy," by Jeanne M. Boyd.

At his recital at Central Music Hall, April 27, Mr. Artur F. Platz, tenor, will present, for his closing number, a group of songs by Jeanne M. Boyd, with the composer at the piano. Two new songs will appear in this group: "At Morning," from "A Trio of Spring Songs," and "Canzonetta," both of which are to text by Scharnel Iris. Following these will come "Wind from the South," "La Tarantella" and "In Italy."

CLIOSOPHIC CLUB

The Cliosophic Club enjoyed a feast of good music under the direction of Estelle L. Russell at its meeting Friday, April 11, in the Ivory Room at Mandels.

Miss Russell gave neat and instructive talks on the various composers' works which were very enjoyable.

Miss Bernice Austin gave piano numbers that were well played and she was accorded much applause for her efforts.

Charlotte Beck, Lucille Hayley, David R. Pershing and Glenn Sherwood were the pupils who did their share toward making the afternoon a success and they should be heard from often, for they have splendid voices and they use a fine style in the presentation and interpretation of their songs, reflecting much credit upon themselves and their teacher.

Miss Russell merits much praise for the excellent program arranged and given under her direction.

The program follows:

PART I—GERMAN MUSIC

Chromatic Fantasia	Bach
Miss Bernice Austin	
Recitation—Comfort Ye, My People	Handel
Aria—Every Valley	Handel
Where'er You Walk	Handel
Mr. Glenn Sherwood	
Who Is Sylvia	Schubert
Ave Maria	Schubert
Miss Charlotte Beck	
Hear Me, Ye Winds and Waves	Handel
Two Grenadiers	Schumann
Mr. David R. Pershing	
Erlkoenig	Schubert
Impatience	Schubert
Mrs. Lucille Hayley	

PART 2—AMERICAN SONGS

Spirit Flower	Campbell-Tipton
At Dawning	Cadman
Glenn Sherwood	
Serenade	Liebling
Miss Bernice Austin	
The Land of the Sky-blue Water	Cadman
Pink Rose	Bond
Joy of the Morning	Ware
Charlotte Beck	
Banjo Song	Homer
Jean	Burleigh
On the Shore	Neidlinger
David R. Pershing	
In My Garden	Liddle
Will o' the Wisp	Spross
Birthday	Woodman
Lucille Hayley	

BUSH TEMPLE

Friday evening, April 9, Earl Victor Prah, pianist; Rowland E. Leach, violinist, and Edgar Nelson, accompanist, appeared in recital at Bush Temple. The program opened with the Schumann "Sonata," Op. 105, played with much sincerity of purpose, a good understanding and a fine regard for tonal values. The allegretto and vivace found them at their best.

Mr. Prah was heard in the Grieg "Holberg Suite." Mr. Prah has won his place among the young artists before the public. He has a good technical equipment and much musicianship. His rendition of the Grieg number was very effective and musicianly, meriting much praise.

Mr. Nelson played excellent accompaniments for Mr. Leach.

Oak Park—At the First Congregational Church in Oak Park Miss Leonora Allen will sing "How Lovely Are Thy Dwellings" (Liddle) at the morning service, and in the evening Miss Marie Kaiser of New York will sing "Save Me, O God," by Randegger.

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CHOIR CONTEST

The annual choir contest instituted by the Baton Club of Chicago, five years ago, has become one of the recognized features of our spring activities. These contests are the cause of great and good natured rivalry among many of the chorus choirs in our city, and attract the best efforts of a number of our most successful choirmasters. Large numbers of our choir singers and others interested in this branch of musical endeavor go every year from all parts of the city to hear the various contestants. The good results of this competition are becoming evident with the decided advance in the quality of the singing from year to year. Although the membership in the competing choirs is restricted to amateur voices the standard of their singing has been so raised during the period of these contests that their work compares very favorably with that of our smaller choral societies.

The contest this year will be held at Grace Methodist Episcopal Church, La Salle avenue and Locust street, next Monday evening, and is open to the public. The competing choirs and the selections to be sung are given herewith:

LARGE CHOIRS, THIRTY OR OVER

Grace Methodist Episcopal Church—Director, William A. Willett; organist, Miss Grace Grove.
 First Methodist Church of Englewood—Director, Charles W. Leigh; organist, Mrs. M. H. Dugger.
 Immanuel Baptist Church—Director, Dr. W. D. Holt; organist, Miss Carolyn G. Babcock.
 Normal Park Baptist Church—Director, William Griswold Smith; organist, Miss Beulah Lee Taylor.
 Washington Park Congregational Church—Director, Richard Proud; organist, Miss Nellie M. Orr.

CONTEST NUMBERS FOR LARGE GROUP

"Return, O Wanderer" (Berwald); to be sung unaccompanied.

"Grieve Not the Holy Spirit of God" (Stainer).

SMALL CHOIRS, TWENTY-FIVE OR UNDER

Auburn Park Baptist Church—Director, Charles R. Coe; organist, Mrs. Charles R. Coe.
 Auburn Park Methodist Episcopal Church—Director, J. Lakin Porter; organist, Mrs. Harriet Glover Petit.

First Methodist Church of Hammond, Ind.—Director, Clark Leaming; organist, Theodore Moore.

Woolley Memorial Methodist Episcopal—Director, L. Douglas Russell; organist, Miss Gertrude Elphick.

CONTEST NUMBERS FOR SMALL GROUP

"As Torrents in Summer" (Elgar); to be sung unaccompanied.

"Come, My Soul, Thou Must Be Waking" (Buck).

The officers of the Baton Club for this year are John Bissell Trowbridge, president; William Griswold Smith, chairman of program committee, and J. Westerdahl, secretary.

Clarke—Edward Clarke, baritone of the American Conservatory of Music, will teach in Chicago during July. Mr. Clarke has signed a contract with the Dunbar Chautauqua Bureau to appear in Chautauquas during the month of August, to be assisted by Rachel Steinman Clarke, violinist, and Earl Victor Prahl. Engagements for these artists have already been booked in Ohio, West Virginia, Iowa, Illinois and Missouri. Mr. Clarke and his party gave a concert at Freeport, Ill., last Wednesday evening, April 7.

CAVE THOMPSON

Cave Thompson, the well-known blind musician of this city, gave a recital of profound interest last Friday evening at the Avondale Methodist Episcopal Church. It was fully apparent from the outset that the artist was one of extraordinary attainments and the sincerity and seriousness of Mr. Thompson's attitude to his art was something that unmistakably told his listeners that he was ready to convince them that each selection had a particular message which he would be able to make clear to them in a most convincing manner rather than aim in a superficial way to dazzle them with his bravura and wonderful brilliance.

While the gigantic "Twelfth Rhapsodie" of Liszt and the most difficult of the MacDowell sonatas, the "Tragic," were superb samples of Mr. Thompson's dynamic and heroic style, in marked contrast to these tremendous works were Grieg's melodious "Es war einmal," the poetic "Prelude in E" by Gliere and the frolicksome shepherd's dance, "Eclogue," of Liszt, in which charming grace and exquisite imagination were profusely manifested.

The audience, determined to resist all antagonism on the part of the artist to give any encores, was finally successful in bringing Mr. Thompson out at the close of the program, on which occasion he favored his clamorous listeners with the bewitching and quaint little polka, "Rococo," by Schuett.

EDNA HIELD JOHNSTON

Mrs. Edna Hield Johnston, organist of the First Methodist Church of Irving Park played the following numbers Easter Sunday:

Resurrection Morn E. Johnston
 Andante from Fifth Symphony Tchaikowsky
 Concluding number from Bach's Passion Music
 Overture Rogers
 O Pardon Me, My God, from Bach's Passion Music
 Pomp and Circumstance Elgar

Spooner—Philip Spooner, the young concert tenor, looked very picturesque in the wedding scene of the pageant "A Night in Poland," given for the benefit of the Polish Relief Fund, held in the grand ballroom of the Hotel Biltmore, New York, on Thursday night, April 8. Mme. Senbrich and Adamo Didur were the principal artists. Singing in the group with Mr. Spooner were two other well-known artists, Frank Polloch, tenor, and Francis Rogers, baritone, all of whom seemed to enjoy themselves immensely.

SIDNEY ARNO DIETCH

The Girls' Glee Club concert at the Highland Park High School last Saturday evening, under the direction of Sidney Arno Dietch, was the most successful in the history of the school. Miss Suzanna Bolan, pupil of Mr. Dietch, sustained the soprano solo part, and Mr. Harley Horan, tenor, sang an aria from "I Pagliacci" very successfully, receiving two encores. He is a young man with a wonderfully promising voice.

On Palm Sunday evening Mr. Dietch presented Rogers' cantata, "The Man of Nazareth," at Trinity Episcopal Church, Highland Park, the soloists being Edna McDewitt Ross, Louise Harrison Slade, Worth Faulkner and Charles Weeks.

The Highland Park Girls' Glee Club will give a concert for the Women's Club of Lake Forest Thursday evening, assisted by Harley Horan, a pupil of Mr. Dietch.

Mr. Horan sang a group of songs at the Trinity Church parish house on Tuesday evening, with Mr. Dietch at the piano, and on the same evening Miss Suzanna Bolan sang a program for the Lake Forest Club.



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GLADYS HAWKINS

Miss Gladys Hawkins, pianist, has just returned from a recital trip to the east during which she appeared in recitals at Syracuse, Potsdam, Hamilton and at the St. George Hotel in Brooklyn, N. Y.

She was successful in each city visited and the following extracts will show that her endorsement by the press was of the best character:

Her interpretation and technic were splendid and her touch was firm and clear in tone. It would be difficult to select any one number which particularly excelled the others, but the "Andante" movement from the Beethoven "Sonata," Op. 28, and the Chopin "Etude," Op. 25, No. 7, were especially well received. Miss Hawkins responded to an encore at the end of the program.—Potsdam Courier and Freeman.

Miss Gladys Hawkins, an accomplished pianist, who completed her education with Leschetizky in Vienna, made her debut in Syracuse before a good sized audience. In the program she gave she displayed marked versatility as well as finesse in technic and interpretation. The opening number was the Bach-Tausig "Toccata and Fugue" in D Minor, which served as an effective beginning and it was with great brilliance that she concluded the recital with the Liszt "Hungarian Rhapsody," No. 10. The balance of the program was devoted to the writings of Gluck-Sgambati, Dubois, Beethoven, D'Albert and Chopin. She gave a masterly rendering of the Chopin works. She responded to an encore at the end of the program.—Syracuse Post-Standard.

One of the best piano recitals ever heard in Potsdam was that given by Miss Gladys Hawkins last Friday night. Especially in those numbers expressing great delicacy of feeling was Miss Hawkins excellent—she has much natural strength and energy, which mark her work in heavier passages, her octaves being especially good.

On Friday night she added all the requisites needed to make her work a harmonious whole.—Potsdam Herald-Recorder.

Before an audience that filled the entire ballroom of the St. George Hotel last night, Miss Gladys Hawkins gave a program of chamber music of splendid choice in such artistic and effective manner as to mark her for all time as one of America's foremost pianists.

Miss Hawkins is 22 years of age, a native of New York and is a girl of exceptionally interesting personality, a fact which promises to aid her exceedingly in her future career. Her early training was received in America, but for the last three years she has studied in Vienna, part of the time under Theodore Leschetizky, whose able guidance has made of this young girl a mature artist with a technic that in truth nears upon perfection.

Miss Hawkins revealed a deep, magnetic personality and a remarkable dexterity in her interpretation of the very difficult work, "Toccata and Fugue" (Bach-Tausig). Her Chopin "Etude in C Minor" was indescribably effective, and a "Hungarian Rhapsody" (Liszt) proved her brilliancy to be of height almost inconceivable. Her octaves were clear and distinct, her scale passages of perfect purity, her rhythm and interpretation, sound and sweet yet not without strength. Her tone, fully and roundly produced, blending now and then from a crescendo to a diminuendo in a way that bespoke true mastery. A very successful future may safely be predicted for our American pianist.—Brooklyn Citizen.

Two hundred persons enjoyed a musical treat last night in the ballroom of the Hotel St. George, where a young American pianist, Miss Gladys Hawkins, made her first Brooklyn appearance in a private concert under the patronage of a number of well-known women prominent in Brooklyn and elsewhere. With a varied program, containing numbers that would tax the most experienced musician, she acquitted herself in a masterly manner and was often greeted with enthusiastic applause.

Miss Hawkins combines a wonderful technic with a delicacy and perfection of expression which make her equally effective in the brilliant Liszt's "Rhapsodie" and the dreaminess of Chopin's "Nocturnes." One of her numbers was the "Toccata and Fugue in D Minor," by Bach-Tausig, which Miss Hawkins played last winter at the American embassy in Vienna at a piano recital for Ambassador and Mrs. Penfield, and for which she won high praise. One of the charms of the pianist's work is her apparent unconsciousness of her audience. From the time she begins to play she loses herself in her music. Being large and strong, with a magnetic physique, Miss Hawkins is untiring, and after the long and difficult performance last night she responded to two encores.

In addition to the numbers mentioned above, Miss Hawkins played Beethoven's "Sonata," Op. 28; the "Melodie" of Gluck-Sgambati; "Eccossaises" (Scotch dances), by Beethoven-D'Albert, and "Les Abeilles," by Dubois, the latter being particularly brilliant and effective.

The second part of the program was devoted to Chopin and Liszt, the "Etude in C Minor" and "Ballade in G Minor" being given in addition to the "Nocturne in G Major" and Liszt's "Hungarian Rhapsodie," "Liebestraum" and Mendelssohn's "Spring Song" were the encores. Miss Hawkins received many beautiful flowers, and a supper was given in her honor after the performance. She lives in Potsdam, N. Y., and she spent three years in Vienna studying under Leschetizky. She is passing through Brooklyn on her way to her studio in Chicago, after a concert tour in northern New York.—Brooklyn Press. (Advertisement.)

MABEL REITERMAN

Following is some press comment on the work of Miss Mabel Reiterman, accompanist:

It may be noted in connection herewith that Miss Mabel Reiterman, at practically a moment's notice, was accompanist for Mrs. Warner, and was most helpful in rendering all of her offerings so musically meritorious. Miss Reiterman also was accompanist for several other soloists on that program, and in all that she did most clearly evidenced her great ability.—Austinite.

Miss Mabel Reiterman at the piano played for the songs and dances and her accompaniments were beautiful and sympathetic.—Davenport Times.

Miss Mabel Reiterman, the pianist, contributed much to the success of the music by her sympathetically played accompaniments.—Quincy Herald. (Advertisement.)

Pillsbury—Miss Agnes Hope Pillsbury presented her pupil, Miss Florence Helene, in studio recital last Friday evening with much success. Miss Helene played works by Beethoven, Mozart, Bach, Liszt, Schytte, Sinding, Olsen, Schutt and Sjogren.



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Editor
LESTER S. BUTLER

After a short season of "The Lilac Domino," in Boston the Andreas Dippel Opera Company went to Worcester, where it appeared at the Worcester Theater, Monday and Tuesday, April 5 and 6.

This opera company followed the Royal Grand Opera Company, which gave Donizetti's "Lucia di Lammermoor," "Rigoletto," Verdi's "Aida" and other standard and favorite operas to houses of fair proportion, everything being considered. Report speaks well of these productions, both histrionically and musically.

The Boston Symphony San Francisco Programs

Programs covering as nearly as possible the entire orchestra literature have been prepared by Dr. Muck, conductor of the Boston Symphony Orchestra, for the twelve subscription concerts which the orchestra will give at the Panama-Pacific International Exposition May 14 to May 26 inclusive.

An Interesting New Organ Work

At the fiftieth organ recital by Edwin Arthur Kraft, city organist of Atlanta, Ga., for the Atlanta Music Festival Association a short time ago, "The Persian Suite," by R. Spaulding Stoughton, a young New England organist and composer, was employed.

The note on the program speaks thus:

This interesting suite, which is played for the first time from manuscript, is from the pen of one of the most promising of the younger school of American composers. Mr. Stoughton resides in Worcester, Mass., where he holds an important position in one of the churches.

and the story is more fully told in the following brief sketch:

The "suite" is divided into (a) "The Courts of Jamshyd," (b) "The Garden of Iram," (c) "Saki." The first number is a "maestoso" and represents the pomp of the Persian court in the Sultan Jamshyd's time; the second number is a "Lento tranquillo" and portrays the quiet solitude and beauty of the Garden of Iram as seen in the light of the waning moon; the third number is a scherzo, representing, more or less, the frivolities of life. The first section of this number is light, followed by a second strain of a sad nature which develops into the first strain augmented, and ends in a burst of riot.

The work is dedicated to Mr. Kraft, who has played it in Kansas City, New Orleans and other southern cities.

Mr. Stoughton has written many well-known works for the church as well as a variety of other vocal and instrumental music.

"Old King Cole," in Barre, Mass.

"Old King Cole," a burlesque operetta in three acts, was recently given in the vestry of the Unitarian Church, Barre, Mass., under the direction of C. G. Adams. There were 33 people in the cast, and each one "acted well his part."

The promising young tenor, Stephen E.

Rich, made a "hit" as Tweedledee, the king's chamberlain.

Mr. Rich sang a few days later at a concert in the same town, several songs of the ballad type, in which he is also becoming very successful.

h h h

Last Concert of the Mechanics' Association, Worcester

The last of the season's course of lectures and concerts given by the Mechanics' Association, Worcester, took place recently in Mechanics' Hall, that city. The program givers were the Olympia Quartet of Boston, who sang the songs of the south, negro melodies and spirituals, with an understanding most interesting and instructive. Songs of other types were not given so happily. The audience was very attentive and rewarded the efforts of the quartet with frequent and prolonged applause.

h h h

Incidents

A very well attended recital of the pupils of Frank E. Morse, assisted by Walter L. Dole, flute; Mrs. Alice Siever Pulsifer and Miss Helen Brooks, accompanists, was given in Steinert Hall, Friday, March 26, at 8 p. m.

The usual program of solos, duets, trios and ensembles, was heard.

Alice Nielsen, soprano, with Rodolfo Fornari, baritone, and Emiliano Renaud, pianist, gave a concert of operatic numbers in Tremont Temple, April 8. Miss Nielson also sang "Love's Old Sweet Song," "The Low Backed Car," "The Fairy Pipers" and some French and modern English songs. She sang the duet from "Don Pasquale" with Mr. Fornari.

Leonard Borwick, English pianist, will give his only recital here Wednesday, April 14, at 3 o'clock, in Jordan Hall.

He plays the "Emperor" concerto of Beethoven at the Friday afternoon concert of the Boston Symphony Orchestra, April 9, and Saturday night, April 10, in Symphony Hall.

The feature of these concerts was the "Sinfonietta," by the young composer, Eric Korngold. The last number on the program was Sinigaglia's overture, "Le Baruffe Chiozzote."

— *** —

McGranahan—Mr. Thomas McGranahan has been engaged to sing the tenor solos in "Elijah" at Goshen, Ind., on April 29, and at the Sunday evening concert at Evanston, Ill., on May 2.

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ZENATELLO RETURNS

The king is dead! Long live the king! Caruso is in Monte Carlo or thereabouts, and in his stead Giovanni Zenatello will sing to us as, perhaps, he only can sing.

It does not often happen that R. E. Johnston is caught napping. He is an impresario, versatile as he is talented, and he owns a sort of sixth sense in his intuitions regarding the tastes and preferences of that sometimes mercurial element, the music-loving public.

He bobs up serenely now, and a vision rises to my eyes of R. E. Johnston in his best evening regalia, standing before a breathless public, arms outstretched; on one upturned palm Zenatello and his attractive wife, the fine contralto, Maria Gay—on the other, Mary Garden.

Mr. Johnston has a keen scent for novelties as well as winners, and his card reads not without reason: "Manager of Celebrities."

The Union will next season enjoy the singing of Giovanni Zenatello, and his delightful spouse, in concert, thanks to the fine diplomacy of Mr. Johnston, who knows how to cater to his public, and how to catch song-birds.

As I write, Zenatello and Maria Gay are on their way (with other distinguished artists, among them Titta Ruffo) to join the operative forces assembled in Havana to give a six weeks' season of opera in the capital city of Cuba. We shall learn more of their doings and successes, anon.

Celeste D. Heckscher's Activities

A correspondent of mine writes to me from Philadelphia as follows: "On Wednesday afternoon Mrs. Heckscher played her violin suite, 'To the Forest,' with Mr. Van den Beemt, one of the violinists of the Philadelphia Orchestra.

"I have never heard it played so well, and Mrs. Heckscher really surpassed herself.

"It was given for the Wednesday Music Club, and was held in the ballroom of Mrs. Clifford Lewis' beautiful residence."

Much interest is being taken in the arrangement of the "Intermezzo" from the "Dances of the Pyrenees" for 'cello and piano. I expect Miss Lucile Orrell to add this fine opus to her extensive repertory

Thuel Burnham and Alice Verlet at the
"Tuesday Salon"

Thuel Burnham's third appearance here in concert was effected on Tuesday afternoon, April 6, in the ballroom of Sherry's.

The magnetic and handsome young pianist was in excellent form and showed again that splendid virility and exuberant enthusiasm which renders his pianistic virtuosity so transcendent.

His playing fairly glows in its vivid and changeful, prismatic colorings, and he infuses much of his own remarkable temperament into his interpretations. This was especially and conspicuously notable in his rendition of Liszt's famous "Liebestraum," an opus demanding far more than perfection of technic to make its appeal poetic and even sensuous; for it is tenderly romantic with an underlying passion demanding the richly passionate temperament and understanding of the flesh and blood poet in its demonstration.

He fairly sang the melody, holding the musical measures as a foil mystically sketched out against the compelling theme. One might almost fit words to the piano's song when the artist at the keyboard knows so well how to develop his idea and conception of the composer's ideas and themes.

This unusual talent enhances the values of the compositions he elects to perform, and shows itself in almost protean shapes in whatever he attempts.

Thus his group of Chopin numbers, which opened the program, were delicately, daintily poetic, without the sacrifice of the living fiber the well-trained technician must possess.

They delighted the audience by the clarity of their utterance; the ineffable distinction of their presentation—not twilight—not crepuscular in tinting—but warmed and mellowed by the passionate, generous insight of the performer.

Mr. Burnham was roundly applauded after each number, but declined to give encores.

Mme. Alice Verlet, looking her loveliest in gown of fleecy black, giving a cameo-like effect to her charmingly-posed head, with its fascinating chevelure, seemed to relish her vocalization in the giving, as much as it was enjoyed by the audience in the receiving.

She was in the freshest of voices, and trilled like a lark when she did not, in warbling, vie with the nightingale.

Her rendering of the celebrated aria of the soprano from "Rigoletto" was delightful in the ease of its bravura, and the certainty of its execution. 'Roulades, scales, arpeggios; dizziest flights, all seemed at one in their effect of effortless production.

In the "Romeo and Juliet" waltz song she again proved her triumphant conclusions

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with Gounod's elaborate song for the sky-rocketing tessitura.

Also the prima donna astonished and charmed in a group of English songs and ballads, and in her added encores. She invested all she did with rare charm and grace; and a fetching insouciance.

Miss Beverly Sitgreaves, a favorite American actress, created a deep impression by her "Recollections," as she termed them, of Sarah Bernhardt. The golden-voiced Sarah seemed for the nonce materialized in this woman in her robes of deepest azure, who intoned and declaimed in the very voice of France's great histrion. Miss Sitgreaves has the aptitude for the tragic and the very deep of melodrama.

A tenor, Serge Baneo, contributed his quota of arias, and Mr. William Jausheik supplied delightful accompaniments.

All in all the entertainment was of an exhilarating kind, and Mrs. Bramhall is to be congratulated upon the success of her Easter musicale.

§ § §

Robert Maitland, Baritone and Artist

An accession of importance to the ranks of the Baritone voice in this country is to be found in Robert Maitland who promises to add new laurels to the wreath adorning his brow, and plucked in those countries across the pond now settling their differences with music of a more martial type than is either required or desired in the concert hall or upon the boards of the opera house; both fields of activity made more memorable in these last years by Mr. Maitland's identification with their highest forth putting.

Indeed, Maitland is equipped upon every side for the perfect achievement of his tasks. For one thing personality is his, and that is not the least of the artist's assets. Young personality at that. Tall in stature; commanding in presence; the face intellectual in repose; warm, eager and alive in conversation or in the deliverance of his vocal lines; bright of eye, his great advantages physically are immediately evident.

He sings with mellow, round, voluptuously-timbered voice, and he is at home in the range of Lieder familiar or recondite—the German, French, Italian or English sung with knowledge and an intimate acquaintanceship with the refinements of a pure diction, the diction of each language he essays.

His operatic repertory is full, and he is capable of singing either King Henry or Telramund, the tessitura of his voice permitting either. The Wagnerian characters are then his, and he has assumed them frequently during the period of his residence in Germany, where he has been the operatic hero quite as often as the Lieder-singer.

An Englishman, he has imbibed all the sacred traditions of oratorio, and his auditors will experience a new sensation when they hear him interpret, with forceful powers and the charm of a dignified artistry, the great airs of the basso in "The Messiah," or the somewhat different dramatic metier of the "Elijah."

Whether in Latin or English, the oratorio field is his with ease and assurance, and he is an insatiable student adding new gems to his repertory as he finds and seizes them.

The war has favored us in sending us a beloved son of Britain—Robert Maitland.

(Continued on page 30)

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The International Eisteddod of the Panama Exposition

By WILLIAM APMADOC

ARTICLE V

The Board of Directors of the Panama Exposition, and the Board of Directors of the International Eisteddod of the Kymric people, are more than grateful to the editor and publisher of Music News for the great privilege of having this article appear in its columns. President Charles E. Moore of the Panama-Pacific International Exposition, and President E. D. Roberts of the International Eisteddod are among the most zealous workers for the success of the "Welsh Festival Week."

This Eisteddod will be held July 27, 28, 29 and 30, 1915, in the magnificent Festival Hall of the Panama Exposition at San Francisco, and every literary and musical contest is open to the essayists, poets, elocutionists and choirs of any other nationalities. In all probability it will be the most truly international competitive of all

names for competition, and have paid the "entrance fees." Possibly, and probably, a couple of Indian choirs and a couple of Negro choirs will compete in the class of smaller choral test-pieces. In any case, the "international feature" will be amply exemplified in the singing contests. At the 1904 St. Louis Exposition Eisteddod "choral contests" only, real American choirs from Evanston and Ravenswood, Ill., from Debuque, Ill., from Denver, Colo., besides the Welsh-American Scranton (Pa.) choir, appeared and made a superb exhibition of choral excellence—that St. Louis week of choral display was engineered by the now chairman of the board of judges of the San Francisco musical contests of next July. It should be mentioned that a negro choir competed for the main prize at the 1906 Eisteddod of Denver, and was accorded a splendid ovation. At the Pittsburg Eisteddod during the 1913 week of Independence, the highest tide of choral display was reached in the annals of American Eisteddodan. It presented on its immense platform six choirs, numbering from one hundred to one hundred and fifty voices each, fifteen choirs of men; thirteen choirs of women, and twenty-seven choirs of children.

The secret of that choral success was due to the splendid way in which the publicity committee did its work. And now the same tide of Eisteddodic enthusiasm that made former great festivals famous, rising weekly higher and higher, will soon sweep along toward the Pacific coast from all directions—from east, north, south, and from the far-western colonies of Kymric people in Japan and China. All the enthusiasm that the patriotic bugle-call "See America First" has stirred in the hearts of the people at large will contribute to the success of the Panama Exposition and its "International Eisteddod."

To state that mixed choirs, choirs of men, choirs of women, bands and orchestras are already organized in many parts of the States and Canada, and are now rehearsing the test-pieces, is proof that the 1915, greatest of all Eisteddodans, will be one vast flood of musical success. We are indebted to the untiring general secretary, Mr. William Solomon Jones, for the following list of prospective choirs:

Pennsylvania—Scranton, Philadelphia, Johnstown and Pittsburgh.

Ohio—Cleveland, Canton, Columbus, Lima.

Illinois—Chicago (two), Granite City.

Iowa—Des Moines.

Utah—Salt Lake City, Ogden.

Montana—Butte.

Washington—Seattle, Tacoma, Spokane.

Oregon—Portland, Medford.

California—Los Angeles, San Diego, Sacramento, Oakland and Berkeley.

Canada—Saskatoon.

British Columbia—Victoria, Vancouver (two).

Since writing the foregoing, Secretary Jones informs us that ten more choirs and



DAVID DAVIS

festivals of the kind. It is to be held under the auspices of the California National Kymrodorion Society, and is officially sanctioned by the president and board of directors of the exposition, who have and are extending every courtesy and assistance to the director of the Eisteddod.

During the last two years the general secretary, Mr. William Solomon Jones, and the executive committee have succeeded in making the national festival of 1915 known, not only to Kymric people on four continents, Great Britain, America, Australia and Africa, but among the lovers of music the world over. Already Welsh, American, German, French, Italian, Norwegian, Swedish and Irish choral societies have and are communicating with the Eisteddod committee, and a goodly number have entered their

about twenty bands are negotiating as to the days of the choral and band contests. If all these choirs and bands will be "on deck" at the right time, it will be well if the directors will begin now to pray for the largest amount of patience and scientific skill to arrange the order of battle.

The following gentlemen constitute the Eisteddvdod Board of Directors:

President—E. D. Roberts (state treasurer of California), Sacramento.

Vice-president—Edwar Thomas, San Francisco.

General Secretary—W. Solomon Jones, Oakland.

Directors of Finance—W. R. Williams (state superintendent of banks), San Francisco.

Treasurer—Thomas A. Williams (state harbor commissioner), San Francisco.

Financial Secretary—Hugh J. Lloyd, San Francisco.

Director of Music—J. J. Morris, Palo Alto.

Attorney and Counselor—Rees P. Daniels.

The absorbing and crucial question with all the choirs has been "Who are the gentlemen selected as Board of Judges?" About a month ago the directors solved this ticklish and dangerous question in a very satisfactory way. Secretary Jones reports that he has been flooded with letters of congratulation for the directors because of their tact and wisdom in selecting judges to whom no sensible musician nor choral conductor could object. The five judges are musicians of high standing and of excellent reputation. Their names are set down as follows:

Ernest R. Kroeger, St. Louis, Mo., Chairman.

E. D. Lloyd (R. A. M., London), South Bend, Ind.

Henry Houseley, Denver, Colo.

David Davis, Cincinnati, Ohio.

Redfern Mason, San Francisco, Cal.

A brief word concerning each:

Ernest R. Kroeger was born at St. Louis and has constantly resided in that city. His instructors in piano playing were his father, Egmont Troehlich, Waldemar Malmene, W. Goldner and P. G. Anton. At twenty-three he entered upon his career as a musician; since then he has been prominently before the public as pianist, organist, conductor and composer. For his service as Master of Programs at the St. Louis World's Fair in 1904, the French Government elected him an officer in the Academy.

E. D. Lloyd is a son of musical Wales, and only recently came to reside in the United States; his experience and success as organist, choirmaster, instructor in voice, piano, organ harmony, composition and as adjudicator at Eisteddvdodan, is well known in Great Britain. His reputation preceded him to the United States. In a short time after his arrival he was engaged as organist and choirmaster at the First M. E. Church, South Bend, Ind. It was a compliment well placed to appoint him one of the five judges at the International Eisteddvdod. Doubtless many such honors will be paid him in this, his adopted land.

David Davis, the Cincinnati tenor, instructor in voice, harmony and composition, and well known musical critic, is a native of a most charming spot in Cardiganshire,

South Wales, not far from another charming spot where the Rev. Jenkin Lloyd Jones of Chicago was born. Cardiganshire has produced a very large number of prominent and learned preachers, poets, musicians, scientists and scholars in many special directions. Mr. Davis is a pupil who studied singing, harmony and composition under the late and lamented foremost musician of Wales, Dr. Joseph Parry, at the Aberystwyth University of Wales. He has appeared at some of the lead Eisteddvdodan in this country, where his critical remarks have always been characterized as being clear, convincing, uplifting, sympathetic and instructive—all in perfect keeping with his character as musician and gentleman.

Henry Houseley is a native of Ashford, Nottinghamshire, England. He came to America in 1888, has resided "exclusively in Denver ever since," and, who can estimate the worth of his artistic work in music as organist, pianist, and conductor from 1888 to the present time, not only in Denver but through the students who have come to him for instruction and inspiration. Mr. House-

ley is a Fellow of the Royal College of Organists (F. R. C. O.). He is director of the Apollo Club of Denver, and organist of St. John's Cathedral, and Temple Emanuel. It was Mr. Houseley that trained and conducted the chorus of sixty selected voices in the "second grade" contest at St. Louis in 1904, which won the first prize of \$3,000.

Redfern Mason is a musician who sat at the feet of the late musical Gabriel, Dr. George A. Macfarren, president of the Royal Academy of Music, London. He is a Cambridge man and the author of "The Song Lore of Ireland" and "Musical Camcos" and a lecturer on musical subjects. Articles from his pen have appeared in the Atlantic Monthly and other such magazines. Mr. Mason is the musical critic of the San Francisco Examiner.

Local pride is reason enough for calling special attention to the fact that Chicago's Haydn Choral Society, under the direction of H. W. Owens, Mus. Bac., have organized especially to enter the contest at the Exposition International Eisteddvdod, for the \$10,000 first prize. The indomitable direc-

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tor has proven the high quality of his mettle several times in the leading choral contests in the United States by carrying away the first prizes and when his choir wins but the second choral prize, he proves himself a manly and honorable loser. It is but fair to state that he possesses the power of carrying along with him the members of his choir without any defections, and that he possesses, also, the gift of music interpretation to an uncommon degree. No preparatory training of his choir for the San Francisco Eisteddvod could be better, or wiser, than the performing in public of Sir Edward Elgar's "King Olaf" and Haydn's "Creation."

It is creditable to some of Chicago's prominent citizens that they are interesting themselves in this purpose and activity of the Haydn Choral Society, not only sociably, but financially. It goes without saying that by the end of next June, many more of our public spirited citizens will come forward and "lend a hand" to send the society on its way to the coast in the best of spirit and comfort.

A GREAT OPERA SEASON FOR CHICAGO

In a telegram received by the Tribune last night from Cleofonte Campanini, general director of the Chicago Grand Opera Company, the following statement was made: "I promise Chicago the greatest operatic season ever given."

Mr. Campanini announced that he had just signed a contract with "the world's greatest baritone," Titta Ruffo. He stated that engagements of other famous artists will be announced later.

For the first time Mr. Campanini gave out a list of artists he has signed contracts with and with whom he had been negotiating for several months. They are as follows: Frances Alda, Helen Stanley, Julia Claussen, Eleanora di Cisneros, Marcia van Dresser, Rachel Frees Green, Elizabeth van Endert, Frances Rose of the Berlin Royal Opera, John McCormack, Eduardo Ferrari Fontani, Giovanni Zenatello, George Hamlin, Francis Daddi and Enrico Aresoni.

Announcement already has been made of the engagement of Melba, Schumann-Heink and Farrar. The season will begin November 15.

Lester—The Dolly Varden Quartet, Ethel Connely Cutler, first soprano; Margaret Lester, second soprano; Clare Livingstone, first alto, and Agnes Hansel-Harter, second alto, with William Lester as accompanist, will give a program at the Memorial Church of Christ, Oakwood boulevard near Cottage Grove avenue, Tuesday evening, April 20. The quartet will appear with the Orpheus Club of Gary, Ind., Monday night, May 31.

Iredale—Miss Olive Michenfelder, pupil of Bertha Smart Iredale, sang April 11 at St. Raphael's, Josephine and Sixtieth streets. Miss Michenfelder was well received by the audience, and responded with a second number.

Little Theater—Mr. Padraic Colum, Irish dramatist and poet, gave a lecture on "The Younger Irish Writers in Prose and Verse," at the Little Theater last Saturday evening.

Columbia School—The pupils of Gertrude Murdough in the Columbia School of Music gave a piano program at the Columbia School Recital Hall on last Friday evening.

IDA GARDNER

CONTRALTO

Management WALTER ANDERSON

171 W. 57th St., New York

NEW YORK LETTER

(Continued from page 27)

An Interesting Lecture

The National Opera Club, Mme. Katherine Evans Van Klenner, president, offered an unusually interesting program in the Waldorf-Astoria on the afternoon of April 8.

Of absorbing interest to the intelligent audience was a lecture with illustrations, preceded by a most illuminating talk. The lecturer was Mr. Havrah Hubbard, whose exposition of the motives and story of "Tannhauser," illustrated copiously at the piano by Floyd M. Baxter, found instant favor in the circle of his hearers, who applauded his dramatic reading of the shrewd allegory in mythology of the German "Saga" employed by Wagner in his cleverly-constructed music drama and the points of his talk.

Mr. Hubbard is a close observer who doubtless realizes why opera in English is taboo. His remarks were pithy and appropriate. If he spoke with discretion it was not because he has not cast an eye over the entire field. The philosopher is usually prudent, and prudence and optimism go hand in hand, and often with far-reaching results.

As an apostle of opera in English, Mr. Hubbard is in a position to render great service to a more than worthy cause. It will be a great pleasure to hear him again.

The president has a decided vein of the humorous in her make-up. She was a striking

figure in her black habiliments, with a perhaps unconscious touch of the coquette which was rather fetching.

After the lecture a musical program was offered.

Mr. Gustav L. Becker's artist pupil, Miss Mabelle M. Sniffen, was heard in a piano recital on Friday, April 2, in Chickering Hall. Her program consisted of compositions taxing in character and difficult of perfect eventuation. Works by Bach, Liszt, Chopin were delightfully interpreted, other distinguished composers also figuring on the program.

On April 28 Mrs. Robert Goldbeck, another artist pupil, will be heard in recital at Mr. Becker's studio.

At the banquet of the New York State Music Teachers' Association at the Hotel McAlpin, Broadway and 34th street, on Tuesday evening, April 20, the speaker will be David Bispham and Franz X. Arens.

A. G. O.—A public service will be held in St. Peter's Church on Tuesday evening, April 20, at 8 o'clock. The University String Quartet, Harold E. Knapp, first violin; Charles Elander, second violin; Alfred G. Wathall, piano, and Day Williams, violoncello, will play the "String Quartet," Op. 15, by Dohnanyi. Mr. John Doane Jr. will play "En Bateau," by Debussy; "Lullaby," by E. H. Lemarc, and Rosseter G. Cole's "Fantasie Symphonique." "A Concerto for Two Violins," by Bach, will be played by the Misses Wally Heymar and Mabel Woodworth. St. Peter's choir will sing the service, which will be played by Herbert E. Hyde, organist and choirmaster of the church.

Lewis—In the recital to be given by Miss Maude Lewis, soprano, and Miss Agnes Bodholdt, pianist, at the Branch School of the Cosmopolitan, on Friday, April 16, Miss Lewis will sing an aria by Bach and fine numbers of Schubert, Schumann, Franz, Brahms and Strauss in German; numbers by Wekerlin and Debussy in French, and characteristic works in English by Lehmann, Homer, Reger and Cole-ridge-Taylor.

Van Sweringen—Howard Van Sweringen, tenor; Flora I. Lang, soprano, and Louise Lindner, pianist, will give a concert at Thurber Hall on Tuesday evening, April 20.

St. Peter's—The usual monthly festival service will be held at St. Peter's next Sunday evening at 7:30 p. m., at which time Mr. Hyde will play a sonata of his own composition.

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ing figure in her black habiliments, with a perhaps unconscious touch of the coquette which was rather fetching.

After the lecture a musical program was offered.

Biltmore Friday Morning

Friday morning, April 9, found the ballroom—the Cascade ballroom—of the Biltmore filled to the doors with fashionables intent upon musical entertainment of the unusual order offered at these functions.

The program was designed to afford pleasure as well as instruction. Louis Siegel, violinist, and Rudolf Ganz, pianist, offered selections of interest, while Frieda Hempel, the Metropolitan Opera House's leading coloratura soprano, stood with Amato for the vocal end of the entertainment.

Miss Hempel wore a gray gown with a scarlet sash and white net sleeves, showing her fealty to Berlin's sartorial tastes to the tip of her gray and red toque. The soprano was down on the program for the aria from "Ernani"; but while she kindly consented to sing the first part of that scena and "Cavatina," which supplied Wagner with the theme for Siegmund's "Love Song," she, for reasons not explained, omitted to include the "Aria," famed for its brilliancy, and the opportunities it affords the finished coloratura singer to bewilder and stagger by the ease with which she overcomes its difficulties, especially if supplemented by in-

BALATKA FACULTY CONCERT

Wednesday evening, April 7, the following members of the faculty of the Balatka Academy of Musical Art appeared in recital at the Recital Hall: Anna H. Balatka, pianist; Helen H. Morgan, whistler; Eleanor Capps Hostler, soprano; Jean Wilson, contralto; Edna A. Wheeler, harpist; Hannah Matteson, pianist; Anna Parker Saylor, reader; Heinrich Lippel, cellist; Max Bing, baritone; William Griswold Smith, tenor; Carl J. Weiss, pianist; Albert Cook, cornetist; Lenise Barber, violinist, and Anna Schneider, accompanist.

Miss Balatka has every reason to feel that she has been very successful as the director of the school, for on this occasion the same enthusiasm and interest was manifested as on former occasions. Long before the concert began the Recital Hall was filled and many people were turned away. The quartet, Mrs. Hostler, Miss Wilson, Messrs. Smith and Bing, opened with numbers by Strauss and Verdi.

"Greetings to Spring" was very enjoyable and won them much applause.

Miss Wilson's splendid contralto voice was heard to fine advantage in a group of songs by Secchi, Rueckaus, Homer.

"Lungi Dai Caro Bene" and "Sing to Me, Sing" were very effectively sung and enjoyed. Miss Balatka played the Litolf Concerto No. 3 with a string accompaniment very well written by Albert Green, director of the violin department.

Miss Balatka's playing of the "Concerto" is remembered as one of the brightest mo-

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ments of the concert, for it was well worth hearing.

Mrs. Hostler's fine soprano voice was heard with great pleasure in songs by Batten, Hahn and Mascheroni. Her personality is very pleasing and her singing artistic.

Anna Parker Saylor gave a thoroughly entertaining reading by Cook that won her much applause.

The accompaniments were well cared for by Miss Schneider and Mr. Weiss.

H. W. P.

Tomlinson—A successful recital was given at the Studios of Miss Anna Tomlinson in the Fine Arts Building on last Friday night, those appearing being Marion Eddy, Wendelyn Linden, Idamay Smith, Loraine Reynolds, Margaret Hessler, Beth Reynolds, Frances Hannett, Frances Grenley, Ellen Topping, Jeanette Braun, Buol Burke, and Margaret Braun.

Muenstermann—Miss Esther Muenstermann will sing at the organ recital by Dr. Francis Hemington at Epiphany Church next Monday evening. Her numbers will be "Abide with Me" (Liddle) and "My Redeemer and My Lord" (Buck).

Bartholomew—The pupils of Mr. H. B. Bartholomew will give a song recital at the Auditorium Recital Hall on Saturday afternoon, April 17, at 3:30.

BUENA MEMORIAL CHURCH CHOIR
IN GLEN ELLYN

Monday evening the choir of the Buena Memorial Church, DeWitt Durgin Lash, conductor, gave the "Holy City," Gaul, in Glen Ellyn under the auspices of the Woman's Club.

Irma Sundmacher, soprano; Edith Blades Wheeler, contralto; Arnfeldt Awsumb, tenor; Paul Roberg, bass, are all pupils of Mr. Lash, and they acquitted themselves in a manner that reflected great credit upon themselves and their teacher.

Margaret Hughes and Amy Kleinofen gave splendid support at the pianos.

Mr. Lash has a well trained choir under his direction. The shading, attacks and releases are well taken and the ensemble is fine.

The chorus numbers were all sung with a good quality of tone and a spirit that merits the highest praise. "No Shadows Yonder," "The Fining Pot Is for Silver," "Let the Heavens Rejoice" and the final chorus found them at their best.

Mr. Awsumb disclosed a pleasing tenor voice in his solos, and he used it to a good advantage. Mrs. Wheeler has much in her favor, for her voice is of good quality and she sings with much assurance. Her solo work was good, and in the duet with Miss Sundmacher they gave a fine rendition of the duet, "They Shall Hunger No More."

Miss Sundmacher's voice should carry her far if she continues along the same good lines. Her solo work was very commendable, as was the singing of the bass solos by Mr. Roberg, who has an exceptionally good baritone voice. The Girls' Sunshine Choir merits special mention.

Mr. Lash is a choir conductor who does things, and it is safe to say there are many good things in store for the people of Buena Memorial.

H. W. P.

ORGAN RECITAL

Sunday afternoon, April 11, Palmer Christian gave an organ recital at the Kenwood Evangelical Church. Rubee Wilson DeLamar, soprano, assisted.

Mr. Christian may well feel proud of his ability as an organist and musician, for it goes without saying that he has and holds the respect of his fellow musicians.

His playing is very refined and satisfying.

The Bernard "Scherzo-Caprice" and an "Improvisation," by Karg-Elert, were very beautiful in color and effects as he played them.

In his second group, comprising numbers by Bach, Franck, Lemare and Vierne, he gained some excellent effects in color and shade. In the "Toccata, Adagio and Fugue in C," Mr. Christian excelled himself.

Mrs. DeLamar, soprano, gave a group of solos that were very artistically sung. Her voice is rich and she uses a fine church style that makes her singing very appealing and effective.

H. W. P.

Waldteufel—Emile Charles Waldteufel, French composer, known very especially for his waltzes, died on February 16 at Paris.

Kimbell—Grant Kimbell has been engaged to sing the tenor solos in "Elijah," to be given at La Fayette, Ind., May 18.

AMATEUR MUSICAL CLUB

The last concert of the Amateur Musical Club for this season was given at the Illinois Theater, Monday, April 12, by the following well known artists: Edna Gunnar Peterson, Louise Harrison Slade, Eleanor Scheib, Rachel Steinman Clark, Minnie Fish Griffin, Carolyn Louise Willard, Lorenz Sansone, Mae Doelling.

Miss Peterson, pianist, opened the program, proving herself to be a good player of Bach Preludes, and very brilliant and artistic in her presentations of Chopin.

Mrs. Slade, contralto, gave as the second group of the program songs by Gluck, Lehmann and Coleridge-Taylor in a thoroughly artistic manner, and good display of vocal resource. The "Trio," Op. 40, Brahms, played by Miss Scheib, piano, Mrs. Clark, violin, Mr. Sansone, French horn, added much to the program, for each member of the artistic trio did their best to complete the very effective ensemble. In the last three movements they did some very refined playing.

Mrs. Griffin, soprano, chose an aria by Haydn and songs by Schubert and Kaun. She is a fine artist and her interpretations were very satisfying and musicianly.

Miss Willard, pianist, closed the splendid program with a group of piano numbers by Hinton, MacDowell, Korngold, Rubinstein, played as only an artist can play them. Sympathetic and artistic accompaniments were played by Miss Doelling.

H. W. P.

CHRIST CHURCH

Sunday morning, April 11, the choir of Christ Church, Mason Slade, organist and director, repeated the Easter music. Mr. Slade has a men and boys' choir that is well worth hearing.

The tonal quality and their ensemble work is of high order. Their renditions of Vincent's "As it Began to Dawn" and John A. West's "Kyrie Eleison," dedicated to Christ Church choir, were very effective, as was the singing of the "Credo," "Sanctus," "Benedictus" and "Agnus Dei," from Gounod's "Messe Solenne." The "Hallelujah Chorus" (Handel) was given a beautiful rendition.

"Come Ye Faithful, Raise the Strain," sung unaccompanied, was a splendid example of choral singing that deserves much commendation. The solo parts were well taken by Roger Tuttle, bass; William Wallace and William Schaubel, tenors, and Montell Meeks, Ernest Hooper and Benjamin Bridge, sopranos.

Mr. Slade presided at the organ and furnished musicianly and sympathetic support to the choir.

H. W. P.

SALIDA, COLORADO

The Easter service in the Methodist Church was made specially enjoyable last Sunday evening by an augmented choir. Mr. R. C. Crouse, baritone, sang "The Twenty-fifth Psalm" as set to music by Helena Bingham. He gave a splendid rendition of this impressive solo, which received many comments.

Reckzeh—Pupils of Karl Reckzeh will give a program of piano music at the Chicago Musical College Recital Hall (fifth floor) on Wednesday evening, April 21.

A Letter from Kristiania, Norway

As my letters have been both few and far between I begin to think that I do not deserve the name, "Correspondent for Music News," and you would be justified in thinking that nothing of musical interest has taken place in our capital this season. This, however, is not the case, on the contrary, "Every cloud has its silver lining,"



MME. SIGNE LUND

and one small, but good, result from this dreadful war is that Norway has not as usual been invaded by foreign artists of all kinds and sizes, and therefore—like America—has found time to interest herself in her own artists, most of whom have been compelled to remain at home. It is far from me to say that we do not need the foreigners, that is to say the real great ones, to whom we extend the heartiest welcome from year to year; I have even been waiting for them to return in order to write you this letter, as I could not expect that local Norwegian talents and their doings would be of sufficient interest to your readers to justify a space in the columns of Music News.

At last the month of February brought some musical events and amongst these the reappearance of the famous conductor, Max Fiedler, who is equally well known in America and Europe. He is indeed a master of his art and a true example of what the conductor is to the orchestra. There are people who think that the musicians do all the work and that but small thanks are

due to the man who "fights the air with his stick." Were this the ease an orchestra would play equally well under various conductors; but this is far from true, and a better and more convincing proof than the one offered by Max Fiedler, when conducting the Philharmonic Orchestra here last Saturday, can not be found. I am sorry to admit that—horribly spoiled as I am by the Chicago Orchestra and Frederick Stock—I found many faults with conductors as well as players on my return to my home city. But Fiedler seemed to electrify the men, inspiring them with some of his own fire, drawing forth without apparent effort all the qualities, which must have been slumbering and only needed to be awakened. I had to count the violins over in order to convince myself that the number was not increased, and on the other side the brasses, which so often give a shock to my nerves, seemed to have been provided with "sordins" without in the least muffling the sound. All due to the conductor who mastered his men and his baton, as the program, Mozart, Brahms and Wagner, gave him ample opportunities to prove. An overture by himself showed him to be a composer of—I should like to use the word—charm. This work was full of melody, life, beautiful effects and rhythmical novelties—but first of all it impressed me as being wholesomely free from philosophy. Even running the risk of being considered behind my time, I cannot help feeling and saying that the word **music** does not seem fitting any more when applied to the products of these philosophizing masters of theory, on which the world is getting steadily richer. We have been apt to think that this word implies something that is, at least to a certain degree, connected with beauty. But when music has gone as far as to be absolutely incomprehensible, even to people who for more than thirty years have worked in that line and with some right call themselves musicians, then I venture to say that something must be wrong somewhere. A fair example of this kind of "new art" was given me a short time ago, when the Norwegian composer, Hjalmar Borgstrom, presented a symphony to the public. I suffered,—that is all I can say. Some "modern" people will surely answer me: "But think of Wagner! How few people cared for his music in the beginning!" Surely; there are till this day people who do not understand, much less admire, his music; but I am now speaking—not of the masses—but of the many who, ever since he appeared, have kept in constant touch with the growth of music, and who, in spite of willingness to learn, can find nothing in the ultra modern music to satisfy their craving for beauty, harmony and melody. I hardly know whether to pity or to envy the one who boasts of understanding and admiring it.

Selim Palmgren, the Finnish pianist and composer, who in his home country is being compared to Sibelius, is another of the foreign artists who won many laurels at his concerts in Kristiania a short time ago. His piano concerto called "The River"

proved extremely interesting, rich and varied in color, very beautiful at times; but I fail to understand why he uses the piano as the solo instrument when in fact it seems to be little more than an accompaniment to the orchestra in spite of the tremendous passages one could see but not hear the pianist performing.

Safonoff, Zadora, Mitnitzky, Telmanhye deserve all to be spoken of at length, but space being limited and having some one in particular in mind, I must content myself by merely mentioning the names of these visitors, who have delighted our city of late.

Before going any further you will, I trust, pardon me for telling you of a little incident taking place in New York shortly after my arrival in the United States in 1901. At an afternoon musicale, which I gave at the home of Mrs. Charles H. Ditson, this good lady had managed to induce Mrs. Morris Black, a great favorite with the New York public, to sing my songs. Thanks to her splendid rendering of these entirely new and foreign songs, the musicale proved a success and resulted in many others. After the program tea was served for the guests, of which a limited number remained for dinner, their names being no less than those of Fritz Kreisler, Harold Bauer, Henry Hadley, Mme. Gabrilowitch (the daughter of Mark Twain), and Mrs. Morris Black. A never-to-be-forgotten evening passed only too quickly, all these great artists contributing their share to the entertainment, if **share** it may be called when two world-famous men like Kreisler and Bauer play the Mendelssohn Concerto and Svendsen Romance, the violinist seated at the piano and the pianist handling the violin. At first I thought it a joke, when Kreisler handed his instrument to Bauer, but the very first measures convinced me that I was mistaken. These two are artists on both instruments and seemed to enjoy the exchange of roles to the fullest extent. Mrs. Black sang some wonderful songs by Henry Hadley, accompanied by the composer. Prompted by kindness, Mr. Kreisler asked me if I had written anything for violin, and by chance having my "Berceuse" in my music roll, I handed it to him. He at once read it and interpreted it as I had never heard it before, played it three times, and before the evening had passed it had been decided that I should give a composer's recital at the Astor Gallery with Mrs. Black and Mr. Kreisler as soloists. As my recital, which took place the following month, is of no interest to your readers, I shall not dwell upon it, the more so as my intentions were not to talk of myself. The following summer I went west to become a Chicagoan, and to my great regret I heard nothing more of Mrs. Black. I only knew that she had gone abroad and was giving very successful concerts, accompanied by Henry Hadley, in England. Many years passed, but during my frequent visits abroad I never forgot to look for the name of Mrs. Morris Black amongst the long lists of concert givers in the musical centers of the world. All in vain, however, and you shall soon see why. During a conversation with Harold Bauer in Paris in 1913, I asked him if by chance he should know what had become of our mutual friend, Mrs. Black, of New York. With great surprise in his voice, he answered: "But, my dear,

she is Madame Charles Cahier, the great Cahier." Had I heard of her? Oh yes, many times; but never having had an opportunity to hear her and not dreaming that she was identical with my Mrs. Morris Black, her name had not created a great amount of interest in me.

You may judge of my joy, when some weeks ago, our papers announced her return to this city, where she is considered one of the best beloved of foreign stars. And that she also feels at home with us is best shown by her spending the greater part of her summer vacations for years and years at one of the beautiful islands not far from Kristiania. Needless to say that I secured a seat in the front row for her first concert; I wanted to see as well as hear. She was beautiful to look upon, charming and graceful in her manners, simply but exquisitely dressed in white, relieved only by the seven decorations which adorned her breast. These, however, were worn "in miniature"—a proof that she hates display.

She captivated her audience from the very first moment by the beautiful and warm quality of her voice, the remarkable power of interpretation, the astonishingly large range and that "je ne sais quoi" which distinguishes the born artist from the one whose success is largely due to the constant use of the three p's—practice, patience and perseverance. Add to this the true artist's making up of the program, a faultless pronunciation, great dramatic ability, perfection of intonation and phrasing,—in short, what more is to be desired? The enthusiasm of our very critical Kristiania public rose to such heights as to compel her—when the resources of the accompanist in regard to encores were exhausted—to sit down to the piano herself and thus she added still a few moments of great joy to the insistent crowd, who refused to leave until the lights were lowered. I ventured to follow the train of people who rushed to the artist's room. In passing by me she looked hesitatingly for a moment, then turned and came towards me with outstretched hands. She had recognized me after 14 years, and when I asked her if I might call on her, she answered: "Of course, come tomorrow at twelve, Grand Hotel." This call lasted five hours, including lunch, a short walk, a rehearsal and no end of conversation on all kinds of interesting topics. Her home has for the last ten years been in Munich, and she loves Germany for all it has given her in her art as well as in many other things. As an example of how well conducted everything is in that country, she said: "In spite of this dreadful and distracting war, not one of all my engagements in Germany has been cancelled this season, neither concert nor opera. It is more than can be said of the other countries." She is probably quite right in this statement, though I felt inclined to answer that the war is not on German soil as yet. Next year Mme. Cahier contemplates a tour of America, and I can only say: "Go and hear her, you will be amply rewarded. And then—how proud you must be! She is one of your own!"

I have been very happy—though not at all surprised—to read of the great success which Thuel Burnham and Albert Spalding have met with since their return to America. I have had the good fortune not only to

hear, but to know these two artists personally. During my stay in Paris in 1913, I was a frequent guest at Mr. Burnham's hospitable home, where every Sunday a circle of his ardent admirers met in order to feast upon the gifts and charm of this inspiring artist. Mr. Spalding I was fortunate enough to hear in two of his concerts in Kristiania the same year, but being due in Holland at a certain date I had, to my great regret, to leave before his third and last concert, at which he honored me by playing one of my compositions. He is also one of the great favorites with our public and may be assured of a hearty welcome and a full house should he ever return here.

When I think of these three names, Cahier, Burnham and Spalding, each masters of their instrument, I feel inclined to agree with those who think that America is rich in herself and in her own talents.

As already mentioned, I did not intend to write about myself in this letter, but finding—in reading it over—that the little selfish "I" has crept in rather frequently in spite of myself and partly encouraged by your repeated request "to tell something about my own work," I shall, with your permission, and trusting to the patience of your readers, add a few lines. Some weeks ago I received a letter from a French soldier, who has been in the battlefields ever since the war broke out. This man is a poet and a musician, and the letter is so full of beauty, hope, courage, unselfishness, love for foe and friend, that I feel tempted to copy it all here. But I must not, so I shall only mention a part of the letter, which I think especially interesting to a musical paper. To use his own words: "Notwithstanding all the suffering and hardships we are enduring, *le moral est admirable*. Let me give you an example. We have here in my regiment quite a few who dearly love music, and in the short breathing spaces we try to organize some kind of performances on the only instrument we possess, the *ocarina*. It has a flutelike sound, with a register of but eleven tones. It is not very much to be sure, but in war-time one must not be too fastidious. Now, do you know what you could do in order to give my comrades and myself a great pleas-

ure? Just write a few simple melodies, three voices, for this instrument, with as few sharps and transitions as possible. Do not wait; but send them as soon as you can and be assured that you, in doing so, will help to lighten the burden of the French soldiers and make them happy and forgetful for a brief moment."

I went to work the very same day, of course, and succeeded in making three small pieces, each about one page long, as there is not much room for ideas, when you have to limit yourself to eleven tones. I only pray that my friend, the soldier, may be still alive and playing his *ocarina*, when my small manuscripts will reach their destination.

As for more serious work, I am sorry to say that my health has prevented me from doing anything worth mentioning, the only possible exception being a rather voluminous song with string orchestra, called "The Hundred Violins." The poem is by Arneuf Sverland, a very talented young Norwegian, and this particular one is so full of music that but small thanks are due to the composer who succeeds in getting something out of such material. This, however, is yet to be proved, the test taking place April 12, when I am to give a recital of my own at the "Musical Society of Barum."

I am glad to get the Music News regularly again. Of course I understand now why it stopped coming. I had mentioned my possible return to Chicago sooner than expected and this, no doubt, led you to keep them for me. But as long as we have peace in Norway and food enough, I think this country is as good a place to live in during these uncertain times as anywhere else, if not better; our wonderful winter, with all kinds of healthy sports, should be the best doctor for all ailments, physical and mental.

With best wishes, sincerely yours,

Kristiana, March, 1915. SIGNE LUND.

Little Theater—The Chicago Little Theater Puppets will open their three weeks' repertory season on Tuesday evening, April 13. Performances will be given every evening at 8:30, and matinees on Thursdays and Saturdays at 2:30. The regular Saturday morning performances will be given as usual at 10:30.

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4535 LAKE PARK AV. TEL. DREXEL 3463**THE MUNRO SINGERS**

Not many studios can boast a choral society made up wholly from its own students, but such is the happy case at the Munro Studios and Music News has frequently reported functions given by them in various parts of the city, the latest appearance being at the Masonic temple in Englewood on Monday evening.

This temple has a splendid auditorium, seating probably a thousand persons, and on Monday it was filled to the last seat and great enthusiasm greeted the work of Mr. Munro and his singers.

The drawback of the occasion was the use of a very bad upright piano which also was so far away from the singers that it afforded inadequate support and was the cause of some off-key singing.

Nevertheless the work as a whole showed remarkable talent among the singers and the training displayed was of a quality to reflect very much credit on the Munro Studios.

The program comprised Bendall's "Lady of Shalot," with solos by Helen Collins, and Dudley Buck's "Legend of Don Munio," the fine work of these singers in each having been noted before it is not necessary to detail the numbers here, but in



GEORGE W. MUNRO

all such matters as attack and release, shading and phrasing, much skill was again shown and many moments disclosed great musical beauty also.

Mr. Munro sang the part of "Don Munio" with authority and Winfield Dunlap made a fine success with the part of "Roderigo."

Clarence Hokinson again succeeded with the "Escobeda" solos and Lola Lee Love added vocal charm to the score of "Constanza."

The high light of the program was, as always, the lovely duet between Miss Love and Robert Grace, a tenor, who assumed the part of "Abadil" with success.

The part of "Donna Maria" was well sung by Florence Bierman. C. E. W.

Boroff—Mr. Albert Boroff sang with the Lyric Glee Club of Milwaukee on April 8.

MYRTLE MOSES IN SONG RECITAL

Monday evening, Miss Myrtle Moses, pupil of Mrs. Charles L. Krum, appeared in recital at the Fine Arts Theater. Hugo Kortschak, violinist, was the assisting artist, and Marx Oberndorfer, accompanist. Miss Moses has a rich soprano voice of excellent range and quality. Her musicianship is good and her personality very ingratiating.

The first group comprising songs by Sinding, Ansgore, Hermann and Brahms, were sung with a fine regard for their musical values, and a good display of vocal resource. A group of songs in French, by Lalo, Massenet, Delbruck and Lemaire, found her at her best, and they were sung in a very delightful manner, the Massenet "Crepuscule" being particularly well chosen and rendered. In her final group Miss Moses showed much versatility in interpretative thought, winning the enthusiastic approval of the audience, and receiving many beautiful floral tributes.

Mr. Hugo Kortschak was the assisting artist, and his renditions of the Paganinni "Rondo" and the Tartini "Sonata" merit only the highest praise for he played them as only an artist can.

Since giving this recital Miss Moses has been engaged as a member of the Chicago Grand Opera Company for next season, this being an endorsement of the Krum Studios which has been fairly and amply won. H. W. P.

PROCTORCONCERT ORATORIO PUPILS
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Some comment on Mrs. Fletcher Dobyns' recent appearance in Milwaukee follows:

AUDITORIUM SYMPHONY CONCERT

In spite of the cold wind which blew yesterday afternoon, nearly 4,000 music enthusiasts were present.

A brilliant performance was Mrs. Fletcher Dobyns' singing of the aria "Gerechter Gott" from Wagner's "Rienzi." She has control over a wonderfully developed mezzo-soprano voice, which, particularly in the middle register, is of unusual sweetness. She could only quiet great applause of the audience by giving an encore.—Milwaukee Herald.

Mrs. Fletcher Dobyns of Chicago sang her way into great favor with the audience with a recitative and aria from Wagner's "Rienzi."—Milwaukee News.

Mrs. Dobyns is of charming personality and was prettily gowned. Her singing was enjoyed, for the audience insisted on an encore and she came back with the ever delightful "At the Spring."—Milwaukee Evening Wisconsin.

Mrs. Fletcher Dobyns, mezzo-soprano, sang the "Gerechter Gott" aria from "Rienzi." Her singing was appreciated by the audience, which demanded encores.—Milwaukee Free Press. (Advertisement.)

###

Brown—The Leonard Wilson School of Music of Woodlawn has made a special arrangement with Katharine S. Brown for her to produce a standard light opera for them in the near future. This will be the beginning of a series of musical productions made by her for them to extend throughout next season. Miss Brown is well known as a professional producer and stage director and many singers of standing are entering the tryouts on Tuesday and Friday evenings for places in the production, and for the work under her direction.

FEDERATED CLUBS.

The program for the Los Angeles meeting reads as follows:

MONDAY, JUNE 21.

- 10:00 a. m. National Board of Management.
2:00 p. m. National Board of Management.

TUESDAY, JUNE 22.

- 10:00 a. m. National Board of Management.
2:00 p. m. National Board of Management.

WEDNESDAY, JUNE 23.

- 10:00 a. m. National and Auxiliary Boards.
2:00 p. m. National and Auxiliary Boards.
4:00 p. m. Meeting Credential Committee.

THURSDAY, JUNE 24.

- 9:30 a. m. Meeting Credential Committee.
10:00 a. m. Opening Session Ninth Biennial Festival.

Invocation.

Address of Welcome.

Response.

Followed by Business Session.

Reports of Officers.

Report Credential Committee.

Appointment of Committees.

- 1:00 p. m. Adjournment Morning Session.

- 2:30 p. m. American Music Committee, Mrs. Jason Walker, Chairman.

Congress for Encouragement of American Music, Mr. Charles Wakefield Cadman, Chairman.

- 4:00 p. m. Music-Congress Program.
8:30 p. m. Reception.

FRIDAY, JUNE 25.

- 9:30 a. m. Necessary Business.
10:30 a. m. Public School Music, Mrs. Francis E. Clark, Chairman.
2:30 p. m. Public School Music, Given by the pupils of the Los Angeles Schools; Director, Mrs. Gertrude Parsons.

SATURDAY, JUNE 26.

- 9:30 a. m. Business Session.
Revision of By-Laws.
12:00 m. Election Nominating Committee
1:30 p. m. Club Conference.
Discussions of Methods, Etc., Mrs. Emerson H. Brush, Presiding.
3:00 p. m. Concert by Representatives of Clubs.
8:15 p. m. Orchestral Concert.

PART I.

- Overture "Prince Hal".....David Stanley Smith
(Composer conducting)
Tone Poem for piano and orchestra, "The Mountain Vision".....Arthur Farwell
(Miss Ethel Leginska, pianist with composer conducting.)
Two movements from "Omar Suite".....Arthur Foote
(Composer absent; Mr. Tandler conducting.)
Comedy Overture on Negro themes.....Henry Gilbert
(Composer conducting.)

SUNDAY, JUNE 27.

- American Music in all church services—Sacred
3:00 p. m. Mass Meeting—Choral Works—Adresses.
Mr. George Andrews, Oberlin University, Chairman Sacred Music Dept.
Evening Organ recitals of American Music.

MONDAY, JUNE 28.

- 9:30 a. m. Reports of Special Committees.
Student Department Symposium, Mrs. Nellie Strong Stevenson, Chairman.
3:30 p. m. Students Contest Recital.
8:15 p. m. Choral Concert Los Angeles Musicians, Combined Concert Lyric, Ellis and Orpheus Clubs.

TUESDAY, JUNE 29

- 9:30 a. m.—Report of nominating committee; appointment of tellers. Educational Department Symposium, Mrs. Ella May Smith, chairman, followed by course of study round table.
2:30 p. m.—Address, "Establishment of National Schools of Music."
3:00 p. m.—"Congress" recital.
8:15 p. m.—Orchestral concert.

PART 1

- Rhapsody Arne Oldberg
(Composer conducting)
Symphonic poem "Aphrodite".....George W. Chadwick
(Composer conducting)

Concerto for piano and orchestra.....Felix Borowski
(Mr. Walter Spry, pianist, with Mr. Tandler conducting)

Part 2

Tone poem, "Hiawatha".....Carl Busch
(Composer conducting)

Group of piano numbers:

Variations on a Balkan Theme.....Mrs. Beach
Romance in C major.....Louis V. Saar
Overture (in Tarantelle style).....Eric Delamarter
(Mr. Tandler conducting)

WEDNESDAY, JUNE 30

- 9:30 a. m.—Election of officers New business, followed by discussion of "Club Methods."
2:30 p. m.—Recitals.
8:15 p. m.—"Congress" Chamber Music.

THURSDAY, JULY 1

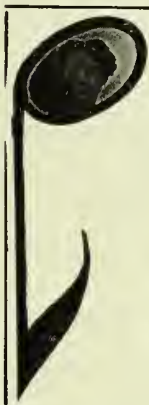
- 10:00 a. m.—Report of tellers. Unfinished business.
Report committee on resolutions. Premier production of prize opera, "Fairylend," by Horatio Parker and Brian Hooker.

FRIDAY, JULY 2

- 10:00 a. m. Board of management.
2:00 p. m. Board of management.
8:15 p. m. Opera "Fairylend."

SATURDAY, JULY 3

- 10:30 a. m. Board of management.
2:30 p. m. Matinee "Fairylend."
8:00 p. m. Electric display—pageant.



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CLARENCE WHITEHILL IN GALESBURG

Anna Groff-Bryant presented Clarence Whitehill in her Galesburg grand opera artist recital series on April 8. The program follows:

Lord God of Abraham.....Mendelssohn
Gesang Weyla's.....Hugo Wolf
Standchen.....Brahms
Traum durch die Dämmerung.....Richard Strauss
Caecilie.....Strauss
Air de la Jolie fille de Perth.....Bizet

Intermission

Visione Invernale.....Zandonai
Le Chant de Touraine.....Massenet
May the Maiden.....Carpenter
Looking-glass River.....Carpenter
Trottin' to the Fair.....C. V. Stanford
A Ballynure Ballad.....Old Irish
Wotan's Farewell, from Die Walkure.....Wagner

###

Scott—Miss Vivian Scott will present her thirteen-year-old pupil, Fanchon Bennett, in a piano recital at the Branch School of the Cosmopolitan School of Music, at 1339 East Forty-seventh street, on April 23.

###

Miller—Miss Erma Haag, soprano, pupil of Miss Alta Miller, will give a song recital at Music Hall of Northwestern University in Evanston this (Friday) evening.

LYCEUM ARTS CONSERVATORY

Saturday afternoon, April 7, the Lyceum Arts Conservatory presented the following pupils in recital: Pearl Brown, Rose Brown, Gertrude Symmonds and Bertha Seelye with Patricia Abernethy and Kathleen Lightford, accompanists.

Mr. Edgar Brazelton prefaced the recital with a brief talk regarding the various composers represented that was very instructive and well worth hearing.

Only the first two groups of numbers could be heard, but if one may judge from the quality of the work presented it is safe to say that the pupils' training has been along excellent lines.

###

WESLEY HOSPITAL CONCERT

A concert program was presented for the convalescents at Wesley Hospital last Saturday afternoon by pupils of the Hinshaw Conservatory. Those taking part were Mr. Elof Peterson, tenor; Mr. Matthew Kilpatrick, bass; Dr. Schwartz, baritone, and Misses Aura Smith and Irene Galvin, pianists. Miss Aura Smith also proved a proficient accompanist. The entire program was one of much merit and was appreciated by the audience. Miss Smith and Miss Galvin were both pupils of Mr. F. L. Denhard, who has accomplished a great deal with his large class of pupils during the present season.

###

Deal—On Sunday evening, April 18, at the Leavitt Street Congregational Church, Miss Alice Deal will play a postludial organ recital, including the "Fantasie and Fugue," in G Minor (Bach). "Will o' the Wisp" (Nevin), "Salut d'Amour" (Elgar) and "Caprice Heroique" (Bonnet).

###

Bartholomew—Mr. H. B. Bartholomew will give an illustrated lecture on "The Development of American Music" before the Batavia Woman's Club, April 19. Dr. Irwin W. Howard will illustrate the lecture.

###

Clippinger—Miss Emily Berger will give a recital of the songs of Edward Grieg on the Clippinger Studios in Kimball Hall on next Saturday afternoon, being assisted by Mrs. Charles Orchard, pianist.

###

Cotsworth—Mr. Albert Cotsworth will celebrate his ten years' service at the New First Congregational Church by a two months' vacation from the organ bench. Mr. Gordon Wedertz will substitute for him.

###

Church Concert—A concert was given at Unity Church on Tuesday evening of this week by Louise Harrison Slade, contralto; Marie Annen, pianist, and Mrs. John P. Annen, accompanist.

###

Walker—Mr. Edward Walker has been engaged to sing in the "Creation" at the New First Congregational Church on April 25, this being his sixth appearance with the choral forces at this church.

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LONG BEACH, CALIFORNIA

The greatest musical event chronicled in Long Beach transpired since the last report, and has been most favorably commented upon. Seven years ago the foundation for a Lincoln G. A. R. monument was laid in Pacific Park, but procrastination, perhaps, had delayed the enterprise until the patriotic spirit of the artists whose names appear elsewhere was sufficiently aroused to stage an entertainment of more than ordinary merit, the proceeds of which will be used as a nucleus for a fund sufficient to complete the enterprise.

While the chorus was made up of local talent, Mr. A. B. MacGehan has been a member of the Metropolitan Grand Opera Company, and Mr. H. S. Austin hails from Chicago, where he sang with the Apollo Club. Other members of the chorus were Mrs. Ada Potter Wiseman, Mrs. James P. Hight, sopranos; Mrs. T. G. Harriman, Mrs. Margaret S. Porterfield, altos; Dr. Thomas L. Rogers, tenor, and Mr. George W. Isaacs, bass. It was a very successful assembling of cultured voices and in tone harmony, as parts relate to parts or they to the whole, exceeded the expectations of the most sanguine in wealth of power and artistic finish.

Mrs. J. Paul Satterlee, violin, and Mrs. Jotham Bixby, Jr., 'cello, who have studied abroad and are artists of exceptional ability, had just returned from a world tour, having successfully escaped the inconveniences and terrors of the European hostilities, by a cleverly executed itinerary that enabled them to visit many points of historic interest.

The musical critics of the city papers were generous with worthy praise and from whom we quote: "The unwritten law of the evening seemed to have been no encores, but enthusiasm broke its bonds in the case of the male quartet, quite the best ever heard in the city, and the whistlers who also responded to encores and then whistled together, before there was any evidence of satisfaction. The evening was all and more than it promised and the promise was of great things. Mrs. Luella Clark Emery again demonstrated her perfect mastery of all that pertains to artistry at the piano, and sympathetic understanding of the singers' moods and requirements. Her technical skill and artistic sense contributed largely to the success of the whole. It was a thoroughly patriotic program, as follows:

Overture—Light Cavalry Suppe
Municipal Band
Joy, Joy, Freedom Today (Gypsy's Warning)
Artists' Chorus
Cornet Solo—Columbia Rollinson
Mr. G. H. Tyler
Solo and Chorus—The Old Sword on the Wall.....
H. W. Fairbank
Mrs. Ada Potter Wiseman, Soprano
Overture—Our National Airs Recker
Mrs. J. Paul Satterlee, violin
Mrs. Jotham Bixby, Jr., 'cello
Mrs. Luella Clark Emery, piano
Whistling Solo—The Nightingale and the Rose.....
Thompson
Miss Elyn Klein
Tableau—Tenting Tonight
Detail from Company II, C. N. G.
Solos and Chorus—The Land Where Every Man's
a King French
Mrs. T. J. Harriman, Contralto
Mr. George W. Isaacs, Baritone
War March—Athalia Mendelssohn
Violin, 'Cello, Piano
Hail, Flag of Freedom, Hail! ("Tannhauser").....
Wagner
Artists' Chorus

Whistling Solo—The Mocking Bird.....Alice Hawthorne
Miss Gertrude Willey
The Star-Spangled Banner Keyes
Artists' Chorus
The Flag Without a Stain.....White
Male Quartet
America
Artists' Chorus and Audience

The last of artists' concerts at the Poly High School for the season reached a veritable artistic climax in presenting the Zoellner String Quartet, with Mrs. Ada Potter Wiseman, dramatic soprano, accompanied by Mrs. Luella Clark Emery.

Too much cannot be said regarding the superb playing of the Zoellner String Quartet. And too, they are not stingy with encores, but respond heartily and enthusiastically, much to the delight of a crowded house.

Mrs. Wiseman sang a group of favorite songs with pleasing effect. Her voice has warmth, fervor, sympathy and a brilliancy that is a pleasure to hear. The encore, "My Treasure," was most beautifully rendered, showing the sweet qualities of her pure tones and clear enunciation.

The steadily increasing number of tourists coming to the fairs and incidentally visiting the beach cities has filled our hotels, and the better class of vocalists and readers are in demand at the better hostleries. A dozen or more good people from Chicago have registered at the Hotel Virginia during the past month and have been greatly pleased with the high class of musical entertainments.

Quartet, Op. 18, No. 2 Beethoven
Allegro
Adagio Cantabile
Scherzo Allegro
Allegro Molto Quasi Presto
Quartet, Op. 13 Ippolitoff Iwanow
Humoresca
Intermezzo
Violin Solo—Canzonetta from Concerto, Op. 35.....
Tchaikowsky
Amandus Zoellner
Morning Speaks
The Wind Spross
The Star Rogers
I Am Thine..... Mehrkens
Mrs. Wiseman
Andante Cantabile, from Quartet, Op. 11.....
Tchaikowsky
Minuet Gliuka
Genius Loci Thern
Suite, Op. 35 Glazounow
Scherzo
Orientale

STATEMENT OF THE OWNERSHIP MANAGEMENT, CIRCULATION, ETC., RE- QUIRED BY THE ACT OF

AUGUST 24, 1912,

of Music News, published weekly at Chicago, for April, 1915.

Editor, Charles E. Watt, Chicago, Ill.
Business manager, Herbert M. Bailey, Chicago, Ill.
Publisher, Charles E. Watt, Chicago, Ill.
Owner, Charles E. Watt.

Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities, none.

CHARLES E. WATT,

Editor and Publisher.

Sworn to and subscribed before me this 3d day of April, 1915.

NETTIE MELVIN,

[Seal] Notary Public.

(My commission expires October 16, 1917.)

Columbia School—A concert will be given at the Recital Hall of the Columbia School of Music on Thursday evening, April 15, by Anne Sullivan and George Gordon Beck, who will sing exclusively works by Miss Mabel Lee.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, APRIL 23, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspond-
ents in other cities.

In New York at Brentano's, Fifth avenue and
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Vol. 7.

Chicago, April 23, 1915

No. 17

Editorial

PASSING COMMENT

Nothing could be more hopeful in the musical situation than the splendid success which has been attained throughout the current season by the Chicago pianists in their local concerts. Again and again have these young artists drawn capacity audiences to Fine Arts Theater, Central Music Hall, Thurber Hall and various other places.

The latest example occurred on last Saturday morning when Mr. Silvio Scionti drew a magnificent audience to hear a recital at Kimball Hall at 11 o'clock. Not only was every seat taken, but also the organ department of the W. W. Kimball Co., which adjoins the hall proper, was filled with people, and, for the first time in the history of the hall, the stage also was filled with chairs, and even with all this provision scores were turned away unable to find seats.

§ § §

The neglect of such a common courtesy as the sending of tickets to the newspapers and the music papers for a local event, especially when of a choral nature, is certainly very poor business policy. Young people spend their time and artists accept local engagements as soloists with these societies very largely on the supposition that the events are to receive attention by the local papers. And yet, the management of certain choral societies are again and again guilty of such gross carelessness as that of not sending out tickets. The concert of the Marshall Field Choral Society last week is a late example, though the same thing has happened in connection with other choral societies earlier in the season.

§ § §

Masons, Odd Fellows and other orders build their halls for their own purposes, of course, and not with the end in view of making them suitable for miscellaneous

concert use, but it seems a pity that both ends could not be better served.

Within the week Music News has attended functions at the Englewood Masonic Temple, the fine new hall on North Robey street and the Myrtle Masonic Hall in Irving Park, all of which were found to be magnificent auditoriums, but in every case possessing so small and badly arranged

Thank God for Work.

*Thank God every morning
when you get up you have
something to do that must
be done, whether you like it
or not. Being forced to do
your best you will breed in
you a hundred virtues that
the idle never know.*

—CHARLES KINGSLEY.

stages that even a small chorus was hampered sadly in performance. These halls could be made great civic centers for music, as a fact they are so now in a limited way, but they should certainly provide good extension platforms for the use of chorus. When more of these halls are built the projectors should remember that they will be providing a great public utility if they will but provide halls and stages which are fully suitable for mass events in which a hundred or more people might be put upon the stage.

§ § §

In Chicago the directory columns of Mu-

sic News are regarded as a very faithful and complete list of addresses and telephone numbers of professional musicians. It is a common answer here to the enquiry: "Where shall I find So and So?" "Why look in the Music News Directory Columns, of course." There is no such utility in New York, however, or at least there had been none prior to the publication of a cunning little booklet which is called The Key. This has just been placed on the market, and is published by The Key Publishing Company, 171 West Fifty-seventh street. It is certainly a model of its kind, for in its pages may be found the addresses and telephone numbers of practically all singers, violinists, cellists, harpists, accompanists, ensembles, managers, clubs, orchestras, organists, opera companies, theaters, concert halls and music critics.

§ § §

The selection of a number of young Chicago singers for solo places in the new Chicago Grand Opera Company is a thoroughly graceful act. It will react to the very great good of the coming season. All Chicagoans wish these young people great success and will watch their careers with interest.

§ § §

"Aren't you glad," said the doorman at Orchestra Hall to me last Saturday night, "that the concert season is about over?"

This reflects the idea of many people in their supposition that everything ends with the orchestra concerts and the recitals presented by visiting artists. The facts, however, do not carry out the assumption and as a matter of fact, the "season" is still very far from completed.

Chicago is second to no city in the world (at present) in the importance of its pedagogic endeavors and as a matter of fact between now and the end of June there will be no less than 300 or 400 faculty and student concerts (including commencements), these constituting the most important feature of the entire music season. Critics of the daily press do not agree with this statement, of course, but it is true,

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nevertheless, for, in these concerts not only will an immense repertoire of music be presented but very much of it will be done admirably. Many students will appear, who, in the future, will become the great artists of the world.

If this be not true, of what avail is all the teaching?—and since it is (emphatically) true, it follows that the coming concerts are of vast importance.

Rudolph Ganz chose a peculiarly unattractive program for his Sunday recital in Chicago. All arrangements of the Bach "Chaconne" are bad enough, but that of Busoni is torture to sensitive ears. Haydn came as a benediction after that and Chopin in his "Sonata" is standard always. But some of the modern things played later, including those by the pianist himself, were not attractive and the Liszt "Rakoczy March," with which the program ended, is far from being a musical delight.

The "Elderly Person" of Music News has been a season subscriber to the concerts of the Symphony Orchestra ever since they began and, as he is a first-rate "mixer," he knows as well as any one person what the feeling is from year to year in the balcony at Orchestra Hall, in which part of the house he has always preferred to have his seats. His article today in Music News is therefore of much more than passing interest; it is an expression of opinion by one who knows whereof he writes.

Two weeks ago the Leader referred editorially to Omaha as possessing the "truly rural delights of a small town," and the next week, after a protest from Mr. Borglum of Omaha, declared the statement to have resulted from a printer's error.

In spite of this, however, the original statement was perilously near the truth.

A certain man who visits the West often, in conversation with me recently named Omaha as a "nonmusical and self-centered town."

True, Mrs. Millie Ryan lives there and she is a woman of ideas as well as so much power that even New York managers know her work and engage her pupils for important positions.

Also, Goodwal Dickerman, a vocal teacher with thoughts beyond the city limits, is there located, but most of the others know nothing of musical journalism, wide publicity or of what is really going on outside of Omaha.

Some weeks ago (and for several weeks) Musical America supported editorially the idea of an International School of Opera in Paris, which rich Americans were asked to help by subscribing five thousand dollar scholarships.

This in spite of the fact that the idea was diametrically opposed to the wonderful propaganda made by that paper for "American art" and "home study."

Music News pronounced the idea preposterous from the start and said that if American money was to support the venture, the school itself should be located in Chicago, New York or Boston.

Evidently other factors have taken the same view and it is announced now that the institution is actually to be located in New York.

Musical America has promptly had a change of heart and is now advocating the new plan as heartily as it did the original one.

"GAMALIEL," NOT "GABRIEL"!

Mr. Editor: Kindly allow me to pull the compositor down from heaven, who, in last week's issue of Music News, in the article on the Exposition Eisteddfod, and in the paragraph concerning Mr. Redfern Mason, page 29, inserted "Gabriel" instead of "Gamaliel." Doubtless, Mr. Mason would gladly sit at the feet of "Gabriel," had he a chance, and learn some of the "unutterable things" we have read of, but he did enjoy sitting at the feet of the most angelic musician that ever lived on earth, the late and beloved Dr. George A. Macfarren, president of the London Royal Academy of Music.

WILLIAM APMADOC.

A LETTER

Los Angeles, Cal., April 14, 1915.

Enclosed please find check for \$2.00 for Music News the coming year. It is interesting from cover to cover, although I sometimes (?) skip the last three pages.

I most heartily commend the stand you take for opera in English, as well as distinct enunciation of all songs in the vernacular. Your comments along these lines will surely stimulate students as well as professional singers to greater efforts in this direction.

Cordially yours,
(MRS.) ELIZABETH WALLACE.

CHICAGO PIANO COLLEGE

A well chosen list of piano works was well given on last Saturday afternoon at the Chicago Piano College lecture rooms by Miss Berg, Miss Guido, Miss Nolan, Miss Willis, Miss Leitch, Miss Sowka and Miss Kent.

Next Saturday at 2:30 the following program will be played by Miss Irene Greider:
Prelude and Fugue B Flat Minor.....Bach
(Book I. Well Tempered Clavier)
Gopak.....Moussorgsky
Serenade to the Moon.....Pugno
March Wind.....MacDowell
Nocturne F Sharp Minor.....Chopin
Waldestrauchen.....Liszt
Concerto Opus 16 (first movement).....Grieg
(Mr. Watt at Second Piano)

Iowa Association—The Society of Music Teachers of Iowa will hold their meeting at Waterloo on May 19, 20 and 21.

Music in Chicago

ELLA LA FORGE MURPHY

Mrs. Ella La Forge Murphy is an eastern singer, who comes to our Chicago concert platform peculiarly well equipped for her chosen career, both musically and mentally; as in these days musical intelligence is valued equally with a voice.

Mrs. Murphy early displayed this coveted gift, and accompanying, as it did, a voice of unusual range and color, she was spared much of the drudgery and toil that go into the making of many a young artist.



ELLA LA FORGE MURPHY

Her work as a church and concert singer, in and near New York invariably afforded satisfaction and enjoyment, for she has that rare faculty of being able to project a very likable and agreeable personality out to her audiences, which always pleases. This charm, and her artistry have won unusual recognition from many noted musicians whom she now has the honor to count as friends.

When Felix Weingartner visited New York to conduct the New York Philharmonic Orchestra at its sixtieth anniversary, Mrs. Murphy sang under his baton, and she has appeared on the same program with Pasquale Amato, Marie Rappold, Madam Nordica, Schumann-Heink, and many other artists whom the world has delighted to honor. Madam Chaminade, Liza Lehmann, Saint-Saens, and Charles Gilbert Spross have accompanied her when she sang their compositions—a rare honor; and as an officer of the New York Rubinstein Club and chairman for many years of its Saturday afternoon musicales, she was recognized by the musical director, Mr. William R. Chap-

man, and its most gracious president, Mrs. Chapman, as a valued and distinguished person. Mrs. Murphy has an admirable stage presence—serene poise and dignity—and her style at times has been compared to the inimitable Schumann-Heink.

AT THE CLIPPINGER STUDIOS

The series of song recitals at the Clippinger Studios in Kimball Hall revolved around to a program of Grieg songs on Saturday afternoon with Miss Emily Berger, mezzo-soprano, as the interpreter and Mrs. Charles Orchard again at the piano. As is always the custom at these studio recitals, Mr. D. A. Clippinger brought added interest and pleasure to the program by his concise and intelligent preface to each number. That this part of the afternoon is always appreciated by the large audiences which assemble is proven by the applause which greets Mr. Clippinger at the close of his remarks.

In Miss Berger was found another of the many splendid singers who are taking work at these studios. She possesses a charming and gracious personality combined with one of those rich, luscious voices which always brings pleasure wherever heard. Then to have her sing a list of fifteen Grieg songs, which, by the way, cannot be surpassed by any other composer, and you have an hour of song which is a rare delight. No small part of this delight came through the colorful and sympathetic playing of the piano score by Mrs. Orchard.

The songs which Miss Berger offered were "Morning," "I Love Thee," "Ragnhild," "Margaret's Cradle Song," "Woodland Wandering," "Good Morning," "First Meeting," "The Princess," "Solvejgs Song," "A Swan," "The First Primrose," "A Vision," "On the Journey Home," "The Way of the World," and "In the Boat." These brought to the ear of all present every angle, characteristic and mood in which Grieg wrote and is known. However, these points would not have been so apparent had not Miss Berger known the songs exceptionally well and been blessed with the power to interpret them with assurance and in a convincing manner. The program was indeed an achievement and success for both singer and teacher.

Spry—At a series of Wednesday morning interpretation classes at the Walter Spry Music School the players have been Ida May Cook, Jesse V. Wing, Jessie M. Curtis, Marie Eberhardt, Maud McNeill, Mrs. Florence Parrish Ray, Mrs. Helen H. Snyder, Mrs. Agnes H. Peterson, Florence Allen and Ruth P. Wright. On next Wednesday, April 28, at 11:30, the closing program will be played by Clinton Fahrney.

Johnson—Frank Tatham Johnson, director, presented the choir of the South Congregational Church in concert last Friday evening. The soloists were Leo Sowerby, pianist; Edna Bruner, violinist; Mrs. Frank Tatham Johnson, vocal; Mr. Johnson, tenor, and Messrs. Maupin, Brelin, Hoyt and Huet, in ensembles.

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NORMAL PARK BAPTIST

Sunday morning, April 18, the choir of the Normal Park Baptist Church was heard in a new anthem, the composer being William Griswold Smith, director of the choir.

"The Lord Is Thy Light" (Smith) has a good organ accompaniment and the voice parts are well written. It has a good melody and musically and in thought fits the text very well indeed. It offers two short solo opportunities that were well sung by Mr. Smith, and a member of the choir.

"The Lord Is Thy Light" should easily find a place in the repertoire of the many church choirs. The choir gave a good account of itself in Mr. Smith's composition, and Barnby's "Sweet Is Thy Mercy." Miss Beulah Lee Taylor gave excellent support to the choir throughout the service. Her rendition of Ralph Kinder's "Prelude" (Idyll) left nothing to be desired.

— — — — —

Little Theater—On Tuesday, May 4, Mme. Borgny Hammer, the celebrated Norwegian actress, will present at the Chicago Little Theater Ibsen's "Rosmersholm." Mme. Hammer's interpretation of "Hedda Gabler" at the Little Theater last year will be remembered as one of the unusual productions of the season.

— — — — —

Fullerton Hall—The opera to be discussed by Henriette Weber at Fullerton Hall next Sunday evening is "The Quarreling Lovers" by Parelli. The soloists will be Marjorie Dodge Warner, Louise Harrison Slade, Arthur Kraft and Dr. William Carver Williams.

THE MAC BURNEY STUDIOS

Mrs. Agnes Hansel Harter, announced to sing a charming list of songs at the MacBurney Studio on last Monday night in alternation with Mrs. Margaret Fishburn, a thoroughly pleasing soprano, found herself indisposed in the afternoon and, at the last moment, with scarcely any time whatever for preparation, Miss Hazel Huntley stepped into the breach and not only presented with Mrs. Fishburn the announced duets, but also sang a list of solos in such exceptional form and with such a wealth of vocal opulence that she simply carried the audience by storm.

Miss Huntley has a voice of most unusual compass and possibilities and she has also a thoroughly keen intelligence whereby she discerns the inherent differences in songs and knows how to present each one after its own most effective manner.

On Monday "Lilacs" and "Morning" by Tchaikowsky were examples of the very highest grade of singing, there being present a most keen perception of all the light and shade intended by the composer.

Coleridge-Taylor's "Death and Life" is a gorgeous song and Miss Huntley gave it for every iota of its value, Stevenson's "Salutation of the Dawn" being also broadly dramatic.

"Good Morrow" (Pette) was of different type, but it too was made to tell its true story, a story in this case of piquancy and charm.

Mrs. Fishburn has a clear, steady tone production and much grace and style in interpretation.

"It Was the Time of Roses" (Homer) was the very best thing she did, and it was delightful, indeed. A strange song by Van Nuys Vogel and another by Noble, as well as the wonderfully potent "Summer Time," by Ward-Stephens, served to still further emphasize her good points, while the big soprano aria from Massenet's "Le Cid" proved her both temperamental and dramatic.

The MacBurney pupils are certainly having a lot of duet training and at this concert again there was given some delightful examples of this kind of work.

Bohm's "Calm as the Night" was beautifully done by Mrs. Fishburn and Miss Huntley, while the Tchaikowsky "Morning Glow" was a poem of joy.

"Stille Gruesse" (Esser) had great intensity to commend it and "Die Boten der Liebe" (Brahms) proved to be a song of strength presented with full conviction of its meaning.

Salter's "Charm of Spring" made a happy and appropriate close to the program and was sung with great abandon.

Mr. Doane at the piano was in happy mood and played with great freedom and vitality, excelling in wonderful way in such pieces as that of Salter and Ward-Stephens.

C. E. W.

— — — — —

Clarke—Edward Clarke, baritone, appeared this week at Orchestra Hall, Chicago, with the Teachers' Chorus, under the direction of Mr. O. E. Robinson, Tuesday evening, April 30. On Wednesday evening Mr. Clarke was engaged to sing the baritone role in Gade's "Erlking's Daughter" at Terre Haute, Ind.

THE FEDERATED CLUB CONCERT

A concert was given by the Federated Music Clubs of Chicago and Suburbs at the Gold Room of the Congress Hotel on last Thursday evening for the benefit of various funds and purposes of the federation, and a distinguished audience came together to listen to one of the best programs given in Chicago this year.

An outstanding feature was a chorus assembled from the various clubs, and consisting of something less than a hundred voices, under the direction of William L. Tomlins.

This veteran conductor, once the supreme favorite in Chicago, proved at this time that he has lost none of his old time fire and power, and the chorus, under his baton, made fine work of a sacred song by Schubert and "The Death of Trenar" (Brahms).

Miss Mary Marshall, Miss Julia Marshall and Miss Edna MacDonald played trios for piano, violin and viola with rare skill, individually, and with extremely precise and artistic ensemble values, Miss Amy Emerson Neill making a success also in violin numbers.

Mrs. Mabel Corlew Smidt displayed her excellent style and musicianship and proved again that no sweeter voice is now in Chicago in a well chosen group of songs by Speaks, Bachlet, Beach and MacFayden, her success with the audience being instantaneous and emphatic.

Mr. William Beard disclosed the same sincere and powerful vocal attributes so recently heard and commented upon in a Fine Arts Theater concert, and proved himself master of his art and the group of songs chosen for the occasion, which included works by Handel, Hartmann, Carpenter and Branscombe.

Miss Esther May Plumb showed wonderful power and brilliance in the Debussy "Prodigal Son" aria and disclosed many of the finer vocal graces and much interpretative charm in a "Slumber Song" by Gretchaninow and "Love is the Wind" by MacFayden, rising to a splendid climax in the last named.

The three singers proved to be in excellent contrast, each to the other, and much variety was afforded by their various numbers, while each one of them was thoroughly appreciated and heartily acclaimed by the distinguished musical audience present.

A number of unusual interest was the group of piano works by Miss Carol Robinson, who chose to play a Liszt "Valse Impromptu" and two short pieces of MacDowell besides his scintillant "Concert Etude." This young artist is the peer of any young European who has ever appeared in Chicago, and she bids fair to rank with the best of the older ones as well. A remarkable gift is hers and it has been remarkably conserved and developed by her teacher, Fannie Bloomfield Zeisler.

The accompanists for the various numbers were Mrs. John R. Lindgren, Miss Vera Plummer, Miss Charlotte Johnson, Miss Mae Doelling and Mr. Robert MacDonald.

C. E. W.

— — — — —

Symphony Orchestra—The Chicago Symphony Orchestra gave the closing concert for the season at Mandel Hall on Tuesday afternoon.

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STEPHEN ERST AGAIN OFFERS SURPRISE

A very astonishing young man is Mr. Stephen Erst, director of the piano department of the Stein Conservatory.

When he returned from a long stay in Europe some years ago he gave a piano recital at the Fine Arts Theater and at once proved that he is a virtuoso pianist of much worth.

A little later he invited the writer to visit his choir loft on the north side and there gave a convincing demonstration of the fact in a Sunday evening service, that he is a good organist and a fine choirmaster.

Later Mr. Erst began to teach piano down town, and soon was presenting pupils who did him immense credit as a pedagogue. Such a case was last spring when, at Association Hall he presented a large class in a program made up entirely of concertos.

This was not the only surprise of the evening, however, for a goodly contingent of the Chicago Symphony Orchestra was on the stage, and Mr. Erst appeared, for the first times, as a director, and not once in fifty concerts, has there been such unanimity of feeling between amateur pianists and professional orchestra, the results being, in short, remarkable.

This year, i. e., on last Wednesday evening at Association Hall, there was again a well trained class of young pianists playing a concerto program, and Mr. Erst again conducted with great success, but, quite in his usual style he had another surprise, for his audience in that three of his own compositions appeared on the program and these proved to be well written and full of characteristic and original ideas.

The symphonic poem, "Faun and Nymph," proved to be a gay piece, full of vitality and musical charm, and the "Bohemian Bachanal" was scintillant and characteristic to the last degree. Under the baton of Mr. Erst these were played by the orchestra with great precision and effect.

The third piece was a "Rhapsody" for pianoforte solo with orchestra, and in this Mr. Erst played the solo score with distinction, and the orchestra provided a good accompaniment, the whole effect being so brilliant that the composer-pianist was recalled many times to receive the plaudits of the very large audience present.

The concerto playing by the Erst pupils was of much excellence and included movements from works by Mozart, Beethoven, Mendelssohn and Godard.

The pianists were Adele Vraz, Mildred Montessor, Tania Vojan, Gertrude Bongard, Camille Kosar, Marion Falkenbach, Anna Svikhart, Marion Ledgerwood, Lillian Cervenka, Hazel C. Palmer and Anna Weske.

Smetana's "Lullabye" was sung by Miss Catherine Walsh.

C. E. W.

ILLINOIS COLLEGE OF MUSIC

The Illinois College of Music, 2831 Washington boulevard, has given two students' recitals a week for the past two weeks, the first under the direction of Miss Maude Tollefson of the violin department, and was given mostly by children of the violin department who have had from six to fifteen lessons, assisted by students from the other departments. The program was excellent; the violin numbers were played in exact tune, even by the youngest performer, Emmet Vance, 6 years of age, who played, as did the rest, from memory. Those taking part were Olive McCullough, Leonard Smith, Helen Doud, George Razanka, Gordon Mills, Elmer Schweikle, Paul Currier, George Hahn, Sylvia Bennett, Emmet Vance, Ralph Seavcy, Frances Klassen, Edwin Thorsen, Arthur Moritz, Arthur Best, Ethel Ell, Miriam Jenkins, Allen Jenkins, Myrtle Rauschell, Rose Riley, Rumell Aubrey, Helen Golding.

On Friday evening, April 16, the program was under the direction of Eula M. Foote of the piano department and was given mostly by her pupils, assisted by stu-

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dents of the other departments. The numbers were very well given. Those playing were Helen Larkin, John Riley, Bonnie Donaldson, Edna Williams, Ruth Couffer, Anna Wedemeyer, Bessie Markson, Ada Markson, Gladys Wagner, Beulah Berkowitz, Edith Conlon, Lucille Linneman, Adaline Millar, Ti Cable, Raymond Way, Ellsworth Waters, Cyril Burlingame, Richard DeBusk.

The next recital will be on Friday evening, April 23, given by Edna Gregory, Adolph Kraus, Mary Jones, Dorothy Bergman, Gertrude Maxwell, Lawrence Rubin, Leah Rubin, Roy McInd, E. Cramer, Ralph Merrick, Beulah Bassett and others.

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Abernethy—Miss Patricia Abernethy has appeared recently with Watahwaso, the Indian princess, before the Dorothy Meadows Drama Circle, in recital at Rogers Park and in recital at Central Music Hall; with Artur Platz at Woman's Guild, St. Luke's Church, and will accompany him in his coming Central Music Hall concert.

---***---
Hughes—Violet Martens-Hughes, accompanist, will assist Mrs. Isabel Fraser on program at the Edgewater Drama Club Friday, April 16. She will also appear at a banquet at the Congress Hotel on Friday evening and at Hotel La Salle on Saturday afternoon.

BUSH TEMPLE

Violin—Canzonetta D'Ambrosio
Souvenir Drdla
Piano—Rhapsodie No. 12..... Liszt
Violin—Concerto Romantique Godard
Allegro-Moderato
Adagio
Allegretto
Piano—Blue Danube Waltz.....Strauss-Schulze-Elver
Violin—Les Farfadets Pente
Liebesfreud Kreisler

Such was the program given by Mary Thomas, violinist, aged twelve years, assisted by Violet Bourne, pianist, aged thirteen years, in Recital Hall, Bush Temple Conservatory, Friday evening, April 16. The event was a benefit for little Miss Thomas, and it was a financial success, judging by the size of the audience. It certainly was a musical success, there being nothing to mar the pleasure of the occasion, or that need be apologized for, notwithstanding the youth of the performers.

How is one to describe the playing of these little ladies anyway, or account for it? Training? Certainly they have had expert training. Mr. Guy Herbert Woodward is the teacher of Mary Thomas, and Mme. Julie Rive-King is responsible for Violet Bourne's piano training. Both these teachers have professional reputations of the first order, but even that fact does not tell the tale. "Inspired" is the word that occurred to the reviewer, while listening to the remarkable playing of these exceedingly young musicians.

Mary Thomas is a modest little body, who seems to forget the audience entirely, as she plays. Her instrument is much smaller than the ordinary-sized violin; but she brings unusually rich tones from it, and seems to completely abandon herself to the sheer joy of making not merely tones but music. In fact, she seems a part of the music.

Besides the numbers noted on the program, she played as an encore "The Bee," by Schubert, and it proved to be a gem of daintiness.

Violet Bourne plays with the skill and poise of a mature pianist. She has technic and temperament aplenty, and by her playing and manner, she impresses one with the feeling that she knows entirely what she is about.

Certainly these two little people form an unusual and remarkable combination. Mr. Earl Victor Prah, ably supported Mary Thomas by careful piano accompaniments.

C. J. B.

"CREATION" AT COVENANT CHURCH

Mr. John T. Trowbridge will present the Covenant Chorus in "Creation" at the church, North Halsted street and Belden avenue, on Monday evening, April 26.

The soloists will be Helen Axe Brown, M. J. Brines, and Charles E. Lutton. Mr. Trowbridge will conduct, Mr. George S. Schuler will be at the organ, and Mrs. Charles F. Davidson at the piano.

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IRISH CHORAL SOCIETY PRESENTS VERDI'S "REQUIEM"

The Irish Choral Society, with Daniel Protheroe conducting, performed Verdi's "Manzoni Requiem Mass" on Sunday afternoon, April 18, at Orchestra Hall. This marked the twenty-ninth appearance of the society in concert and a very successful afternoon it was indeed. With the chorus in its usual high form, Marjorie Dodge Warner, soprano; Rose Lutiger Gannon, con-



ROSE LUTIGER GANNON

tralto; Albert Lindquest, tenor, and Marion Green, bass, assisted by fifty members of the Chicago Symphony Orchestra, and Allen W. Bogen, organist, Verdi's beautiful work received a magnificent performance.

Mr. Protheroe conducted with a masterful hand throughout the afternoon, furnishing to both chorus and soloists through the medium of the orchestra the most satisfying and meritorious support. The chorus knew its work extremely well, gained many inspiring and beautiful effects in both softer and louder passages. Especially worthy of mention was the climax gained at the end of part four (Sanctus), which is a fugue for double chorus. The audience burst forth with vigorous applause at this point, which was only a repetition of what occurred after the powerful and almost startling effect gained with the "Dies Irae" portion of the work. The "Tuba Mirum," which also comes in the second part, became a magnificent trumpet chorus and the closing lines, which come in the form of a majestic fugue, were sung in excellent style.

Mrs. Warner, who has been filling numerous fine engagements this season, sang the long and taxing soprano part in a wholly praiseworthy manner. This solo part lies high and only the voice which is produced with extreme freedom and poise can stand the test. This soprano apparently accomplished the task with ease. Her voice rang out true and clear above orchestra and chorus when such a demand was made and there was at all times noted the poise of an artist and the intelligence of the deep and sincere musician.

The singing of Mrs. Gannon stands out as one of the extreme bright spots in the performance. The part which fell to the

lot of this singer also reaches a very high point in the voice, in fact it is written for mezzo-soprano, but no better choice could have been made for Mrs. Gannon sang with a rare display of beautiful tone at all times and never a phrase did she offer but what contained the stamp of a great artist. The feeling and expressive shading which comes with her singing makes that portion of a performance convincing and memorable.

To Mrs. Gannon and Mrs. Warner fell the gem of the whole work. The "Agnus Dei," or fifth part. The duet consists throughout of unison phrases, the soprano being written one octave above the alto. It is simple in style which no doubt accounts for its beauty. At least these singers offered it so. They sang with delightfully blended tones and with a fervent expressive thought mingled therein.

Mr. Lindquest gave an unusually good account of himself, on this occasion singing with assurance, authority and brilliant vocal display, especially in the higher scale. Mr. Green was no less successful. His deep, rich voice and commendable interpretative



MARJORIE DODGE WARNER

powers stood him in good stead throughout the performance.

While there is not any great display for an organist in this work, there nevertheless must be a master at the instrument in order to give just the proper and effective support necessary to round out a complete and well balanced performance. Mr. Bogen accomplished and gained these points on the Orchestra Hall organ on Sunday afternoon.

H. M. B.

IRVING PARK ORCHESTRA SERIES

The tenth concert of the series at Myrtle Masonic Temple, being the last of the second season, was given on Friday evening to a capacity audience.

Music News has taken occasion to endorse these concerts frequently and this particular one served especially to emphasize their importance and their artistic value.

Undoubtedly these concerts have proven

an immense artistic and educational gain and the projectors of the enterprise are worthy of great commendation.

Mr. George Dasch, the conductor, has proven himself the right man for the place most emphatically and has grown in popular favor from week to week.

The program of Friday was distinctly popular in make up and was received with great joy by the audience.

The Tannhauser March, "Mignon" Overture and Moszkowsky "Serenata," all old favorites, suited the twenty-three piece orchestra admirably and were played with much spirit.

The "Largo" from Dvorak's "New World Symphony" showed the finer qualities of both conductor and players, and the "Ball Scene," by Hellmesberger, created a sensation.

The "Festival Overture," by Lassen, is tawdry in effect and hardly worthy the powers of this body of players, but the Strauss Waltz, "Thousand and One Nights," is delightful and it was adorably played at this time. One wonders again that it is not oftener used.

The Saint-Sacns "Tarentelle" for flute and clarinet duct with a cunningly subdued orchestral accompaniment again proved its own intrinsic worth and showed Messrs. Quesnel and Meyer to be artists also, while Walfried Singer in a harp solo (and encores) proved a popular success.

C. E. W.

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HENIOT LEVY PUPILS IN RECITAL

A program of special elegance as to make up was that presented by the Levy pupils at Kimball Hall, auspices of the American Conservatory, on last Saturday afternoon, and right royally was it presented.

Before the arrival of this writer, well selected numbers had been played by Margaret E. Badenoch, Theo Amsbury, Annie Windmiller, Ada Honderick and Gladys Williams.

The first numbers heard were three by Mendelssohn, which, standing in juxtaposition, made a fine group. These were "Rondo Capriccioso," "Caprice in A Minor" and "Scherzo and Capriccio," all of which were well played, the executants being Josephine Rosensweet, Pauline Mincer and Nell McCready.

A "Rhapsodie" (Brahms) disclosed the fact that Gustav Dunkelberger has power and surety, Catherine Cajorie was suave in a Chopin "Nocturne," the "Mephisto Waltzes" (Liszt) proved that Sophie Lobel has a superior technical equipment and the List-Busoni "Spanish Rhapsody" was played with great aplomb by Miss Alpers.

A specially well done number was the "Pocaccia Brillante," in which Alice Olsen showed splendid native ability and proved also that she has made good use of her study hours. She plays with a refreshingly clear and limpid touch and besides possessing absolute certainty and an unshakable poise, she has also such good taste in phrasing, in accent, rhythm and technical finish as well as in interpretative details that it is very easy to predict for her unusual success. She was accompanied by Mr. Levy at the second piano and the ensemble was an unusually good one.

C. E. W.

DEVRIES PUPILS IN RECITAL

That Mr. and Mrs. Herman Devries have many talented pupils everybody knows, and also the fact that besides being good accompanists both, they have exquisite taste in the selection, arrangement and presenting of a program.

No one was surprised, therefore, on last Wednesday evening to find Thurber Hall filled to the utmost with people anxious to hear their pupils' concert, nor at the fact that this audience early in the evening waxed very enthusiastic and that this enthusiasm endured without pause to the end of the very long program of songs.

The catholicity of taste of the Devries was shown in the splendid list of songs chosen. These ranged through old classics, operatic arias of all schools, German, French and Italian repertoire, both old and new, and many characteristic American compositions, including works by Dagmar Rubner, R. Cyril Graham, Nicholas Doty, Mrs. Beach and a very clever little piece by Herman Devries, entitled "Le Meilleur moment des amours," well sung by Maude Roberts.

A moment of the evening which rose to unusual interest was that when Raymond Gifford lent his fine voice to "Let Us Have Peace," by Ernest R. Ball. In this the composer has caught the exact spirit of the times in America and has worked it into a very attractive song. It ought to be sung in thousands of concerts and could not fail to have its marked effect on the situation.

It is impossible to detail all the work done at this concert or to list the entire program. Suffice it to say that every pupil appeared to advantage, some of them rose to positive eloquence, and the entire concert proved that excellent work is done continuously at the Devries studios. Those appearing on the program were Hazel Dawn Bentlich, Anna Gray, Maud Churchill, Rose Elita Perigo, Rachael Swartz, Mae Panoch, Lillian Goutlich, Catharine Teheny, Bernice Shane Cohan, Margaret Gaffey, Maude Roberts, Raymond Gifford, Celia Haskell Small, Dorothy Cannon, Maud de Voe Keine, Lina Owsley Bartlett, Huntington B. Henry, Anna Pollaschek, Mrs. Ferdinand Schevill and Mrs. Cafarelli.

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"THE MIKADO" AT FULLERTON HALL

The last but one of the opera evenings at Fullerton Hall brought to us a superb presentation of "The Mikado." Perhaps the inadequate professional productions of Gilbert and Sullivan's operas seen by the Chicago public the past seasons, accounts for the few vacant seats of Sunday evening, but for those few who may have said "I heard 'The Mikado' once," it is well to say they missed a rare treat.

The quartet, Henriette Weber, piano; Fritz Itte, violin; Carl Hillman, viola; Carl Klammssteiner, 'cello, as always, gave splendid support to the singers, and their rendition of the overture left nothing to be desired.

Miss Weber in a very neat and deft manner gave the story of the opera, replete in humor, without a single link missing to make the evening complete.

Louise Harrison Slade was a happy choice as "Katisha and Pitti Sing." She drew her interpretations along broad lines, and her singing of the allotted solos, was artistic and musicianly. "And Yet I Live" was so especially well done that it was redemanded.

Dr. William Carver Williams as the Mikado and Koko excelled himself. The music of the roles lies so well for his voice that a better choice would be difficult to make. He was in splendid trim, displaying great vocal resource and artistry in his interpretations. He sang the many songs in a thoroughly finished manner. Humor he has a plenty, used with telling effect in the felicitous "Gilbert" lines.

Mr. Williams' singing of "Mikado's Plan," "A True Philanthropist" and "Willow, Tit Willow" will long be remembered with unalloyed pleasure by the audience.

The opera for next Sunday (last program) is "The Quarreling Lovers" (Parelli). The soloists will be Marjorie Dodge Warner, Louise Harrison Slade, Arthur Kraft and Dr. William Carver Williams.

H. W. P.

NORTHWESTERN UNIVERSITY

The School of Music of Northwestern University will hold its third summer session from June 21 to July 31, 1915. This session is especially planned to meet the needs of piano teachers who are too busily engaged during the regular teaching season to pay attention to their own improvement. A course of twelve class lessons per week will offer instruction in piano methods, harmony, musical form and analysis, and in history of music.

The classes in elementary piano methods will discuss various kindergarten systems, calling attention to the strong and weak points of each, and outlining a definite and systematic course of instruction whereby children may be thoroughly and successfully taught. A large repertory of teaching material will be examined, with directions as to how and when they may best be used.

The class for more advanced work will consider modern methods of pianoforte instruction, will review the available technical material, and will analyze many piano compositions both from the technical and the interpretative sides. Harmony will be presented in a most practical manner, and

will include much work at the keyboard, while the classes in analysis will minutely consider classic works from the standpoint of the composer.

A number of courses will also be offered in the College of Liberal Arts and in the School of Oratory.

The natural attractions of Northwestern University campus on the lake shore, coupled with the advantages offered for study, will make a summer sojourn in Evanston most profitable.

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H. B. BARTHOLOMEW PUPILS IN RECITAL

Mr. H. B. Bartholomew presented a very interesting group of pupils in recital on last Saturday afternoon at Auditorium Recital Hall. A goodly number of auditors was present and applause was abundant and interest unfeigned. The work of the pupils varied in quality as the performers varied in years. Some were sure of themselves, others were nervous; some were gifted naturally, others had diligently acquired; but a noticeable and enjoyable feature was the frank willingness of each one to give the best they had with a simple di-

LEGINSKA, Pianist

Who appeared as soloist SEVEN times with the New York Symphony Orchestra this season, completely captivated the music-lovers of New York at her Carnegie Hall recital, Friday evening, March 19, as the following will attest:

"Leginska gave a convincing exhibition as a pianist in Carnegie Hall last evening. Her skill was of an exalted and unaffected character. She is a conscientious and sincere artist. It may safely be said that of the younger generation of pianists now before the public, Leginska ranks highest."—New York American, March 20th 1915.

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rectness which made for friendliness among those who listened.

Mr. Bartholomew occupies the unusual position of a teacher of vocal as well as piano music, and if one may judge by results is successful in both lines. The piano pupils presented were Dorothy Mallory, Melba Cromer, Alice Woods, Irene Milliken, Ethel Robrahn, Ernest Sorsen, Florence Vallette, Orrin Lilley, Paul Parce and Elsie Cromer. Very talented was the little Miss Melba Cromer, who did a Beethoven "Rondo" capitably; Ernest Sorsen, who had the Sibelius "Valse" well in hand, and Paul Parce, who is advanced enough to do the Moszkowski "Etincelles" brilliantly.

The voice pupils were Graee La Rococo, with a rich, natural voice in the early stages of training; Richard Hanson, Mildred Shaw, Madeline Dickinson, Louise Wagner and L. B. Reeder, who has a lovely tenor voice of fine timbre and a lot of style. In two numbers violin and 'cello obligatos were added, the players being Dwight Emigh and Clifford Briggs. Goring Thomas' beautiful "Times Garden" was made more so by the embellishment. Mr. Bartholomew played the accompaniments, and did them excellently.

ALBERT COTSWORTH.

—###—

Cosmopolitan School—Miss Elsie Eidam will give a piano recital at the Auditorium Recital Hall on Tuesday evening, April 27. A pupils' concert will be given on Saturday afternoon, April 24, at 3 o'clock.

—###—

Harris—George Harris, Jr., tenor, gave a novelty song program at the Bandbox Theater in New York this week

"NORTHWESTERN" SCHOOL OF MUSIC

One can safely count on hearing something entirely enjoyable musically in Music Hall, Northwestern School of Music, when a recital is announced whether it occurs on the student faculty or artist series.

On Tuesday evening, April 13, two members of the senior class of the conservatory were heard in a strong program which reflected much credit upon themselves and upon their instructors.

Miss Bethena Strong, pianist, pupil of Carl M. Beecher, and Miss Mabel Marsh, soprano pupil of Walter Allen Stults, gave the program. Miss Strong played Beethoven "Sonata," Op. 10, No. 3, a group of compositions by Schubert, Sinding, Cyril Scott and Paul Juon. She also appeared with Mr. Beecher "March Militar" (Schubert-Tausig), for two pianos. Her good work in each number marked her as one having plenty of musical talent as well as first-class instruction.

The virtue of Mr. Stults' method of training voices appeared prominently in the singing of Miss Marsh. There was entire consistency as to placement of all tones, intelligent phrasing and excellent attack and coloring. Besides having a good natural voice, this young singer has a pleasing platform manner.

Schubert and Schumann contributed to the first number Miss Marsh gave. Her second number was an aria, "A Song of India" (from the legend "Saako") by Rimsky-Karsakow, and in closing the program she gave a well contrasted group by St. Niewiadomski, Singind, Rogers, A. Cyril Graham, Saar and Manney.

The name of the lady who played the accompaniments for Miss Marsh did not appear on the program, but her efforts were entirely satisfactory.

C. J. B.

—###—

Ehrhardt—Mr. Edward V. Ehrhardt will present his pupils in a long and well selected list of piano pieces at Kimball Hall on next Thursday evening. Those appearing will be Marian Kunze, Mindella Annenberg, Benedict Saxe, Walter Burger, Juliet Goldenberg, Lester Leserman, Rhoda Rice, Vivian Smith, Sybil Goodman, Emelie Voltz, Joe Piek, Lueille Frank Goldsmith, Sidney Adler, Herbert Louis, Alice Borchardt, Viola Burkhart, Robert Kunz, Rose Strauss, and Mildred Bergling, with second piano parts to the "Concertos" played by Mr. Ehrhardt.

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Cosmopolitan School—During the spring and summer months Donald Robertson, director and star of the Drama Players, will conduct a class in dramatic art at the Cosmopolitan School. It was here under Mr. Robertson's direction that the well known players Milton Sills, Alice John, Marion Redlich, Louise Wolf and Olive Garnatt, first began to show their worth and climb the ladder of fame they now adorn.

—###—

Drake School—Tuesday evening, April 13, Ralph Michaelis, violinist, and pupil of Earl R. Drake, gave a very successful recital in the Auditorium Recital Hall. Marie Dupont, soprano, assisted. Beulah Lee Taylor and Margaret Worth Evans were the accompanists.

VIVIAN SCOTT PRESENTS A PUPIL

Miss Vivian Scott will present her thirteen-year-old pupil, Fanchon Bennett, in a piano recital at the Branch School of the



FANCHON BENNETT

Cosmopolitan School of Music, at 1339 East Forty-seventh street, on April 23, at 8:15. Program follows:

Gavotte	Bach
Sonata, D Major	Haydn
Fanchon Bennett	
Pretty Young Miss Butterfly.....	Mary Turner Salter
Lady Moon	Mary Turner Salter
Miss Hunter	
Esmeralda	Berens
Silhouette	Reinhold
Sicilian	Schumann
Etude	Ludvig Schytte
Souvenir	Bossi
Valse Chromatique	Godard
Fanchon Bennett	
To a Messenger	Frank LaForge
Banjo Song	Homer
Miss Hunter	
Barcarolle	Ludvig Schytte
Fanchon Bennett	
Miss Scott at second piano	

MENDELSSOHN CLUB

The concert of April 29 at Orchestra Hall will have this program:

On Gallant Company.....	V. E. Becker
The Autumn Woods.....	Samuel R. Gaines
Invictus	Bruno Huhn
Recit. et Air D'Azael	Debussy
Mandoline	Debussy
Wiegenlied	Brahms
Standchen	Strauss
Mr. John W. Nichols	
Heartache	Dvorak
Idylle Mongolienne	Stevenson
Trelawny (Cornish Marching Song).....	A. W. Thayer
Lochinvar	Wm. G. Hammond
Incidental solo by Mr. Charles F. Champlin	
Before the Dawn	W. F. Harling
Incidental solo by Mr. Nichols	
Mammy's Lullaby.....	Arr. by Charles Gilbert Spross
In Vocal Combat.....	Dudley Buck
Floweret Blue	Dregert
The Stars Shine in Their Radiant Glory.....	E. R. Kroeger
The Banks of Allan Water	Horn
Spirit Flower	Campbell-Tipton
The Year's at the Spring.....	Beach
Mr. Nichols	
Cradle Song	Saar
The Lost Chord	Sullivan-Brewer

SIXTH ANNUAL CHOIR CONTEST

The sixth annual choir contest was held at Grace Methodist Episcopal Church Monday evening, April 19, under the auspices of the Baton Club of Chicago.

The contestants comprised two groups of choirs; the first, choruses with memberships ranging from fifteen to twenty-five voices; the second, choruses with memberships ranging from twenty-six to sixty voices.

Cash prizes of forty and twenty-five dollars were awarded the winning choruses in each group, the choirs being judged on attack, enunciation, balance of parts, tone quality, intonation and interpretation.

The judges were Mr. Rossetter G. Cole, Mr. Grant Hadley and Mr. Hubbard Harris.

The group of smaller choirs sang first. They were:

Auburn Park M. E. Choir, J. Lakin Porter, director; Mrs. Harriet W. Pettit, organist.

Auburn Park Baptist Choir, Charles R. Coe, director; Mrs. Charles R. Coe, organist.

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Woolley Memorial M. E. Choir, L. Douglas Russell, director; Miss Gertrude Elphich, organist.

Hammond (Ind.) M. E. Choir, Clark Leaming, director; Theodore Moor, organist.

Their contest numbers were: "Come, My Soul, Thou Must Be Waking" (Buck) and "As Torrents in Summer" (Elgar).

The second group, consisting of the larger choirs, sang: "Grieve Not the Holy Spirit of God" (Stainer) and "Return, O Wanderer" (Berwald). They were:

Normal Park Baptist Choir, William Griswold Smith, director; Miss Beulah Lee Taylor, organist. Immanuel Baptist Choir, W. D. Holt, director; Miss Carolyn G. Babcock, organist.

Grace M. E. Choir, William A. Willett, director; Miss Grace Grove, organist.

Washington Park Congregational Choir, Richard Proud, director; Miss Nellie M. Orr, organist.

Englewood M. E. Choir was to have been present and compete, but was prevented from doing so by a death in the family of Mr. Charles W. Leigh, the director.

For us to enter into a detailed consideration of each choir's work would hardly be expedient or profitable. The judges were there for that purpose, and their decision coincides with our opinion as to who fairly won the prizes.

Of the first group the Hammond Methodists were awarded first honors and Woolley Memorials second. In both organiza-

tions there was fine attack, good intonation and balance, and excellent interpretation.

Grace Methodist Choir took first prize in the group of large choirs, with Normal Park Baptists an exceedingly close second, according to this reviewer's judgment.

These two choirs were about evenly balanced as to numbers and grade of work; solidity of tone, fine contrasts and shading, prompt attacks and releases, all contributed to the excellence of their performances. Grace Choir probably made its lead in "points" with the judges by its unaccompanied singing. This choir has always maintained an enviable reputation for that sort of work.

Especially noticeable features in the singing of all the choirs competing were the unaccompanied efforts, and the interpretations, both being far beyond what might reasonably be expected of volunteer choruses.

Taking everything into consideration, each of the organizations may feel encouraged because of the good work accomplished.

While awaiting the judges' decision a number was given which was not printed on the program. This was a solo by the well known baritone, Charles E. Lutton. He sang "My Son's Not There" (Chausson) and "Old-Fashioned Town" (Squires), displaying his big rich tones and broad style in a manner highly pleasing to the audience. Mr. Lutton is a very satisfactory singer to listen to at all times. A. J. B.

C. A. HUTTER AND J. PARNELL EGAN

The fact that Mr. J. Parnell Egan secures return engagements at almost every one of his appearances speaks volumes for the skill of his teacher, Mr. C. A. Hutter of Kimball Hall.

Mr. Egan's April and May engagements, so far as decided upon, read as follows: April 2, Grace Church, Oak Park; 7, Austin, Wis.; 8, Kaukana, Wis.; 11, Delavan, Wis.; 12, Evanston, Ill.; 13, Delavan, Wis.; 14, Reedsburg, Wis.; 16, Davenport, Ia.; 17, Rock Island, Ill.; 20 Green Bay Wis.; 21, Marinette, Wis.; 22, Oconto, Wis.; 23, Oshkosh, Wis.; 27, Harley, Wis.; 28, Stevens Point, Wis.; 29, Grand Rapids, Wis.; May 8, Lake Shore Woman's Club, Chicago; 15, Longwood Academy, Chicago.

MARSHALL FIELD CHORAL SOCIETY

The Marshall Field Choral Society made an appearance at Orchestra Hall last week.

The soloists were Permelia Newby Gale, John B. Miller and James Goddard. No tickets were sent to Music News.

Detweiler—Mr. Harry Detweiler presented Miss Melitka Krieg in piano recital (assisted by Hazel Eden Mudge, soprano) at Aurora last week, her numbers including the Schutt "Concerto" and a beautifully selected list of classics and modern pieces for piano. Miss Krieg, a fine player for several years, although but sixteen now, has passed the stage of child pianist and at this concert proved herself a young artist of talent and imaginative powers as well as one extremely well fitted technically to cope with the best of the literature for the instrument.

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SILVIO SCIONTI IN RECITAL

Mr. Silvio Scionti drew a magnificent audience to Kimball Hall on last Saturday morning when he gave an unusually attractive piano recital especially for the benefit of the Sisters (courtesy of the W. W. Kimball Co.) and when an enthusiasm was engendered which is duplicated but few times in a season.

Mr. Scionti was in absolutely fine form and played with power, conviction and an amazing amount of finesse.

A Beethoven "Sonata" and numbers by Chopin and Liszt were well selected to



SILVIO SCIONTI

show the musicianship and the definitely poetic and dramatic aspects of his work while a group of Cyril Scott and Debussy provided that element of novelty which was, in part, accountable for the unusual interest in the recital and which, it must be said also, evoked much expression of approval.

The individual impression of these numbers was that "Lotus Land," by Scott, which is a rather well known work, proved again to have unusual elements of attractiveness and that the "Passacaglia" from the "Pastoral Suite" by the same composer, was also characteristic and sane. It has a distinctly bucolic flavor.

The "Rondo" from Debussy's "La Boire a Joujou" is about as much like a rondo as it is like any other known musical form, but it has a certain ethereal quality which is charming to those people who understand it (of whom I am not one), while "L'isle Joieuse" is much more worth while, inasmuch at least as it presents a mood entirely in keeping with its name.

Mr. Scionti played these four novelties in superb manner and they elicited a goodly response from the audience.

Mr. Scionti throughout the program maintained a most exact and brilliant technical equipment and he disclosed continuously also the fact that he has grace and style both in his mental conceptions of pianoforte works and in his presenting of the same to his public.

C. E. W.

THE MISSES LEWIS AND BODHOLDT GIVE RECITAL

On Friday evening, April 16, the Cosmopolitan School of Music and Dramatic Art presented Miss Maude Lewis, soprano, and Miss Agnes Bodholdt, pianist, two young and very talented members of its faculty, in a recital at the Branch School, 1339 East Forty-seventh street. A large audience, much applause and many beautiful flowers greeted the musicians and furnished ample proof of the esteem in which they are held by friends of the school.

The program was an excellent one, interesting from beginning to end, varied and well arranged.

Miss Lewis was the first to appear, singing with unusual assurance as to rhythm and intonation the taxing yet beautiful aria by Bach, "Bleed and Break, Thou Loving Heart" and "Soldier, Rest! Thy Warfare O'er," by Schubert. "Auftrage" (Schumann), "Auf Geheimem Waldespfade" (Franz) and "Lerchengesang" (Brahms), three numbers sung in German, also came, in the opening group and presented the beautiful qualities of Miss Lewis' voice, as well as her interpretative powers, in a very pleasurable light.

At her second appearance the soprano offered a group of songs from the more modern composers, namely "Frühlingsgedränge" (Strauss), "The Children's Prayer" (Reger), "Non, je n'irai plus au bois" (Wekerlin), "L'Amour s'envole" (Wekerlin), "Beau Soir" (Debussy) and "Mandoline" (Debussy). In closing the program Miss Lewis sang "Magdalen at Michael's Gate" (Lehmann), "Babylon the Great" and "Sheep and Lambs" both by Homer, and "Life and Death" (Coleridge-Taylor). These songs proved especially grateful to the abilities of this singer and were therefore given with great abandon. Miss Lewis is graced with a charming personality. Her voice is light and sweet and is produced with unusual ease and freedom. She gave a splendid account of herself on this occasion and her teacher, Dr. Carver Williams, deserves a word of praise for her present attainments.

Miss Bodholdt easily shared the honors of the evening. She not only played accompaniments for the singer in a most finished, masterful and sympathetic style, but brought genuine pleasure to the audience by her excellent playing of "Reflections on the Water" (Debussy), an "Etude" by Sauer and the "Prelude" in C Sharp Minor by Rachmaninoff, which came at her first solo appearance. The "Rigoletto Fantasy" (Verdi-Liszt) found her at her best, and its excellent rendition brought a demand for more from the now enthusiastic audience, to which the pianist most graciously responded.

A more pleasing pianist as to stage presence is seldom seen than Miss Bodholdt, and her playing is wholly up to her appearance. Technical difficulties are apparently lost to her and her offerings glow from the sureness, shading and musical thought with which she plays. These two young artists should go far in their chosen work and will be heard again with pleasure.

H. M. B.

"CREATION" AT THE NEW FIRST CHURCH

Experience has taught H. Augustine Smith that the New First Church, immense as it is, will not accommodate the people who desire to come whenever he announces



H. AUGUSTINE SMITH

a gala performance by his choirs and soloists.

He therefore, having learned by experience, announces that "The Creation" will be given three times during the coming week in order that all who wish may hear the performance.

These dates are April 25, April 29 and



DR. W. C. WILLIAMS

April 30, the announced soloists being Marie Sidenius Zendt, Warren E. Proctor, Dr. William Carver Williams, Gustaf Holmquist, Howard Preston and Edward Walker. H. Augustine Smith will conduct and Alice Deal will be at the organ.

MRS. BUTLER IN SATURDAY AFTERNOON CONCERT

Mrs. Hanna Butler was heard in two groups of songs at a concert given by the Mary Wood Chase School at Caxton Club rooms last Saturday afternoon.

With the exception of the piano works the entire program was French, Mrs. Butler being heard in "Ariette" (Vidal), "Chanson Indoue" (Karsakow), "Cher Nuit" (Brachelet), "Pastorale" (Bizet), "Le Ciel" (Carpenter) and "De Puis le Jour" (Charpentier). Mrs. Butler has an unusually pure French pronunciation and she is entirely in sympathy with the French thought and musical style.

Always, she gives these songs with distinction, but on Saturday afternoon she excelled herself, presenting her work with beautiful clarity, sufficient power and an absolute sweetness of quality; each song was made to stand for a distinct feeling and the arrangement and contrasts were exquisite.

Accompaniments were played by Mrs. Bert Leston Taylor.

Between the two groups by Mrs. Butler, piano numbers were heard from Miss Grace Curtis.

This young pianist chose very wisely to contrast a "prelude" of Chopin (Op. 45), with the Rubinstein "Etude" in C (false notes), and proved herself skillful and musical.

Readings were given by Madame Marie Lydia Standish.

C. E. W.

HAROLD HENRY PUPILS' CONCERT

The following program will be given by Henry pupils at Thurber Hall on Saturday afternoon, April 24, at 3:30:

Fantasy in G Minor.....	Bach-Liszt
Miss Agnes Lee Smith	
Sonata, Op. 2, No. 1.....	Beethoven
Allegro	
Adagio	
Menuetto	
Hunting Song.....	Mendelssohn
Miss Lenore Wood	
Concerto in A Minor.....	Schumann
First Movement (allegro affettuoso)	
Miss C. Bess Bennett	
Sonata Eroica.....	MacDowell
First movement	
Waldestrauchen.....	Liszt
Miss Clara Harsh	
Concerto in E Minor.....	Chopin
Last Movement (vivace)	
Mrs. C. E. Buckley	

Wilkes-Barre—At the morning service at the First Presbyterian Church in Wilkes-Barre, Pa., on last Sunday, Ad M. Foerster's "Exaltation" and "Epigram" were played.

Rankl—Mr. John Rankl will present his pupil, Herbert Crothers, in song recital at the MacBurney Studios on Thursday evening, April 29. Miss Grace Grove will be the accompanist.

Anderson—Walter Anderson, 171 West Fifty-seventh street, New York, announces a concert tour for Elizabeth Spencer, soprano.

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"THE TRIUMPH OF THE GREATER LOVE"

At St. James' Episcopal Church, on Sunday afternoon, an event of marked importance took place in the presence of a gathering which entirely filled the stately old building. Dr. Stone, the rector, voiced the sentiment which obtained when he re-



MARGARET LESTER

ferred to the occasion as of especial significance and expressed his gratification that his church had been favored by being chosen for the background. It was the older man's way of rejoicing in the development of higher things. If he has been active in past growth, he glories in the presence of the eager younger men who do not hesitate to pick up the torch and carry it farther on in the day of larger opportunities. The young men who sponsored the service Dr. Stone referred to—Mr. Lester, Mr. Norton and Mr. Christian, are men of quality and are selected to go far on the road in this community, so long as they shall hold their faces steadily towards the standards they have evidently set for

themselves. The praise from the older men has in it not a whit of patronage, but rather the gladness of spirit which glories in the sight of men who see their opportunities and take hold of them.

The work presented was an Easter cantata, called by its composer, Mr. William Lester, "The Triumph of the Greater Love." It is in large form and in an imposing style—quite foreign to such works as have held place in the choir lofts for some time. For instance, it is quite a far cry from "Olivet to Calvary" and that is not disparaging the melodious Mr. Maunder, who has done real service in his day. Mr. Lester's work has three divisions, and each is compact and definite, while it is elaborate and at times involved. Almost every accepted form of structure is thrown aside and new methods substituted. To cite just one—the portions which might be called narrative in form are repeatedly given to the chorus, while the reflective portions are just as often given to solo voices. The



MRS. AUGUSTA MEEKER

solos much of the time are mere incidents—almost interjections in their brevity—and yet the impression is of completeness and symmetry. There are many effective combinations, such as the division of the sopranos and altos into harmony in the Sepulchre scene, and the beautiful obligato, which makes the culmination of the long tenor solo the most ambitious of the solo portions. There are many unaccompanied moments that are potent in being just where they are. The final chorus is opulent in color and power, preluded as it is by some well-planned sentences in divisions of the voices, a short solo and a lovely quartet which uses the old hymn "Love Divine" and is fitted with a peculiarly flowing accompaniment—all these serving as splendid foils for the stirring splendor that follows.

It may be said as well that the work is a trifle long, and that the chorus "I Am the Resurrection" is not quite up to the pace set by the other numbers, that there are some trying text placements that interfere with the best results, and that one quartet

portion is not convincing. The text by Frederick Martens is a vitally good factor.

The work was given a fine presentation. Rehearsals had been many and exacting, but productive of astonishing certainty for the intricate score. Mr. Lester doesn't hesitate to make whole tone progressions or to use intervallie dissonances. St. James' choir has never responded to its director's demands more loyally, and a long credit mark goes to them. A small orchestra augmented the forces, and Mr. Norton was well poised in enforcing his desires. A notable delivery of the Foster "Magnificat" was given. Master Earl Abramson did the Shelley "Resurrection" in a brilliant manner for offertory. Mrs. Margaret Lester sang the soprano solos in the cantata with appreciative sense of the text, and her voice was clear and sweet and ample in volume. Mrs. Augusta Meeker did the contralto solos with ease and confidence, and was a valuable factor in the concerted numbers. Mr. Cardon Burnham used his rich vibrant voice with freedom, and entered into the spirit of his one long solo so that it glowed with fervor. Mr. Warren Proctor was strong, virile, dramatic and appealing. He had the one great solo in the work, and he met its requirements in most brilliant manner. He is an acquisition of the first water to the ranks of tenors in Chicago. To Mr. Palmer Christian fell the big brunt of work, for not only did he play the organ score of the cantata something ornate and taxing, but he prefaced the service with two organ numbers, de Boeck's "Allegro" and the Sibelius "Romanza," which was simply stunning in its vividness, and added a movement from a Mailly "Sonata" for postlude that was masterly. These revealed Mr. Christian as a notably brilliant player, in addition to his other traits of quieter appeal.

ALBERT COTSWORTH.

CUYLER AVENUE M. E. CHURCH

The choir of Cuyler Avenue Methodist Episcopal Church of Oak Park, thirty-five voices, will give the following program at the monthly musical service to be given this Sunday evening, under direction of Marie Edwards, organist. Mr. Alfred Goldman, violinist, will be the assisting artist.

Prelude—Grand Chorus in D.....Deshayes
Anthem—Great and Marvelous.....Tiemer
Trío—Holy Redeemer.....Marchetti
Mrs. Hartrick, Mrs. Transom, Mrs. Crouse
Offertoire—Evensong.....Johnston
Anthem—Oh Light Eternal.....Miles
Remarks by Rev. Claude S. Moore
Quartet and Chorus—Soft Floating on the Evening Air
Violin Solos—
Ave Maria.....Schubert-Wilhelmj
Melody.....Rubinstein

Mr. Goldman
Anthem—The Lord Is My Light.....Protheroe
Postlude—Triumphale March.....Buck

Noer—Miss Ebba Noer will give a piano recital at the Little Theater on Monday evening, April 26.

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Warren Proctor, }
Edward Walker, } Tenors
Alice R. Deal, Organist

Gustaf Holmquist,
William Carver Williams, } Basses
Howard E. Preston,
H. Augustine Smith, Director

Sunday Evening, April 25 at 7:45

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NO TICKETS REQUIRED

Thursday Evening, April 29 at 8:15

(ADMISSION STRICTLY
BY FREE TICKET)

Friday Evening, April 30 at 8:15

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LOUISE HARRISON SLADE AND MARIE ANNEN RECITAL AT UNITY CHURCH

Louise Harrison Slade, contralto; Marie Annen, pianist, and Mrs. John P. Annen, accompanist, gave a recital at Unity church Tuesday evening, April 13.

Mrs. Slade is always given a cordial welcome wherever she chooses to appear, for her splendid voice and winning personality have won her a host of friends and admirers.

The first group heard comprised songs by Homer, Lehmann and Coleridge-Taylor, all sung with great beauty of voice and a good understanding of the text. "Sheep and Lambs," "Life and Death," were given with an especially fine breadth of style and finish. Mrs. Slade in her last group displayed much versatility in interpretative thought, presenting with great charm of manner and artistry, Kaun's "Love on Tip-toe," "Lindenlaub," Nurnberg, "The Lanthorn" (Cumberland dialect), Nicolai; "The Illigant Irish Boy," Nicolai, all being so well received that she was compelled to respond to numerous recalls.

Miss Marie Annen, pianist, is gaining a fine place for herself in musical circles that is well deserved. Miss Annen has splendid technical equipment, a surprising ease of execution, her musicianship is of a high order and she possesses much musical feeling. Her personality is very pleasing and her stage presence charming. She played as her opening number the first movement of the Rubinstein "Concerto in D Minor" with a good grasp of interpretative thought

and a fine tonal quality throughout that made her rendition very effective.

In her second group numbers by Henselt, Liszt and Chopin were played with a fine conception of the musical values, much imagination, and with a broad sweep in clear rhythmic and technical treatment that won her the enthusiastic approval of the splendid audience. Mrs. John P. Annen furnished artistic and musicianly accompaniments for Mrs. Slade, and the orchestra parts for the concerto. H. W. P.

A. L. SHYNMAN

Mr. A. L. Shynman has gained a fine place for himself as a pianist-teacher and accompanist, having appeared in the capacity of soloist and accompanist on many of the musical programs, both in the city and out. Wednesday, April 14, he appeared on the program of the Baron Hirsch Society, playing Saint-Saens' "Romanze" and the Schubert-Liszt "March Hongroise."

Mr. Shynman has a splendid technical equipment, enabling him to employ a great variety of effects, in tonal color and shade. His musical feeling is also very fine, and his interpretations of a high order. He played his solo group with a splendid breadth of style and a good display of artistry.

Ella Swanson Engel, contralto, has a good natural voice and she gave much pleasure in her group of songs.

Mixer—Charles Mitchell Mixer played for the Kenwood Matinee Musical Club on Tuesday, April 20, at the home of Mrs. Charles Morse, Jr., 1132 East Forty-ninth street.

ORGAN RECITAL AT EPIPHANY

On Monday evening, April 19, Dr. Francis Hemington gave his two hundred and tenth organ recital at the Epiphany Church, assisted by Esther Muenstermann, contralto, and Lorno Mae Jones, violinist.

Dr. Hemington opened the program with Borowski's "Sonata in A Minor," playing it with a great variety of color effects. The andante movement is especially well written, and Dr. Hemington's reading of it left nothing to be desired. He was heard later in Rogers' "Overture in C Minor," with its flaming melodies, that were made to fairly glow with color and contrasts.

In the "Nocturne" by Foote and "Fiat Lux" by Dubois, Dr. Hemington displayed further his facile technic and dexterous pedaling, and gained some excellent effects in light and shade in the "Nocturne" and the Dubois number was brought to a wonderful climax under his masterful hand. The program included further organ numbers by Schubert, Thomas and Rossini.

Miss Esther Muenstermann is a welcome singer wherever she appears, for her lovely voice and charming personality have won her a host of friends. "My Redeemer and My Lord" (Buck) was given a beautiful rendition, and in Little's "Abide with Me" she displayed the excellent range and beauty of her voice to a splendid advantage. Her musicianship is good and also she sings with great sincerity of purpose, that makes her work very effective.

Tucker—Myrtle Friel Tucker, soprano, was special soloist at the Fowler Methodist Episcopal Church of Oak Park last Sunday morning, singing Rotoli's "Jesus Only."

ARTUR F. PLATZ TO GIVE RECITAL AT CENTRAL MUSIC HALL

Tuesday evening, April 27, Artur F. Platz, tenor, will give a recital of German and English songs at Central Music Hall. He will be assisted by Karl Schulte, violinist, and Petricia Abernethy, accompanist. The program follows:

Recitation—Tyrannic Love! I Feel Thy Cruel Dart	
Aria—Ye Verdant Hills, Ye Balmy Vales (from Susanna)	Handel
Widmung	Schumann
Du bist wie eine Wilde Rose	Abt
Die Brucke	Abt
Murmelndes Luftchen	Jensen
Ein Traum	Grieg
Possession	Clough-Leigher
When Soft Winds Blow	Guedy
To Phillis	Lester
Rose Immortal (violin obligato)	Radanovitz
The Song (violin obligato)	Merten
Ruhe, Sussliebchen	Brahms
Minnelied	Brahms
Des Kindes Gebet	Reger
Zueignung	Strauss
Constancy	
When We Are Parted	(Mss.) Boyd
Wind from the South	
La Tarantella	
In Italy	

The composer at the piano

Heidelberg—Fannie E. Warren will present Lillian French Read, soprano; Jennie F. W. Johnson, contralto; John T. Read, bass, and Grant Kimbell, tenor, as soloists in "The Messiah," given at the Spring Festival of Heidelberg University, Tiffin, Ohio, Tuesday, April 27, and the same artists in a song recital Wednesday evening, April 28, and Allen Spencer in a piano lecture recital Wednesday afternoon, April 28, at the same university.



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"ELIJAH" SUNG BY THE HANDEL ORATORIO SOCIETY OF AUSTIN

The Handel Oratorio Society of Austin, under the capable direction of Miss Ida Belle Freeman, gave a most praiseworthy performance of "Elijah," Tuesday evening, April 13.

Miss Freeman had the assistance of a group of artists of such caliber that one might be assured of a satisfying rendition, and it proved to be more than anticipated.

The First Baptist Church, the scene of performance, has a large seating capacity and all available space was occupied. Miss Freeman has a reputation for doing things in a fine way and then, no admission being charged, no one who wanted to hear the oratorio had any excuse for staying away.

The Handel Oratorio Society numbers about 70 voices and the chorus has been under Miss Freeman's direction so long that they respond to her bidding with gratifying alertness. She is inspiring in her enthusiasm, and guides her forces with fine intelligence. The work of the chorus in "Yet Doth the Lord" was commendable, and later they did fine work in "He Watching Over Israel" and "Behold, God the Lord Passed By."

The quartet was composed of Mrs. Marjorie Dodge Warner, soprano; Miss Esther Muenstermann, contralto; Mr. Moses J. Brines, tenor, and Mr. Burton Thatcher, bass. Mr. John Doane presided at the organ and for the choruses the accompaniment was also given on the piano by Mrs. Lillian Grant Haeffner.

Mrs. Warner is showing a liking for oratorio and a natural ability for it as well, for she sings in true oratorio style and with much authority. The soprano has not a large amount to do in "Elijah," but Mrs. Warner was most welcome in the part.

Miss Muenstermann's voice grows in breadth and volume, is warm and colorful. Her singing was greatly enjoyed.

Mr. Brines, in the tenor role, sang with intelligence, and although the amount of work for tenor is not large, it is important and was satisfactory.

Mr. Thatcher won much praise for his good singing; he is well acquainted with the work and is most satisfying.

The trio, "Lift Thine Eyes," was sung by Mrs. Warner, Miss Freeman and Miss Muenstermann, and it is a pleasure to state that it was unusually well done.

The part of the "youth" was sung by Miss Emma Ewen, a member of the chorus. She should be commended for the good work done. Her voice is high and clear.

The work of Mr. Doane at the organ was most splendidly accomplished. It was very wise of Miss Freeman to have so dependable an artist to carry the burden of the accompanying. At no time was that part anything less than could be accomplished with the organ at his command.

The addition of the piano for the choruses was very good and Mrs. Haeffner did excellent work.

The choir loft is not all one could wish for so large a chorus, but the performance was a great success. M. K. W.

Osage—At Osage, Ia., the Glee Club of Cedar Valley Seminary gave a concert, under the direction of Mr. Frank Parker, last Tuesday evening.

SUMMER-NORMAL SESSION OF THE AMERICAN CONSERVATORY

The annual summer normal session of the American Conservatory will be held for five weeks, from June 28 to July 31. A comprehensive course of lectures for the special needs of teachers has been arranged. It will include the following: Piano Instruction and Practical Teaching Material by John J. Hattstaedt, Musical History by Victor Garwood, Voice Culture by Frederick W. Root, Children's Work by Olga Kuechler. A special course in Public School Music has been arranged by O. E. Robinson. Five public recitals will be given at Kimball Hall by prominent members of the faculty.

Thursday evening, April 22, at Kimball Hall, advanced piano pupils of Kurt Wanieck will appear in recital, the program consisting mainly of concertos. Voice pupils of Miss Jennie F. W. Johnson will assist. The program will be as follows:

Ballade, G Minor	Chopin
Concerto, F Minor (First Movement)	Arensky
	Miss Maude Winfield
	Miss Viola Kerber

Songs—	
Lullaby of an Infant Chief	Grant-Schaefer
Spring Is Here	Foerster
	Mrs. Charles B. Ayers

Hungarian Fantasia	Liszt
Concerto, G Minor (First Movement)	Mendelssohn
	Philip Warner

Songs—	
Will o' the Wisp	Spross
An Open Secret	Woodman
	Miss Elsa Ahlgren

Concerto, D Minor (Second and Third Movements)	MacDowell
	Miss Aletta Tenold

Songs—	
Death and the Maiden	Schubert
Spring	Hildach
	Miss Margery Smith

Concerto, Op. 59 (Second and Fourth Movements)	Moszkowski
	Miss Esther Kittilsby

Concerto, A Minor (Second and Third Movements)	Grieg
	Miss Harriet Shaffer

Orchestral parts played by Mr. Wanieck

The annual children's recital of the American Conservatory will take place Saturday afternoon, April 24, at Kimball Hall under the direction of Louise Robyn. Forty youthful piano and violin students will take part.

A concerto recital by piano pupils of Victor Garwood, Silvio Scionti and Kurt Wanieck will be given on Tuesday evening, April 27, at Kimball Hall. Advanced voice pupils will assist.

Henry B. Roney—The Christian Church of Englewood was crowded with people who came on Sunday evening to hear Henry B. Roney give his lecture-concert, "Boys, from Cradle to Manhood," with several standard sacred songs by his gifted boy contralto pupil, Master Milton Campbell, of Iowa, twelve years old. These included Buzzi-Peccia's "Gloria" and oratorio selections, every song being sung without notes. Mr. Roney was congratulated on every side for his vigorous and fearless presentation of the boy rearing question.

Dunford—Mr. Frank Dunford, basso, will appear with the Chicago Concert Quartet at Angola, Ind., in May and also in "The Messiah" at the same festival. He will be soloist with the Paulist Choiristers in their concert at Valparaiso, Ind., on May 7.

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AT ALL MUSIC STORES

RAVENSWOOD MEN'S CHORUS

The tenth anniversary of the Ravenswood Men's Chorus under the direction of J. S. Fearis was given at the new Constellation Auditorium at 3900 North Robey street on last Tuesday evening, the event being distinctly gala in aspect and importance.

This organization has taken a high place in local affairs musical and the extent of the work done is hinted at in the following note taken from the house program:

The Ravenswood Men's Chorus celebrates this season its tenth anniversary and is justly proud of the place it has attained in the musical life of Chicago.

The Chorus is composed of representative business men of Ravenswood and vicinity, who find enjoyment in the study and preparation of the highest grade part songs for men's voices.

The achievements of this organization are referred to with much satisfaction. The selection of this chorus to augment the chorus of the Chicago Grand Opera Company, at one of their performances during the season of 1911-12, was an acknowledgment of the merit of this organization. Since the begin-



CHARLES E. LUTTON

ning of the North Shore Festival this chorus has been one of the important factors of this great musical event and many high endorsements have been received from every section where the chorus has appeared.

Mr. J. S. Fearis has been the musical director of the chorus since its inception and much credit is due him for having brought it to the high point of vocal efficiency.

Mr. Charles G. Frazier has been president through the entire period, and to his rare foresight and unselfish interest the chorus owes much of its success.

Miss Helen M. Browne has been the accompanist from the beginning and her able assistance has added to its success.

The stage at the Constellation Hall is very small, and very high, so that the piano, badly placed on the first floor, was not readily discernible to the singers, with the result that some off-key work was noted. However, this is merely a matter for some thought, and perhaps better adjustment. It is a pity that so fine and large a hall should have so thoroughly inadequate a stage and if any other choral body appears here it is strongly suggested that an extension platform is desirable.

The program of last Tuesday was a wonderfully well arranged one and was presented in such a style as to prove this body

of singers among the most artistic in the local field.

Especially beautiful shading was displayed and a precision in all points of musicianship which spoke volumes for the skill and the great care exercised by Mr. Fearis in rehearsals.

Numbers by Bergen, Protheroe, Spicker, Fanning and Eichberg were admirably negotiated.

Clippinger's clever trifle, "The Tack," evoked gales of merriment and Fearis' own "By the Sea" proved so very good that it had to be repeated.

Herbert Hyde's "A Gypsy Song" disclosed itself as a work of clear form and masterly detail, while Protheroe's "De Sandman" again proved his talent and was also one of the most effective mediums used by the club for the display of its lighter graces.

Bullard's "Barney McGee," a character study, which always makes a fine impression, showed the club in unusually good light and the elaborate solo line afforded Mr. Charles E. Lutton, baritone, a splendid chance to display those particularly attractive qualities, which have made him such a favorite, these including clarity of enunciation and alertness of perception of humor as special points in his favor.

Mr. Lutton sang also a group of solos in such a way as to make him a very great favorite with the splendid audience present, his list including numbers by Channon, Davies, Squire and Trotere. Squire's "Old-Fashioned Town" and Trotere's "A Short Cut" provided opportunities aplenty for the "storytelling" abilities of Mr. Lutton—abilities which are not equaled by many singers before the public.

Mr. Lutton's voice is a fine one and his intelligence is away above par, so that, with so superb an accompaniment as that furnished him by Mr. Grant-Schaefer on Tuesday evening, his work stood out with great distinctness.

Mr. Grant-Schaefer also played for his pupil, Miss Clare P. Livingston, contralto, in her group of solos and for the duets by Miss Livingston and Mr. Lutton.

Miss Livingston has a fine voice and much piquancy of style, and her numbers were also well acclaimed.

The "Angelus," by Chaminade, afforded an opportunity to the two singers to show some extremely suave and effective ensemble work, while "Matilda, the Little Girl Who Told Lies" proved to be a comique which fairly shook the house in the clever reading given by the singers.

Miss Helen M. Browne played splendid accompaniments for the chorus and incidental solos were given by Mr. King and Mr. Tate of the club.

Altogether a truly gala event and one which sent the audience away hoping that this club will have a second ten years of existence (maybe a third or fourth) with no changes whatever in the personnel or directorate.

C. E. W.



J. S. FEARIS

MARIE SIDENIUS ZENDT

Marie Sidenius Zendt sang with great success at the Swedish National Concert at Sioux City, Ia., last Friday evening. The Sioux City Journal has the following notice:

MARIE ZENDT, SOLOIST

Much interest was attached to the appearance of the soprano soloist, Marie Sidenius Zendt, who stands high in the musical world of Chicago. She revealed herself as an exceptionally pleasing singer with a fine range, an almost perfect scale and beautifully clear and well controlled head tones. Her pianissimos on high B were exquisite and her stage presence most gracious and unassuming.—(Advertisement.)

Durno—Miss Thyra Ruhland, the young pianist, who will play at Thurber Hall next Sunday afternoon in recital with Miss Klea Orschel, a pupil of Mrs. Krum, has been for the past three years a pupil of Jeanette Durno. On her recent appearance before the Morning Musical Club at Fort Wayne, Miss Ruhland received the most complimentary press comments. Other recent appearances have been for Downer College in Milwaukee, and at Hamilton Park on April 20. Her numbers for next Sunday include the Bach "Gavotte in B Minor," Mozart's "Sonata in A Major," four preludes, the "Berceuse" and two etudes by Chopin; Liszt's "Etude in D Flat," "Nocturne" for the left hand by Scriabine, "Serenade" by Rubinstein, and "Kermesse Carillonante" by Widor.

Heizer—The Heizer Music School gave a concert last Wednesday morning at the public library in Sioux City, Ia.

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A UNIQUE PROGRAM BY EDWARD CLARKE AND KURT WANIECK

A large and highly discriminative audience was vastly pleased on Thursday evening last with a program given by Edward



KURT WANIECK

Clarke, baritone, and Kurt Wanieck, pianist, at Thurber Hall.

Mr. Clarke opened the program with four songs by Richard Strauss (listed in Music News last week), sung excellently with English text.



EDWARD CLARKE

In these he had ample opportunity to display voice, technic, style and dramatic impulse as well as unusual finish.

All these items he carefully and triumphantly conserved and won the heartiest approval of his audience.

Mr. Wanieck followed with a group of piano numbers in which he disclosed again that advanced technic and those truthful powers of interpretation which have long made him a favorite in the concert field. The "Scherzo" and "Andantino" from a Schumann "Sonata" were played with skill and much musical feeling. A Liszt Etude was distinctly virtuosic under his fingers and the Saint-Saens "Toccato," Op. 111, proved to be a piece of piano work at once brilliant and airy, difficult indeed to negotiate technically and yet played with perfect abandon and sure effect.

The second part of the program was devoted to a reading of "Enoch Arden" by Mr. Clarke to the wonderfully impressive piano "illumination" written by Richard Strauss and played at this time with rare tact and full effect by Mr. Wanieck.

Mr. Clarke reads with great naturalness, never for a moment sacrificing a conversational tone to anything savoring of rant or staginess.

Nevertheless, he is most apt at characterization of the parts in a story such as this and is fully able also to realize all its poetic and dramatic moments. C. E. W.

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MR. NEUMANN'S ANNOUNCEMENT

Miss Zetta Gay Whitson, violiniste, and Edwin D. Martin, baritone, will be heard in a joint recital at the Illinois Theater next Sunday afternoon, April 25, under the direction of F. Wight Neumann. The program contains two compositions, which have not been heard in Chicago before, the "Ascension Sonata," by Cecil Burleigh, and the "Fantasiestueck," by Hugo Kaun, for the violin. The program complete is as follows:

Eri tu che macchiavi "Un Ballo in Maschera"....Verdi

Mr. Martin

The Ascension Sonata (First time in Chicago).....

Cecil Burleigh

1. Tranquillo—For unto us a child is born, and the government shall be upon his shoulders; and his name shall be called wonderful. Isaiah IX:6.
2. Con Impeto—And there was much murmuring among the people concerning him. John VII:12.
3. Con somma esaltazione—and it came to pass while he blessed them, he was parted from them and carried up into heaven. Luke XXIV:51.

Miss Whitson and Mr. Doering

Air d'Azael "L'Enfant Prodiges".....Debussy
Liebesymnus Strauss
Die Nacht Strauss
Unter Sternen Weingartner
Post in Walde Weingartner

Mr. Martin

Fantasiestueck (First time in Chicago).....Hugo Kaun
Miss Whitson

Les Silhouettes Carpenter
The Player Queen Carpenter
Floods of Spring Rachmaninoff
Thy Voice Is Heard Homer
Uncle Rome Homer

Mr. Martin

Andante from Symphonie Espagnole.....Edouard Lalo
Tambourin Chinois Fritz Kreisler

Miss Whitson

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MacDonald—Nelle Damuth MacDonald will give a song recital, assisted by Maude Langlois, reader; R. Clare MacDonald, tenor, and Edna L. Whitmore, pianist accompanist, at the church of Christ, Sheffield avenue and George street, on Thursday evening, April 29.

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People & Events

YEATMAN GRIFFITH

An American singing master, whose fame was first gained in his own country, who later repeated his success in Europe, and who has now returned to his native land, is Yeatman Griffith, known widely, not only as a vocal teacher, but also as a leading American basso cantante.

Some years ago Yeatman Griffith left for Florence, Italy. With him went many of his students, and he set a new precedent in that country as a successful American teacher training American men and women in that land of vocal teachers, and incidentally annexing to his classes many foreigners. Also Mr. and Mrs. Yeatman Griffith repeated in Italy their recitals, and once more gained recognition such as they had already received in America, before their departure.

From Florence, Yeatman Griffith went to London and was followed by all his class.

Mr. and Mrs. Griffith were at once instantaneously successful in London and in the provinces in their joint song recitals, and many critics likened them to the famous Henschels.

During the last two years of his London residence Mr. Yeatman Griffith was so overwhelmed with teaching that these splendid recitals had to be abandoned.

Students From All Lands

The Yeatman Griffith studios in London became a musical stronghold and attracted students from all lands during the four years of its continuance, and this result was accomplished with no fanfare of trumpets, but by simple merit alone.

With the outbreak of the war Mr. Griffith decided to remove his studio to New York, and last summer his great class followed him to that city.

Successful Season

He has had a successful season in the American city, and through the request of a large number of artists, teachers and other students, he has decided to continue teaching there throughout the summer.

The substantial success which has been obtained by Florence Macbeth throughout her tour has brought many letters of inquiry to her teacher, Mr. Yeatman Griffith, and many of the writers will be especially pleased to know that the New York studio will remain open throughout the usual vacation time.

The fall term begins in September.

Coffey—The Coffey School of Music at 122 S. Waller avenue will give a concert this evening (Friday) at the studio, 454 North Parkside avenue, Austin.

THE ZOELLNER QUARTET AT STANFORD UNIVERSITY

The following is from the Daily Palo Alto:

The Zoellner Quartet, playing under the auspices of the Faculty Committee on Public Entertainment, presented a program of chamber music Friday evening in the Assembly Hall such as has not been heard here since the visit of the Flonzaleys last year. Their work is the perfect realization of ensemble music, marked by a deep sympathy and unity of purpose and execution.

The Beethoven quartet with which the Zoellners opened their program was given a sincere and dignified interpretation from the deep, sustained notes of the Adagio to the lighter touches and whimsical motif of the Scherzo Allegro.

A charming composition new to most of the audience was the Tzanow quartet, the second offering of the evening. In the first movement, the Humoresca, the artists triumphed in their spontaneous rendering of this vivid bit of music. In contrast, their playing imbued the second movement with the deep, warm calm of a summer night. As an encore the quartet gave a dainty Minuet, dating from the sixteenth century.

A violin solo, which was to have been played by Amandus Zoellner, was omitted. The "Andante Cantabile" from Tchaikowsky's Quartet, Op. 11, was understandingly given, breathing the peace of all outdoors. This was followed by the delightful "Minuet" by Glinks.

The final number on the evening's program comprised Thern's haunting "Genius Loci" and the novel Glazounow Suite, Op. 35, which has been introduced to American audiences by the Zoellners. The latter opens with a rippling Scherzo movement which is followed by the weird, exotic Orientale. This second movement is marked by a strangely wailing rhythm and introduces an effectively monotonous pizzicato accompaniment. In this number the composer has brought out the possibilities of the viola's hollow sweetness most interestingly, and Mr. Joseph Zoellner, Sr., made the most of this opportunity to display the qualities of his chosen instrument. (Advertisement.)

MR. CLEVELAND BOHNET AT STREATOR

The Independent-Times of Streator, Ill., speaks as follows of the work of Cleveland Bohnet:

One of the most enjoyable and artistic musical programs ever given at the local high school was the piano recital presented by Cleveland Bohnet this morning in Assembly Hall. The program was well varied in character and splendidly interpreted. Mr. Bohnet exhibited his singular individuality as an artist, his poetic conception and marvelous virtuosity.

The program opened with the MacDowell "Witches' Dance," which was delightfully contrasted with the Iljinsky "Lullaby" which followed. Grieg's "Puck" made an instantaneous appeal to the enthusiastic students. The program progressed to a fitting climax in the two brilliant Liszt numbers, "Eleventh Rhapsody" and "La Campanella." The applause which was awarded the artist proved the thorough appreciation of the audience—who manifest remarkable discrimination in these musical treats provided by Miss Landes. Mr. Bohnet was recalled several times and finally responded with an encore, a Mendelssohn "Scherzo."

At the close of the program the students gave some of the school songs with their accustomed zeal, and they ended with "Rah Rahs" for Mr. Bohnet, which were given with a vim that left no doubt in his mind as to their approval of him. (Advertisement.)

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PROGRAMS OF NORTH SHORE FESTIVAL First Concert

Elijah Mendelssohn
Monday, May 24, 1915, 8:15 p. m.
Conductor, Mr. Lutkin

Soloists—Florence Hinkle, soprano; Margaret Keyes, contralto; Paul Althouse, tenor; Clarence Whitehill, baritone; boy soprano
The A Capella Choir, Festival Chorus of 600 Singers, augmented to 1,000 singers by students from the Evanston and New Trier High Schools, and the Evanston Academy. The Chicago Symphony Orchestra.

Second Concert ARTISTS' NIGHT

Tuesday, May 25, 1915, 8:15 p. m.
Conductors, Mr. Stock and Mr. Oldberg
Soloist, Pasquale Amato, baritone
The Chicago Symphony Orchestra

PROGRAM

Overture to Rienzi Wagner
Aria—Die Frist is um, from The Flying Dutchman Wagner
Mr. Amato

Rhapsody—June Arne Oldberg
Aria from Le Roi de Lahore Massenet
Mr. Amato

Carnival Piemontesi Sinigaglia
Intermission
Wedding March and Variations Goldmark
Aria—Prayer from William Tell Rossini
Mr. Amato

A Swedish Rhapsody—Midsummer Wake Alfvén

Third Concert

The Dream of Gerontius Edward Elgar
Thursday, May 27, 1915, 8:15 p. m.
Conductors, Mr. Lutkin and Mr. Stock
Soloists—Mildred Potter, Contralto; Evan Williams, tenor; Henri Scott, bass
The A Capella Choir, Festival Chorus of 600 Singers, the Chicago Symphony Orchestra.

PROGRAM

Prelude to Parsifal Wagner
The Dream of Gerontius Edward Elgar

Fourth Concert

CHILDREN'S CONCERT

Saturday, May 29, 1915, 2:15 p. m.
Conductors, Mr. Stock and Mr. McConathy
Soloist, Sophie Braslau, contralto
Children's Chorus of 1,500 Voices

PROGRAM

Overture to The Secret of Suzanne Wolf-Ferrari
Patriotic Songs—
Sail On, O Ship of State Rossetter G. Cole
America, the Beautiful John S. Fearis
Hats Off! Elizabeth Poorman
Aria—O mio Fernando Donizetti
Miss Braslau

Cantata—Walrus and Carpenter Percy E. Fletcher
Intermission

Selections from music to Shakespeare's A Midsummer Night's Dream Mendelssohn

Overture
Chorus, You Spotted Snakes
Nocturne

Chorus, Through the House
Wedding March
Children's Songs—

The Grandmother's Song Mrs. H. H. Beach
Schlafliedchen Hans Hermann
The Child's Song Mana Zucca
Miss Braslau

America Carey

Fifth Concert

OPERATIC NIGHT

Saturday, May 29, 1915, 8:15 p. m.
Conductors, Mr. Stock and Mr. Lutkin
Soloist, Frieda Hempel, soprano
Festival Chorus of 600 Singers
Chicago Symphony Orchestra

PROGRAM

Overture Solemnelle Glazounow
Aria—Ernani Involami from Ernani Verdi
Miss Hempel

Suite—Adventures in a Perambulator Carpenter
Blue Danube Waltz Strauss
Miss Hempel

Ladies' Chorus—Come, Ye Maidens All (from Eugene O'Neill) Tchaikowsky

Chorus—Entr'acte and Waltz Song, Hail to the Dance (from Eugene O'Neill) Tchaikowsky

Intermission

Chorus—Introduction and Hymn to the Sun, from Iris Mascagni

Songs—
Der Nussbaum Schumann
Elfenlied Wolf
Wiegenlied Humperdinck

Miss Hempel
Chorus of Villagers, from Prince Igor Borodin
A Cappella Choir

Polovetzia Dance for Chorus, from Prince Igor Borodin

The Star-Spangled Banner
Chorus and audience
— # # # —

"WHEN THE KYE COME HAME"

One of the recent song issues of the Theodore Presser Co., Philadelphia, "When the Kye Come Hame," by George B. Nevin, has met with such an unusual reception that a word relative to its success may be of interest to singers looking for effective songs for recital and concert purposes.

The words, so charming in their simplicity, were written about 100 years ago, by James Hogg—"The Ettrick Shepherd"; have been set to music which the great baritone David Bispham says "has as charming a Scotch lilt as any song of recent years. If Bobby Burns himself were alive, I am sure he would be whistling it up and down the streets of his native town from early morn until 'the kye come hame.'"

The song has been sung this year about twenty times by the ever popular Christine Miller, who says it was received with the greatest enthusiasm; by Horatio Connell, the great Philadelphia baritone; Lillian Sharp Woehrl, Mabel N. Schoolfield, Mildred Potter, the eminent New York contralto, and Marie Stone Langston, who writes that it made a wonderful hit at the Vessella Italian band concert on the steel pier at Atlantic City, and who is singing it on a tour with the Delaware College Orchestra.

While it is a Scotch song, it is so simple and singable that any English speaking person can do it justice and, being so unlike the usual texture of the modern song, might almost be called a novelty.

Benefit Concert—On April 27, at the Gold Room of the Congress Hotel, a concert will be given for the benefit of the unemployed and the Beulah Home by the American Academy of Music and Art and the following array of artists: Mrs. Hanna Butler, soprano; Mr. Alexander Sebald, violinist; Mme. Lagertha Nielsen Traver, soprano; Oscar Deis, pianist; Antonio Sala, cellist; Mme. Josephine Hatlanck, dancer; Kirk Towns, baritone, and Emma H. Osgood, harpist.

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CHICAGO PIANO COLLEGE FACULTY CONCERT

On Thursday evening, April 15, the following members of the faculty of the Chicago Piano College appeared in recital, assisted by William A. Willett, baritone:

Mrs. Bessie M. McAllister opened the program with the Bach-Tausig "Toccata and Fugue in D Minor." She has her resources well in hand, and she gave it a powerful and authoritative rendition. Her musicianly and intelligent reading will long be remembered as an artistic joy.

Miss Louise George chose as her solo number the Chaminade "Automne," Op. 35, No. 2, delivering it in a masterly way, with splendid tonal qualities and interpretative thought that bespeak a thorough musician-ship.

Misses Elcanor F. Godfrey and Betsy M. Howland, in the "Duo Espana" (Chabrier), disclosed many fine points in duo playing that might well be taken as an example by many, for they played it with such unimpeachable feeling and fine understanding of the musical content that they left nothing to be desired.

Miss Ruth I. Budde has a well-developed

technic, and her brilliant rendition of the Dohnanyi "Rhapsody," Op. 11, No. 2, was one of artistic merit, and she should go far in her chosen field. The duo "Nun Kommt der Heiden Heiland" variations on chorai, by Harmon H. Watt, is built along solid lines in composition and, although extremely difficult, it is well worth hearing and will be heard again with great pleasure, and can be counted as a distinct addition to the lists of piano literature. Miss Emma E. Ellersdorfer and Mr. Watt gave it a superb reading, in musical and interpretative thought.

Miss Betsy M. Howland, who in her recent recital proved herself a pianist to be reckoned with, played the last movement of the MacDowell "Sonata Eroica" with great brilliancy in technical dexterity and fluidity of musical thought and expression, that won the enthusiastic approval of the audience.

Mr. Elmer G. Johnson gave proof of his ability as a player of Liszt by the ease with which he gave the "Concerto in E Flat Major." His musicianship is very good, and his technical resources are at his command. His tone is colorful and at all times pleasant to hear. His playing was clear and distinct, and his interpretation highly artistic and finished. Mr. Watt, at the second piano, left nothing to be desired.

Mr. William A. Willett, baritone, director of the Willett School of Singing, was heard in a well-selected list of songs, sung as only a mature artist can sing them. His fine baritone voice is under excellent control at all times.

Notably fine were his interpretations of Tchaikowsky's "To a Forest," Schubert's "Du bist die Ruh" and Schumann's "Widmung." "When I Gaze upon the Lily" (Oudin) and the "Spring Song" (Maude White) Mr. Willett made particularly his own. The many touches of tonal color and musical thought with which he invests them is rarely heard.

Mrs. McAllister's accompaniments were all that artistically played accompaniments should be.

H. W. P.

IDA GARDNER IN THE EAST

Miss Ida Gardner, the New York contralto, who made a notable success at "The Messiah" festival in Lindsborg, Kans., recently, sings "Samson" (Handel) with the Boston Choral Union April 25, gives recitals in Pittsfield April 27, New York May 4 and Schenectady, N. Y., May 7.

Scott—Marie Evans will give a piano recital at the branch studio of the Cosmopolitan School of Music, 1339 East Forty-seventh street, on Friday evening, April 30. Miss Marie is twelve years of age and a pupil of Miss Vivian Scott. She will be assisted by Miss Lillian Wilhelm, contralto.

Mandy—Mr. and Mrs. Frank P. Mandy present their violin and piano pupils in a program at their residence studio, 627 Lyman avenue, Oak Park, on Sunday afternoon at 2:30.

Zendt—Mrs. Zendt will sing "Creation" April 25, 29, 30, at the New First Congregational Church; May 4 at Centralia, Ill., and May 5 at St. Louis, Mo.

PRINCESS WA-TAH-WA-SO IN RECITAL

Wa-Tah-Wa-So, a princess in the Penobscot tribe of Indians, is a charming girl and a very talented artist.

She is beautiful far beyond the lot of most maidens—Indian or otherwise—and she has been trained to exact values in music and in recitation.

Withal, she has studied deeply into the traditions and the musical forms of her own people, and in her public work she brings to her audiences a message which is



PRINCESS WA-TAH-WA-SO

at once unique, artistic and thoroughly convincing.

She attempts nothing but the pure Indian songs, folk tales, etc., and she dresses entirely according to the fashion of her ancestors.

On last Wednesday afternoon she presented a program at Central Music Hall which it was a delight to hear, and which filled every auditor with a new feeling for the Indian legends and created a keen desire to hear Wa-Tah-Wa-So again and again.

Everybody knows how charming and how true are the Indian melodies as arranged by Cadman, and this Indian singer made "The Moon Drops Low" and "The White Dawn is Stealing" glow with a new beauty and radiate an entirely unique charm.

Her voice is "low and sweet," her manner most ingratiating, and her musical instinct very strong.

This group was followed by one from the less known musical pen of Thurlow Lieurance who nevertheless speaks with great authority in his Indian writing and has also caught the Indian spirit most admirably.

A book of his songs, published by Presser, is entitled "Nine Indian Songs" with descriptive notes by Thurlow Lieurance, and the foreword to this is so entertaining and so true to Indian life that it would be a pleasure to publish it in full did space permit. Suffice now, however, to say that it is fascinating and shows exactly the spirit

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which animated the songs and the poetic thought which makes them so irresistible.

From this selection Wa-Tah-Wa-So sang "The Crow Maiden's Prayer Song," "The Weaver," "Aoorah," "Her Blanket" and "Pa-pup-oooh"—songs of great variety and yet of universal charm and beauty.

Mr. Lieurance has not only caught the exact spirit which inspired the verses of these songs, but he has clothed them, simply and yet majestically, in a musical garment,



THURLOW LIEURANCE

which harmonizes and blends with their thought and which, in the rendition suited the princess also to perfection.

The audience liked these songs immensely and they will become great favorites whether sung by an Indian princess or by any other sympathetic artist, for they are sane, exact and definite, and may be used by any good singer who has imagination and some skill.

After these works Miss Patricia Abernethy, who is Wah-Tah-Wa-So's accompanist (and right skillful, too), came upon the stage and played as piano solos "The Sadness of the Lodge" and "The Return of the Braves," thoroughly definite trifles prepared by Charles Wakefield Cadman, and which under her fingers took on life and abounding color.

The last part of the program was given over entirely to the telling of legends and the presenting of dances by Wa-Tah-Wa-So, and this half hour was so original and so altogether charming that it is almost impossible to do more than express great admiration and then advise all readers to hear the work as soon as possible.

Wa-Tah-Wa-So has a suave voice and a gentle style when she likes, but she can also flame up to the passion appropriate to a full grown Brave on the war path and so

her storytelling was varied to the limit and always it was of absorbing interest.
 C. E. W.

MR. FEARIS' NEW CANTATA, "THE GOSPEL OF EASTER," AT BERRY MEMORIAL M. E. CHURCH

Sunday evening, April 11, the choir of the Berry Memorial M. E. Church, assisted by Miss Lulu McNelley, soprano; Miss Bessie Dagley, contralto; Mr. Albert A. Carlson, tenor, and Mr. Carl S. Taggart, baritone, presented to a crowded house "The Gospel of Easter," a sacred cantata composed by Mr. J. S. Fearis, the director of the choir.

The text of this work is in itself inspiring, and with Mr. Fearis' setting the Easter message was given in an earnest and convincing manner.

Mr. Fearis occupies a unique position among Chicago composers, this work being representative of his style. It is concise, artistic and strong in climaxes, with a satisfying musical quality pervading the whole. This cantata promises to become popular because of this happy combination of artistry and clearness of outline.

The chorus sang with its usual accuracy evincing the thorough training characteristic of the director.

Miss McNelley's voice is one of much sweetness and contributed much to the soprano solos.

Owing to the illness of Miss Clara Jones, who was engaged to sing the contralto solos, Miss Bessie Dagley gave these very commendably, especially considering the unfavorable circumstances. Mr. Carlson was heard at his best in the duet, "Lo, I Am with You Always." This number was undoubtedly the most effective one of the evening.

The baritone solos of this cantata give opportunity for a wealth of musical and dramatic expression. Mr. Taggart provided all one could desire. His work was distinctly musicianly.

Miss Electa Austin provided the organ accompaniment in her usual artistic and capable manner.
 H. B.

Oak Park—Oak Park is certainly becoming a musical center. On Sunday evening the Lewis Institute Chorus, under direction of George L. Tenney, gave Gaul's "Holy City" at the First Methodist Episcopal Church and in a service two hours later Myrtle Friel Tucker, soprano, was head in solos. There was special music in the evening at the Second Congregational Church and at the First, Marie Kaiser, a New York soprano, was a soloist. On Monday evening the Chicago Symphony Orchestra gave a concert to a capacity audience at the High School Auditorium.

THE KEY

This is a very clever little booklet giving a full list of all musicians in New York City, with their addresses and telephone numbers. It is published by the Key Company, 171 West Fifty-seventh street, New York.

Thompson—John Winter Thompson, on April 14, accompanied the Kewanee Choral Society in its production of "Hiawatha's Wedding Feast" and "The Pied Piper of Hamelin." Mr. Thompson also contributed a group of organ solos, to which he was obliged to add an encore number.

Stevenson-Campbell—Miss Lucille Stevenson, soprano, and Mr. Gordon Campbell, pianist and coach, announce a summer course at the Cosmopolitan School of Music extending for June 28 to August 9. There will be four recitals by these two artists as a part of the course.

Eddy—Mr. Clarence Eddy will leave Chicago on April 27 to fulfill his second engagement at the Panama-Pacific Exposition. His address temporarily will be care of the Key Route Inn, Oakland, Cal.

Cole—Miss Viola Cole gives a musicale at her studio, 612 Fine Arts Building, Saturday afternoon at 4:30.

Woodworth—Miss Mabel Woodworth, violinist, appeared in Danville, Ill., Wednesday evening, April 21.

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THE CONCERT OF THE PEOPLE'S CHORAL UNION

The second of the season's concerts by the People's Choral Union, F. W. Wodell, conductor, will be given in Symphony Hall Sunday night, April 25, the work being Handel's "Samson."

The chorus will number 400, and these will be assisted by a capable corps of singers and an orchestra made up of symphony players. The tickets are placed at a low figure, so that the opportunity to hear a dramatic oratorio by many voices need not be lost because of the cost being too great.

h h h

For Red Cross Aid

Monday morning, April 12, the Liederheim Glee Club, director Mrs. May Sleeper Ruggles, and the Kreisler Club, directed by Miss Edith Lynwood Winn, gave a joint recital in the Toy Theater for the benefit of the Red Cross war relief fund.

The program had a wide variety of selection, the feature being a composition by Mrs. Annie Andros Hawley. An aria from "Louise" was sung by Miss Fay Cord, soprano, beside three songs, "Dawn in the Desert," "Wing Song," and "To a Messenger."

Miss Alice Baker, vocalist; Miss Margaret Bishop, pianist; Dayton Henry, violinist, and Mrs. Margaret Gorham Glaser, pianist, were heard in duets.

h h h

First Annual Musicales at the Massachusetts Normal Art School

Thursday night, April 8, the first annual musicale of the Massachusetts Normal Art School was given under the direction of William Thomijan, a pupil of Nicola Oulskanoff, the well-known Russian baritone, formerly of the Boston Opera Company.

The Men's, the Women's and the Mandolin Clubs of the school all took part, and soloists, both vocal and instrumental, added to the program.

h h h

The 18th Annual Concert at Worcester

The Worcester Mandolin Orchestra and Ideal Banjo Club, Harry N. Davis, director, assisted by Miss Phyllis Hammond, harpist, and Mrs. Marguerite Bartlett Sherlock, reader, both of Boston, gave their 18th annual concert in Horticultural Hall Tuesday night, April 6, to an audience that forced the hall's capacity.

The clubs numbered about thirty players and Mrs. H. N. Davis was the pianist.

h h h

Of General Interest

Anne Hathaway Gulick, the seventeen-year-old daughter of Professor Charles Burton Gulick of Harvard University, played the Saint-Saens "Concerto" in C Minor with the Boston Symphony Orchestra at New Bedford April 6, scoring an unqualified success. Miss Gulick is a student at the Faeltien Pianoforte School.

A bill of original plays by members of the New England Conservatory dramatic department drew a large audience to Re-

cital Hall of the Conservatory building last evening (Thursday, April 1). This was the first occasion on which Clayton D. Gilbert, head of the department, has made an invited affair of the dramatic practice work that is ordinarily given informally on Friday afternoons during the second session. Several well known theatrical people were in the audience.

Recent valuable gifts to the New England Conservatory library include a donation from Miss Olive Cutter of books and scores from the library of her father, the late Benjamin Cutter, of the Conservatory faculty, and the acquisition, through a gift of money made by Miss Grace Edwards, of a large collection of scores by modern composers. Director George W. Chadwick has turned over to the library as an indefinite loan a large number of standard works.

Brahms and Dvorak pianoforte "Trios," that in C Minor, Op. 101 of the former composer, and that in B Flat Major, Op. 21, of the latter, figured in a pupils' recital at the Conservatory Saturday afternoon. Solo numbers were presented by Helen Moses, Edith Potter, Lester Hinchcliffe, Dorothy Cuddy, Lillian Kandib and George Hathaway.

h h h

The New England Conservatory dramatic department announces an evening of original plays in Recital Hall Thursday evening, April 1, under the direction of Clayton D. Gilbert. These little pieces, all written by students of the department, are "Kiltern versus Kiltern," by Irving Dale; "The Test," John K. Snyder; "The Valentine," Fred Allen; "Released," Fritz Mahr. Three pupils of Mme. Muschissette will do a Polish dance at this recital.

h h h

A joint recital by Florence May Bishop, pianist, and Eva Egarter, soprano, was given in Steinert Hall Tuesday evening, March 30. Both musicians came from Wheeling, W. Va. Miss Bishop is a graduate of the 1913 class at the New England Conservatory of Music, where she has been a pupil of Dr. J. Albert Jefferey. Miss Egarter studied singing in Paris and had expected to be heard in opera this season had not the war intervened. Mrs. Charles A. White served as accompanist.

A feature of the recital was the first performance of a new "Danse Polonaise" by Dr. Jefferey, rendered by Miss Bishop as the concluding number of the program. The other piano selections included Saint-Saens' "Chansen Napolitaine," a group of "Symphonie Etudes" by Schumann and the Beethoven "Sonata," Op. 31, No. 3.

Miss Egarter made a very favorable impression through her interpretation of Rimsky-Korsakow's "Chansen Indene," Grieg's "Im Kahne" and selections from Massenet, Salter, Spross and Louis Victor Saar.

h h h

A Lecture at Worcester

S. Harrison Lovewell, A. G. O., will give the second of his musically illustrated lec-

tures in Worcester, April 20, under the management of the Boston editor of Music News.

He gives a series of lectures sequential in interest beginning with "Romanticism in the Classical Composers," then "The Fugue and Its Emotional Meaning," "The Evolution of the Suite," and "The Sonata." His present appearance in Worcester will give those attending the lecture an opportunity to hear the second of the series just mentioned. Each lecture has a thirty-minute program of works illustrating the text.

The library of the New England Conservatory of Music, Boston, has received from Miss Olive Cutter a valuable collection of scores and books relating to musical history. These are from the private library of her father, the late Benjamin Cutter, of the Conservatory faculty. Miss Grace Edwards, of Boston, lately gave the school a sum of money for improvement of the library. This has been expended in purchase of a collection of scores by modern composers which came upon the market at a very moderate price. It is strong in works by Debussy, Schoenberg, Ravel, Cesar Franck and many others of the French school.

Zeta chapter of Alpha Chi Omega, gave its eleventh annual recital in Jordan Hall of the Conservatory building Monday evening, March 29. The performers were Joe Carr, Maude A. Beaudry, Josephine Durrell, Avernice Gay, Mima Montgomery, Mildred Ridley, Florence May Bishop.

New activities of the New England Conservatory dramatic department appear in the program of original plays arranged for presentation under the direction of Clayton D. Gilbert, Thursday evening, April 1. Mr. Gilbert's previous dramatic exhibitions have emphasized work by leading modern British and French dramatists, the original dramas and pantomimes of students being reserved for the informal Friday afternoon recitals. This year for the first time four one-act plays have been prepared by student playwrights which seemed strong enough to present on a special occasion. These pieces are "Kiltern versus Kiltern," a comedy, by Irving Dale; "The Test," a drama, John K. Snyder; "The Valentine," a dramatic incident, Fred Allen; "Released," a tragedy, Fritz Mahr.

h h h

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MARVIN HINSHAW REPLIES TO PERSONAL LETTER OF IN- QUIRY FROM W. M. GAMBLE

Chicago, March 26, 1915.

Mr. Marvin Hinshaw,
304 South Wabash avenue,
Chicago, Ill.

Dear Mr. Hinshaw:

I was considerably interested in the clipping from The Music News, and while I agree with every one of your Thirty-nine Don'ts, I can't help but wonder how the average mind would receive them. If a voice pupil should have any of these cautions indelibly impressed on their memory to make them conscious, it might fill them with fear and prevent progress which otherwise might be rapid. I will not even attempt to criticize this as I believe that you know the progress that you are making with our pupils, but I do wonder if you have these don'ts confronting your pupils during your teaching. If you do, then I would conclude that you are prepared to bring about the right mental attitude, in order to get the results which could not be done by many teachers. I am always interested in the reports of your many pleased pupils.

Wishing you continued success, I am

Very sincerely yours,

GAMBLE HINGED MUSIC CO.,
W. M. Gamble.

Mr. W. M. Gamble,
President Gamble Music Co.,
67 East Van Buren street,
Chicago, Ill.

My Dear Mr. Gamble:

Your letter received and much appreciated.

In reply will say, the "Thirty-nine Don'ts" cover the most common faults which singers have to contend with, and they should serve as a guide to teachers and a warning to singers. The great majority of students, many of the younger professional singers and a few artists who have gained considerable renown are handicapped by one or two of the troubles mentioned in the "Thirty-nine Don'ts."

I have been unusually successful in diagnosing the difficulties of various singers and in making suggestions which aid them in overcoming their faults quickly. There are some of our very fine singers who succeed in spite of the contraction of certain muscles which handicap them; but if the shackles were removed, and the voice given perfect freedom, they would become artists instead of good singers.

In my teaching I use the old school—not the modern—Italian method, adding such personal ideas of my own as aid me in obtaining the best results for each individual pupil in the shortest possible time.

There are no two voices that can be trained exactly alike, for their faults are different, hence the success of a teacher depends largely upon his ability to determine the particular one or two of the many common stumbling blocks which prevent the progress of each individual student, and to prescribe a mental remedy which will bring speedy results.

I allow my pupils, when singing, to think of nothing but the story of their song, actually living the character they are portraying.

I contend that breath control, tonal attack (never continued pressure), the vocal chords, all muscles used in singing and articulation, tone color, expression, emotion, graceful action and, in short, all that is human and spiritual that is required to express a certain definite idea, responds in a unit—not separately—to one thought, after the master mind has gained perfect control of all concerned. There is a great deal of attention and hard work given by both teacher and ambitious pupil to the physical side of singing.

No fault can be overcome by physical exercises prescribed by any teacher, but the singer must be given a new thought governing the disobedient muscles or vocal chords.

Substitute mental determination—absolute confidence—for physical preparation.

By this means I am enabled to secure the finest results possible in all cases, depending upon the value of each individual vocal instrument, in a very reasonable time.

Any well prepared teacher should be able to do the same.

With best wishes, I am,

Sincerely,

MARVIN HINSHAW.

###

Parker—Frank Parker gave a lecture-recital at the Cedar Valley (Ia.) Seminary last Tuesday, his subject being "Rabindranath Tagore."

MRS. FLETCHER DOBYNS

Some recent press comment:

Mrs. Dobyns has long been known for her beauty and unusual voice.—Chicago Tribune.

Mrs. Dobyns possesses a mezzo-soprano voice of remarkable range and degree.—Chicago Examiner.

In the "Lohengrin" segment Mrs. Dobyns as Ortrud disclosed highly artistic qualities.—Maurice Rosenfeld, Chicago Examiner.

Mrs. Dobyns, as Ortrud, knew how to use her big range and powerful dramatic voice to the best advantage in the role.—Illinois Staats Zeitung.

Mrs. Dobyns sang the music of Ortrud with much authority.—Felix Borowski, Record-Herald.

Mrs. Fletcher Dobyns created a splendid impression in the role of Ortrud. Mrs. Dobyns has a mezzo-soprano voice of wide range and much power. She has studied the music of Ortrud conscientiously and sang it with sincerity and conviction. In the balcony scene she upheld all the difficulties of her score with much skill and in the "Defiance" rose to distinctly fine dramatic heights. The blend of voices was good and in the latter long scene especially there was a great display of dramatic power and musicianly skill.

Mrs. Dobyns presents a fine appearance on the stage and the audience at once accepted her as a favorite.—Music News.

The popular and successful opera evenings at Fullerton Hall brought forth the brilliant opera "Aida" with Mrs. Fletcher Dobyns as Amneris.

Mrs. Dobyns makes a most pleasing appearance and she knew her role exceedingly well. Her voice of the mezzo-soprano quality and of exceptional range. She took part in the scene with "Aida" and displayed a fine command over her rich full voice, and her dramatic interpretations of the text added greatly to the effect she created. She was likewise successful in her scene with Rhadames. (Advertisement).

###

Easterly—Miss Marie Easterly, pianist and accompanist at the Bertha Smart Iredale School of Music, was married on April 6 to Mr. Paul Fischel.

RADANOVITS STUDIO

A partial list of programs given and engagements of the artist pupils of Sandor S Radanovits, teacher of voice.

Hattie L. Mann, Baron Hirsch Society, March 10.

Laura Cohan, special service Memorial Church of Christ.

Isabel Richardson Artists' Association, Tuesday, April 20.

Artru Platz Artists' Association, April 20.

Augusta Meeker Recital, March 10, Messiah Church, Austin-Chicago, and March 26, musical program for the Woman's Club of Auburn Park. Princes Wa-Tah-Wa-So, April 14, recital, Central Music Hall, and April 17 at Rogers Park Woman's Club.

Warren Proctor, special soloist with Berwyn Choral Society, March 26, and March 30, recital in Cedar Falls, Iowa.

Sunday, April 18, Margaret Lester, soprano; Augusta Meeker, contralto; Warren Proctor, tenor, and Cardon V. Burnham, baritone, sang the solo parts in the first public performance of William Lester's cantata, "The Triumph of the Greater Love," at St. James Church.

###

White-Freyn—Lillian White-Freyn, artist pupil and teacher in the Mrs. Charles L. Krum Studios in the Fine Arts Building, presented the following pupils in a very successful song recital: Sadie Saxe Berman, Mrs. Mader, Mrs. Heinrich Schuckert, Mrs. Kahn, Mrs. William A. Curtis, Mrs. H. Bergner, Miss G. Loitas and Miss Katharine Ruby.

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A MUCH-COMMENTED-UPON INTERVIEW WITH MADAME SCHNITZER

Mme. Germaine Schnitzer is a pianist who thinks far beyond the keyboard. (It was the late Marc Blumenberg who once told me that a too arduous devotion to the black and white keys made the mind narrow and arrested the mental processes.)

This summing up could never apply in the case of Mme. Schnitzer, whose outlook on life is of the sunniest, broadest and most comprehensive. Indeed, the study of human nature gives her intense delight, and she is far and away beyond the common or garden ("pasture," one might wish to whisper) variety of woman whose powers of ratiocination rarely include the process of putting two and two together.

Our little pianist also is the personification of frankness, and after she has solved her problem she does not fail to state her case—given time and opportunity—and the world is usually the wiser. Sometimes the little world of her friends and intimates; occasionally the big world that waits for revelations.

Sometime ago Mme. Schnitzer was interviewed by a representative of the New York Herald, and she made quite clear her conclusions regarding the status of the pianist as compared with that of the singer.

These emphatic conclusions of the positive little lady were copied into other papers of the United States, and commented upon, each after his kind, by the chosen scribe or journalistic commentator.

The Philadelphia Enquirer for one, devotes an entire page to the original statement; its attempted refutation, and much decorative illustration.

Boiled down Mme. Schnitzer's statement of the celebrated case—now celebrated with a vengeance—of pianist versus singer reads as follows:

"Pianists are much better than singers morally.

"Pianists are too independent to have backers and friends.

"Perhaps that is why they dress so atrociously. They haven't the money to dress well.

"It is a fact that women pianists scarcely

ever try to look attractive as singers do.

"But at any rate, although they are rather scarce, feminine pianists are much nicer as a class than singers."

You will perceive, fair reader, that Mme. Schnitzer states her case distinctly and without ambiguity. She employs none of the circumlocution of the casuist. It is not necessary. Mme. Schnitzer employs the method of Socrates in her deductions. She eliminates the elements of doubt; and draws her conclusions from observation apparently; a truly Socratic method of induction. Of course the howling mob—no personality intended—of singers spurn and scorn the insinuation, especially the older ladies, and the married ones. It makes one think they have missed their vocation and should have trained for the ministry.

One of the ladies in rebuttal even goes so far as to say: "To be an operatic singer demands the cultivation of the strongest element of character." Maybe! Maybe! I may, in exceptional cases; but I am reminded of the experience—the recent experience of a young professional singer—a pupil of my own—who was informed, a short time after the beginning of her engagement that husbands calling at the stage door for young wives were not encouraged to continue the practice—that husbands must emphatically not be visible.

In the actual parlance of the theatrical person who delivered the advice: "Don't have your husband hanging round the stage door. Send him home and tell him to stay there."

Whatever else Mme. Schnitzer has done with her frank little conclusions artlessly communicated to an up-to-date New York reporter, she has set the ball rolling and the tongues wagging, and while silence may be golden and an excellent thing beside Castoria for children even of an old growth, our great little pianist has done slightly more than stir the surface of the waters. She has made part of the community—not excluding the feminine portion—sit up and think; not the worst thing that could happen.

For one thing I am specifically glad. These revelations of the opera singing

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male contingent upon Mme. Schnitzer's frank declaration there were a few remarks offered by Georgette Leblanc—Mme. Mac-terlinck—which were too killingly funny. I wish I might waste space reproducing her words, but I dare not tempt the scissors of my editor.

Poor, dear little Schnitzer was obliged to disappoint the members of the Harlem Philharmonic Society, where she was to have played on April 13. She was ill with still another attack of the influenza, to which she seems to be especially susceptible in this detestable climate of ours.

After all we know now from the other sides of the question that the opera singer need not heed the advice of Hamlet: "Be you pure as snow, chaste as ice, you shall not escape calumny." She is so pure that calumny cannot touch her.

h h h

Robert Maitland in Concert in Brooklyn

Our young English baritone, Robert Maitland, is still the subject of flattering comment in Brooklyn, where he captured all hearts and set the feminine susceptibilities a-flutter by his very self, as well as his very singing.

His appearance in the Brooklyn Academy of Music was a signal for the gathering of the clans of concertgoers; their wives and daughters—especially the daughters. (And be it remarked that you shall know if a man is successful in his calling of musician by the daughters.)

It was in the Academy of Music of Brooklyn, and on the 12th of April that Mr. Maitland added new strings to his bow of successful appearances, and helped educate the Brooklynites in an appreciation among other selections of the songs of Hugo Wolf, of which he delivered three: "Wohl Denkt Ich Oft," "Alles Endet," "Fuehlt Meine Seele."

The singer vitalized his songs and translated them musically, and his audience showed its gratitude in prolonged and vehement applause.

His numbers in the second part of the program were:

Ye Twice Ten Hundred Deities (17th Century)..... Henry Purcell
Myself When Young (Persian Garden).....Liza Lehman
Thou Art Risen My Beloved.....Coleridge-Taylor
Blow, Blow Thou Winter Wind (As You Like It)..... Sarjeant

Mr. Maitland's clear enunciation of the vernacular was delightfully crisp. It is something to be able to follow the singer without having recourse to the printed page, and Mr. Maitland enunciates. He also fills his renditions with the proper spirit native to the meaning and intention of poet and composer. In his delivery of his lines Mr. Maitland lends to his work his education and his culture as well as his temperamental outflow.

The Brooklyn Eagle had this to say of his singing: It mentions Mr. Maitland as having been the baritone who sang so successfully in Brooklyn with the Oratorio Society in "The Messiah" last December and then goes on to say: "He has a baritone voice that is rarely sweet in quality, and he uses it with consummate art."

The audience present packed the house. Mr. Herbert Fryer was the pianist

(Continued on page 30)

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Music in America

WOODSTOCK, ILL.

Dear Music News: Will you graciously give little Woodstock today a wee corner of that smile of yours, "the smile which never comes off?" Hundreds of music sharps about this small but famous type-writer town are far richer in experience, although poorer (75 cents worth) in pocket than they were yesterday, for they have heard and seen Wilhelm Middelschulte, that wonder-working exponent of the organ, and at this moment are going about dazzled and mystified with the new light which he can radiate from head, heart, hands and feet. He came to the little organ of the Presbyterian Church last night in response to the request of its choir leader, and played a program which the large and attentive audience certainly had reason to consider a tribute to its discriminating taste in the varied literature of the world of music.

I am sending this program, hoping to see it reappear for the approval of all your readers, whose music gospel remains steadfast and orthodox to the just standards of which this truly great artist is indeed a ministering spirit, a missionary, a sower of good seed.

That he is a wizard at the keys and performs astonishing gymnastics with his feet goes without saying. There are scores of organists who are all that, but this man has that reverence for his high ministry that he brings Bach and Handel up from their contrapuntal deeps and makes the laic mind discern their monumental greatness.

Fancy an average well-dressed audience vociferously applauding Handel's "Concerto No. 1" or the Bach "Pastorale," and the happy response of the German in the fascinating "Allegretto" of Mendelssohn's "Fourth Sonata." Who shall declare that we are not growing wiser in our generation, if only through the team work that our ears can do?

The principal and decidedly acceptable assisting artist was Letitia Gallaher of Chicago, she who was the prima soprano in the world's pageant of Light and Darkness at the Auditorium a year ago. The attractive personality of this young lady captured the audience at once, and this notwithstanding that her opening number (perhaps in deference to the church deacons) was that fierce indictment of the Israelites, "Jerusalem, Thou that Stonest the Prophets."

She gave out this great number from "St. Paul" with dramatic severity wisely tempered with the inevitable pathos of its class. Mr. Middelschulte accompanied at the organ, and the audience broke all the rules laid down in the footnotes of the program by their applause.

In her delightful secular numbers she was accompanied by Mr. Dwight Hay (only partly of Chicago), and the twain wrought out the really splendid song joys for which we were all looking. She, like the chief of the evening, was gracious to the limit with encores, and gave abundant honors

to her able master, Torrens, the man who scouts hot air in vocal tactics.

Finally the choir of the church gave an interesting short anthem, varied with telling solos and finishing with full participation by the entire audience, the organist, Mr. Middelschulte, singing withal the "Holy Lord God Almighty" with the worst of us.

This was accompanied by Mrs. Hamilton, who missed a few of her notes in the joyful excitement. In the vernacular of Emperor William III, "that was some chorus."

A good point and one well worth general adoption on such occasions was made by giving an intermission half way down the program, when the audience got up and chatted with their neighbors, while the church was thrown wide open for fresh air and a reinvigoration of lungs and ears. This by order of the master of ceremonies, the Rev. Mr. Beck, who also, in brief but felicitous words, presented to the audience the artists of this gala Easter organ concert.

Addios,

F. B. H.

SANTA BARBARA, CAL.

Recreation Center was the scene of a most novel and charming musical event, Tuesday evening, March 16. This was the appearance in English, Scottish and Irish folk songs of the Misses Dorothy, Rosalind and Cynthia Fuller of Sturminster Newton, Dorset, England, under the local management of Mrs. E. F. Herbert.

Much could be said of these three young ladies purely from the musical standpoint if there were not other elements entering into their work which call for especial attention because of their exceedingly novel and unusual characteristics.

The quaintness of manners as well as of dress grasps and holds their audiences because they are so rare in these modern days and because of their undisguised sincerity. Perhaps the most charming feature of the whole program was the artlessness and simplicity with which it was given. The program opened with a prologue and closed with an epilogue and contained such variety as the children's action songs, love songs, songs of fun and fancy, ballads, and songs of home and country.

A. B. BARNETT.

Bourbon—Under the direction of Professor F. W. Kraft, who has the Presbyterian choir in charge, the latter gave a delightful cantata last Sunday evening, showing the organization to be perfectly in harmony with the work of their leader. The soloists, Mrs. James Fribbley, Dr. Susie Bockoven, Messrs. Charles Elkins and Earl VanCuren, delighted their hearers. The chorus did splendid work, and the whole program was one of great pleasure. Mr. Kraft can well feel good over the result.—News Mirror, Bourbon, Ind.

Harris—Milon Harris announces a summer school of vocal music for June and July. He will remove on May 1 from his old studio to 521 Kimball Hall where he should be addressed after that date.

TOLEDO, OHIO

March 26 was a significant date to nearly every music student in Toledo, especially to those in the piano departments. On that day Jan Siekiesz, the Dutch pianist, gave a 4 o'clock piano recital in the Valentine Theater, having been brought here by Bradford Mills of the Toledo Conservatory of Music. A systematic campaign was made, that reached every piano teacher in the city, special rates were given to students, and teachers were urged to take their entire class, with the result that the first floor of the largest theater of the city was entirely filled with an enthusiastic audience that spurred Mr. Siekiesz to his best efforts and made his recital one to be remembered. It was his second recital here this year, having been brought first by the Eurydice Club, a month previous. His playing is decidedly virile, and he has technique sufficient to meet all demands.

It is hoped this recital is the first of a series of 4 o'clock musicales to be given later in the valentine, as the hour is ideal for all students, and their purpose being educational, all students should attend.

Since Mrs. Marrs Nearing presented the Hemicycle of the Art Museum with a new Steinway piano, that beautiful building has become the center of attraction for local recitals of all kinds. Many teachers are availing themselves of the little Grecian Theater for pupils' recitals, and the free Sunday afternoon concerts, given under the patronage of the directors of the Art Museum, have been so popular that the concert room cannot begin to take care of the crowds. All local musicians give freely of their talent for these educational concerts, and the results have been most gratifying. The Hemicycle has been most ideal also for the Eurydice Club's morning musicales, which are becoming noted for their high plane of excellence.

FORT SMITH, ARK.

In spite of the inclement weather, a large crowd attended the Methodist Church, Monday night, March 29, for the lecture-recital given by T. Carl Whitmer of Pittsburgh, Pa.

As the rain fell the enthusiasm of the audience rose with the development of a program, the arrangement of which was in itself a work of art. After a brief and comprehensive review of the story of music in the United States Mr. Whitmer played the slow movement from MacDowell's "Heroic Sonata," this being truly, as he said, characteristic of America's foremost and most beloved composer. Mr. Whitmer is a poet at the piano and his genius seems peculiarly fitted to interpret the beauties of MacDowell, "who knew himself to sing." Then came a group of what might be termed sketches "Music for Aesthetic Dances, written by the player," the program read. These short numbers revealed Mr. Whitmer in his creative mood. These called attention to features by which the growth of the art may be traced. Following the group of original sketches came excerpts from John Beach; from the talented pianist, Helen Hope Kirk; the writer and composer, Arthur Farwell, and a beautiful Nocturne by Henry Holden Huss, the last exquisitely played by Mr. Whitmer. In the absence of Mrs. Allen, Mrs. Sternberg appeared in two numbers by Cadman, one of America's representative song writers. In the closing number, "Symbolisms"—musical readings—words and music by Mr. Whitmer, were given by Mrs. Shipman with the author at the piano. In this there seemed to be a meeting of artists—Mrs. Shipman displaying in her reading an attainment of much distinction. This was, perhaps, from an artistic standpoint, the highwater mark of the program.—A. L. Kelton, Van Buren, Ark.

CHARLESTON, W. VA.

The close of March and the advent of April were marked for us by the coming of Gatty Sellars, the English organist. Mr. Frank R. Hurlbutt, the genial organist of the Baptist Temple, is responsible for bringing him, and as it is some time now since we have had an organist of any mention visit Charleston, two fairly good-sized audiences turned out to greet him. The program of his first recital (March 31) was a good one.

The popular numbers were perhaps "Melodie du Soir," by Silesn; "The Song of Songs," by Moya, and Rubinstein's "The Russian Patrol."

At his second recital, the following evening, he announced his selections number by number as he played, waxing humorous between whiles; and having an attractive personality carried his hearers through a varied program which might with another player have been thought a trifle long.

On Monday evening, March 5, the Mason Quartet, assisted by Mrs. Mathilda Reddington Mason, soprano, and Miss Hilda

Froelich, pianist, gave a concert at the Burlew Opera House under the auspices of the Knights of Pythias, but to a very meager gathering, scarcely deserving the title of audience except for the fact that they lacked not in appreciative demonstrations.

The program was arranged for the general public; at the same time the musician was evidently considered for himself alone, in one number, the 'cello solo, "Andante," by Mann, played by Mr. Schultze. Mrs. Mason was the favorite soloist. She has a charming presence, a good voice and a knowledge of its best use, and her selection of songs was most happy for such an occasion.

We have been fortunate, too, in having a young Boston tenor, Mr. J. C. Richardson, with us the past two weeks, at the Kanawha Presbyterian Church. This young man gives fine promise and we hope to hear from him.

J. HENRY FRANCIS.

Vilim—The Vilim American Violin School will give its commencement concert at Kimball Hall on Tuesday evening, May 4.

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NEW YORK LETTER

(Continued from page 27)

Mme. Cecile M. Behrens and Advanced Pupils in Recital

In her charming suite on the west side, Mme. Cecile M. Behrens entertained a host of friends and admirers on the afternoon of April 7.

The hostess received in a magnificent costume of white satin, palest saffron chiffon and gold lace.

Mme. Behrens herself constituted the truly delightful feature of the function by her admirably clear and forceful performance of Stephen Heller's "Fantasie" and the poetic delineation of Chopin's "Nocturne" and the same composer's "Grande Variations Op. 12." She was obliged to respond with two encores, one of which was the delightful "E Minor Waltz" of Chopin.

Mr. Arthur Mason, who has made such wonderful strides in his art since under the tutelage of Mme. Behrens, acquitted himself notably in a "Liebeswalzer" by Moszkowski and William Mason's "Monody."

Miss Estelle Clark, who is a credit to the excellent pedagogic methods of her teacher, was heard in "Crescendo," by Lassen; "Poem," by MacDowell, and Schumann's charming "Novellette." Other performers were Miss Naumann, who interpreted MacDowell's "Novellette" and pieces by Saar and Jadassohn, and Mrs. Beard Addis, who was down for Mendelssohn's "Rondo Capriccioso."

Pupils showing the excellent results of Mme. Behrens' instruction were Misses Elfrida Siegel and Marie Pfretzshiner and Mr. H. C. Maerlander and Thomas Haney.

A dance followed, after which supper was served.

Mme. Sundelius' Activities

Mme. Marie Sundelius has by no means finished her season. The attractive young soprano has still a long list of appearances ahead of her.

Apropos Mme. Sundelius will sing the "Joan of Arc" with the New York Oratorio Society next season. She is now on tour with the Minneapolis Orchestra.

Society of American Musicians—A series of chamber music concerts will be given under the auspices of the Society of American Musicians on Sunday afternoons at Fullerton Hall, beginning May 2 and extending over one month. The detailed programs will be printed in Music News next week.

American Conservatory—Pupils of Miss Louise Robyn, assisted by violin pupils of Mabel Woodworth and Mary Cox, will give a program on Saturday at Kimball Hall at 3:15.

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The Elderly Person

The series of symphony concerts prepared by the Chicago Orchestra is nearly over for this season. The Elderly Person is fond of saying, with earnestness and sincerity, that the Art Institute and the Orchestra are the two greatest things in Chicago, and he has been and is jealous for their continued supremacy. But just because he feels this way he can't forget that others may not fully agree with him. A good many people have not hesitated to give vent in print to their dissatisfaction during the winter at some of the conditions obtaining in Orchestra Hall, both on and off the stage. These published comments can be intensified manifold by conversation with the regular attendants who, in many cases are outspoken and in others reserved, but where, in each case, the feeling is much alike.

It is a big task to conduct an orchestra. It is just as big a task to prepare its programs. It is an enveloping process to sift the good from the bad and both from the indifferent. It is absolutely basic to have ideals and to be allowed to work towards them. It calls for almost Socratic wisdom to separate one's own prejudices from other people's prejudices. It needs finished perspicacity to detect the trend of public taste and the bearing of musical tendency. It needs fortitude to stand sponsor for what one regards as growth just as it needs patience to bear with those who see only the present and have no wish for wider vision. It is fretting to be looked to as a leader and yet be held in leash. It is hard to have a great machine and not feel tempted to use and control it according to one's own's inclination. All these and a hundred other problems and constituencies confront, surround and try to overwhelm a director of an orchestra. Small wonder then that there are not many men in the field or that they do not altogether succeed. There can be the competent players, eminent soloists, large audiences, excellent business management and yet not bring about the outcome most desired by any honest man at the head of any honest undertaking, namely, satisfaction to his patrons. Setting aside the invariable variety of conflicting opinions and criticisms, it has to be stated fairly and squarely that the programs offered this season have not met the situation, and Mr. Stock and the business management may feel like facing this condition, and asking themselves what caused it and then decide to correct or ignore it. The Elderly Person commends the subject to them. If the comments have been irritating for many reasons and so hardened the hearts of those involved, the old adage, so prevalent in all law offices, about the man who loses his temper and losing his case thereby, is commended also for reflection.

The Orchestra and Orchestra Hall are a Chicago institution, the latter being built just as truly by the many willing hands which contributed small sums as by the hands which wrote large checks. And the concerts are supported by the same people and they are the real owners and managers

whether they be allowed voice or not. If this be not true then the solicitations for subscriptions towards a permanent establishment for the orchestra in its own home were not honestly set forth. It has to be said frankly, however, that since the opening of the building the management has indicated an indifference toward any but the well-to-do that is very much like the attitude the late Mr. Vanderbilt expressed when told that the public did not like his way of operating railroads. And as the management is of course subservient to the board of directors, the natural inference is that the policy is dictated from that source. But there is that self-respecting body which fills the balcony to be considered, because it practically furnishes the sinews of war, inasmuch as it is such a large body. These people, who can and do have what they think they need, do not emulate or envy those who sit in boxes, do not want to climb fifty-seven varieties of stairs to the gallery, and know that the music is nearly a flat failure from seats on the main floor. Society people sit in boxes or on the main floor because those are presumed to be the choice seats by reason of their being the highest priced. But they are not. Any music lover who has tested will say quickly that the orchestra sounds better in the gallery than anywhere else in the house. Among the main floor patrons are any number of honest music lovers, competent to give good judgment on all works presented. But the preponderating portion is there largely for social reasons, or for the prominence of the soloist appearing. This statement can be verified by observing the desolating vacancies when no soloist appears or when some notable social event is occurring elsewhere. On such occasions do the groups of uniformed nurses know the joy of "sitting in a box."

In the gallery are the students and the people who have to spend their money for amusement carefully. They have dizzy seats after the long climb, and if programs are short (as they so often are) these patrons feel the effect first. The air is bad, of course, but the patrons are for the most part young and buoyant. All things considered they have the best time, for if they do not care for the program they are not much out of pocket, and as every one up there expresses himself freely, and as if he carried the whole weight of all vital decisions in his hands (as is the way of students), he has the intense joy of delivering himself unstintedly if he does not get what he wants, and so forgets his disappointment in evacuating the steam within him.

Not so the great body between the extremes of gallery and main floor. And they are the ones who heretofore have said least and felt most. The Elderly Person speaks for himself as one of them, and thinks he voices a real fealty of the body toward Mr. Stock. His progress upward they have watched with keenest interest and rejoiced when the results seemed to reinforce the first overwhelming sentiment which placed him where Theodore Thomas

once stood. And now that they say, more in regret than otherwise, that they are sure there is something wrong, either in themselves or in the music offered, they don't feel any sense of disloyalty. But somehow they don't feel at fault themselves, because in sifting their impressions down to a basis they are sure that they have heretofore found joy and gratification in the music and work of the orchestra. And, in passing, it may be noted that if any evidence of this lack of sympathy with present conditions was needed, it was afforded by the gaping waste spaces in the balcony on the occasion of the concert for the Pension Fund. There was a fringe in the front rows, and a sparse following in the rear. Elsewhere it was yawning vacuum. Society did its part notably, because the concert had patronesses of impregnable social importance, and those who hang about these fortresses thus received the cue to be present. There was a plentiful spending of money for the undesirable seats, some devotees loftily refusing "change" for large bills offered at the box office. And so the concert was financially successful without being popularly so. If the question be mooted as to why the balcony was vacant it cannot be answered definitely, but that part of the public possibly remembered the other time when it responded, and did not care to do so again, when the season had not been one to make a strong appeal to their sympathies and through that to their pocket-books. At any rate they were not there as they ought to have been, if they are the backbone of support, through attendance, which may be gauged through inspection any Saturday night. The balcony is always filled, the main floor seldom.

It is futile to get down to small details on such a large matter. Any dissection of individual complaint or praise about program or management could be argued pro and con without reaching any result except to convince each arguer that he alone was on the right side. But the one topic which may be considered as embodying the groundwork of dissatisfaction is found in the "novelties" considered necessary for the proper seasoning of a series of symphony concerts. To discuss their value, or to praise or blame Mr. Stock for the acceptability or dissatisfaction with each one, is worse than carping. But looking at conditions in a mild-eyed manner, and with the sedateness of years, the Elderly Person rather leans to the view that the bill of fare has had generous amounts of the novelty labor given it. Even at the risk of inciting the ire of fiery youths who believe that our friends Mozart and Schumann are out-classed and that Mendelssohn is not to be thought of, and the contempt of the woman who thinks the devotion to Beethoven cloying, and that the programs have had entirely too much of the over-lauded Wagner—even in the fact of these conflicting views he still insists that there is a happy medium where the newer men and methods can have ample recognition and yet not overlook the men and their measures who have proved their merits by their survival, and who stand comparison very well, even if they do not reach conclusions in the same way. We have truly progressed musically, it is more than confessed, but

it is not yet time to relegate Beethoven, Brahms, Tchaikowsky, Dvorak and their kind to the popular concerts, and confine ourselves to the not always lucid lucubrations of the modernists who insist upon being extreme. Everything is not inspired because it is new in method, theme, expressions. It is just as valuable to sift things now as ever. The Scriabine was folly, the Schoenberg silly, but the Converse, for example, superb. In between these extremes were no end of things that came in at one ear and went out of the other just as countless "novelties" have done in other seasons. One could paraphrase Villon and say "Where are the novelties of yester-year?" Then, with an honest questioning, may not one ask that those things which we should hear to keep us well in touch with the advancing thought be carefully sifted before they are presented?

The Elderly Person is quite well aware that it is easy to plan other people's work and it is doubtless audacity to undertake to voice so evasive a thing as sentiment. But he is sure that the programs have not been satisfactory this season to a very large contributing element—and he wishes it were otherwise.

And somehow he has a sort of a vague feeling that Mr. Stock has discovered the fact and revealed his acceptance of the condition of affairs. Of course there is no way of knowing what plans were originally

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made for the three final concerts, but the Elderly Person can't figure out any better reason than this acceptance to explain the presence of the Borodin, Franck and Tchaikowsky "Pathetic" symphonies on those programs. These are all moderns, but not experiments, and they are grateful to all who love music and in the case of the "Pathetic" the word "popular" may even be fittingly applied.

It isn't right to nag a man when you don't quite follow him in his views, but surely it is right to urge the director of a great orchestra to preserve catholicity of spirit, and, being first honest with himself, to deal even so with the men and women who wish to be his patrons.

THE ELDERLY PERSON.

Layfield—On April 5, Mrs. Layfield, contralto, sang at the closing reception of the Nike Club, April 8 sang the title role in the second performance of Saint-Saens' latest opera, "De Janire"; April 10 and 13, appeared with the Chicago Artists' Quartet and on April 15 will sing at the Irving Park Country Club.

Amstutz—Mildred Bennett, pianist, pupil of Fanny Amstutz-Roberts, and Adeline L. Amstutz, soprano, gave an interesting program at the Victoria Hotel in Gary, Ind., on April 17.

Johnson—Miss Jennie F. W. Johnson sang at the benefit concert for the Old People's Home given at M. E. Church in Oak Park last Wednesday afternoon.

COLLINS J. BROCK ACCEPTS POSITION AT LAKESIDE, OHIO

Mr. Collins J. Brock, has accepted the position of director of choral music at Lakeside (Ohio) Chautauqua Assembly for the season of 1915 (July 11 to August 29).

Lakeside is on the shore of Lake Erie, not far from Sandusky and Toledo, Ohio, and is one of the oldest and best known assemblies in the central states.

Mr. Brock is basso and manager of the Chicago Lyric Quartet, which has been on



COLLINS J. BROCK

the road three summers in Chautauqua work, and was being booked for this season by Chautauqua Managers' Association. The other members of the quartet are Margaret Smith Lester, soprano; Lucy J. Hartman, contralto, and Grant Kimbell, tenor. William Lester is the accompanist.

At the request of the quartet, the bureau is releasing it from this summer's contract, leaving Mr. Brock free to assume the Lakeside work, a position for which he is well fitted by years of experience as choral conductor, singer and teacher, both in Chicago and at Ohio Wesleyan University, Delaware, Ohio.

"THE CREATION" AT THE NEW FIRST CONGREGATIONAL CHURCH

On April 25, 29 and 30, as may be noted by reference to advertisement elsewhere in this issue of Music News, "The Creation" will be sung under the direction of Mr. H. Augustine Smith at the New First Congregational Church with a notable array of soloists.

These include Marie Sidenius Zendt, Warren Proctor, Edward Walker, Gustaf Holmquist, William Carver Williams, Howard E. Preston, Alice R. Deal and H. Augustine Smith.

The performance is given three times in order to accommodate the immense crowds which invariably turn toward this church when the festival concerts are announced.

Bush Temple—A recital will be given at the Bush Temple this (Friday) evening by Robert Yale Smith, pianist, and Mme. Justine Wegener, soprano.

Ehrhardt—Mr. Edward Ehrhardt has just returned to Chicago after a short concert trip in Ohio where he played recitals at Findlay and Delaware.

Orchard—Walter Brauer, 'cellist, has returned to the city and resumed teaching at the Orchard School of Music.

ST. PAUL, MINN.

Thursday evening, March 25, marked the close of the Symphony season, afforded by the Minneapolis Symphony Orchestra, in their series of eight evening concerts, under the St. Paul Institute auspices. Increased attendance has been noticeable at each concert and a larger series of concerts is being talked of for next season.

Perhaps the two programs given over to Tchaikowsky and Wagner, respectively, were the greatest favorites. At least, they were among the greatest treats of the season to many.

Mr. Oberhoffer and his men gave of their best in that masterpiece, the Brahms C Minor Symphony. This superb symphony, so characteristic of Beethoven in its intellectual content, was given an interpretation that was deeply impressive. Beethoven's Overture, "Leonore," Op. 72, No. 3, opened the program. George Klass, second concert master of the Minneapolis Symphony Orchestra and formerly of the St. Paul organization, was soloist and was accorded an enthusiastic reception. His playing of the Beethoven Concerto for Violin in D Major was that of the finished artist and it was thoroughly enjoyed by the audience.

One of the largest audiences of the season greeted Florence Macbeth in her concert and operatic recital at the Auditorium. The singer so captivated her hearers with the charm of her singing that she was obliged to give several encores. She graciously responded and was laden with many floral tributes. The beautiful and rare quality of her voice throughout its compass, the perfect ease of her delivery and finished style of her singing were marvelous. The "Shadow Song," from "Dinorah," opened the recital. The "Bell Song," from "Lakme," exquisitely sung, with perfect intonation at all times, the "Caro Nome," from "Rigoletto," and the "Polonaise," from "Mignon," were the arias given. A group of German songs by Franz and Mendelssohn were lovely and sung with rare beauty of expression. Old French songs by Weckerlin and Dell'Acqua, were invested with much charm. Of the English songs, Henschel's "Spring Song" and Marion Bauer's "Star Trysts" created greatest enthusiasm. Carrie Zumbach Bliss proved a most artistic accompanist and delighted her audience with the finished style of her playing. The concert as a whole was a great artistic success and an occasion long to be remembered.

Emile Onet, a long-time resident of St. Paul, is organizing a Twin City Operatic Association, to be composed of local talent from the Twin Cities. Developing the taste for grand opera among the masses and making it possible to hear good music at a nominal price as in Europe, is the end toward which Mr. Onet is working and considers this project can be accomplished at this time. Mr. Onet numbers among his pupils Mildred Potter, Oscar Seagle and many others who have won distinction in the concert and opera field at home and abroad. He recently presented a group of his pupils in selections from "Il Trovatore" at one of the Schubert Club programs.

Joseph Sainton, late conductor of the Brighton (England) Municipal Symphony Orchestra, and musical director of the Savage, DeKoven and Aborn Opera Companies in this country, has located in St. Paul, and

has been appointed to succeed W. W. Nelson as conductor of the municipal band at Lake Harriet, Minneapolis. Mr. Sainton is now engaged in organizing a chorus here, preparing to give opera in concert form and oratorio. A production of Gounod's opera, "Faust," assisted by soloists from New York and Chicago, is being planned for some time in May.

Clara Williams, the well known soprano of Minneapolis, and Georg Klass, violinist of the Minneapolis Symphony Orchestra, with Franklyn Krieger, accompanist, and C. Morgan, pianist, assisting, gave a most enjoyable concert, under the auspices of the J. O. C. Club, at the First Methodist Church.

Edwin Arthur Kraft, municipal organist of Atlanta, Ga., and formerly organist and choir master of Trinity Cathedral, Cleveland, O., gave an organ recital at the House of Hope Church, March 29, before a large audience.

At Eastertide, elaborate musical programs were given in many of the churches. At the House of Hope Presbyterian Church, the chorus-choir of seventy-eight voices, under the direction of Owen J. Bowman, sang two cantatas, "The Seven Last Words of Christ," by Dubois, and Sunday "Christ the Victor," by Dudley Buck. The soloists were the church choir, consisting of Mrs. Jessica De Wolf, soprano and director; Miss Adah Dahlgren, contralto; Mr. Benjamin F. Foster, tenor; Mr. Francis J. Rosenthal, bass, and Mrs. Harry W. Crandall, organist.

At the Church of St. John the Evangelist, the choir of sixty-five boys and men, under the direction of Mr. G. H. Fairclough, sang the cantata "Victory Divine," by J. Christopher Marks.

At Central Presbyterian Church, the choir, under B. W. Day, sang Bartlett's cantata, "From Death to Life," and at the First Methodist Church Alma Peterson sang "I Know That My Redeemer Liveth," from "The Messiah." MYRTLE WEED.

MILWAUKEE, WIS.

The final meeting for the season of the McDowell Club consisted of a chamber music program. Mr. Hans Bruening and William Jaffe played Suite Op. 11 (Carl Goldmark) for violin and piano; Mr. Jaffe, "Kol Nidrei" (Bruch) for his violin solo, and Mr. Bruening played the Schubert-Liszt "Fantasie" with Miss Vera Pregel at the second piano. This was Mr. Bruening's only solo appearance in Milwaukee this season and the club was more than fortunate in being thus favored as he is a veteran artist of years' standing and still retains his leadership as a soloist in this city. Mr. Jaffe is also a routine artist and was heard to splendid advantage.

Mrs. Cora Lochner sang "Nachtgesang und Traumklänge" of Scheinflug, with cello obligato by Grace Hill. Genieve Mullen sang two Brahms songs with viola obligato by Henry Winsauer. Both ladies were in unusually good voice and completed one of the finest programs of the year.

The Milwaukee Musik Verein finished their wonderful series of concerts by presenting Verdi's "Requiem" with Chicago Orchestra accompanying. It was a unique event in that Director Zeitz first appearance with the club was in the same work just ten years ago. He was given a very

beautiful floral recognition from his chorus in honor of the event. The chorus did fine work in every detail. Each score was perfectly read with good shading and contrasts. The soloists were Albert Lindquest, tenor; Lucile Stevenson, soprano; Charlotte Peege, alto; Burton Thateher, bass. It was a particularly well balanced quartet as to color and quality of tone and the many intricate concerted numbers were most accurately rendered. The most grateful parts are written for the soprano and alto and in the "Agnus Dei" blended as one voice. The singers, with the exception of Miss Peege, were professionals of recognized standing throughout the west and it was with quite universal pride that Milwaukee music lovers felt that Miss Peege, in her first oratorio engagement of importance, was wholly the equal of any of the distinguished members of the quartet.

Mr. Frank Olin Thompson will be heard in recital in Stephenson Hall, April 16. Mr. Thompson is assistant director of the Wisconsin Conservatory and has been a brilliant pianist for some years.

CINCINNATI

The Matinee Musical closed their season last year with the artists Katherine Goodson and Christine Miller. The program was a magnificent one and well worthy of the praises lavished upon it. Both artists merited great applause and Cincinnati will welcome their reappearance next season.

The Cincinnati Popular Concerts closed Sunday, April 4, after an unusually satisfactory winter. These concerts were held in Music Hall. The orchestra was always received with a crowded house. The soloists this season were not so successfully chosen as in previous years and we will hope that next season will offer up better material.

Miss Florence Hinkle gave a song recital at Ennery Hall, April 7. Her program was well chosen and comprised a group of old Italian songs, others by Brahms, Schumann and Schubert, with a group of modern French and one of modern English. Her voice was never heard to better advantage. Miss Lina Palmer was the accompanist, her work deserving special mention. I am sorry to have to say that the audience was very small.

The last Symphony concert was held as usual in Ennery Hall, April 9 and 10, Dr. Kinwald conducting. It was one of the most enjoyable concerts of the season. Marie Rappold of the Metropolitan was the assisting artist.

The class of Mr. John Hoffmann of the Conservatory of Music gave an interesting recital on April 8.

The First Presbyterian Church of Aurora, Ind., gave as its Easter music "Roboni," by Loveland, under the able leadership of Mr. Hoskins. The soloists were engaged in Cincinnati and were picked from the class of Mr. L. Drew Mosher. The choir did very efficient work and the soloists received great praise for their work.

Mr. Sidney C. Durst, Cincinnati's favorite organist, has been engaged for five organ recitals at the Panama Exposition. Mr. Durst leaves for San Francisco May 22.

Mr. Joseph O'Meara, reader, Miss Florence Tral and Alinda Voss Mosher have been engaged for a recital at Liberty, Ind. for April 15. L. D. M.

LOS ANGELES.

The Woman's Orchestra, in the second concert of series of five, gave a very interesting program. The day was too attractive outside to be shut up inside, hence a small audience. "Merry Wives of Windsor," overture as the opening number, followed by Handel's "Largo," in which Miss Bessie Fuhrer, concertmaster, gave a fine rendition of the inspiring melody with orchestra accompaniment. The piano solo numbers, Schubert's "Impromptu," A flat; Olson's "Butterfly," Leschetizky's "Arabesque," and Verdi-Liszt's "Paraphrase," from "Rigoletto," were most exquisitely rendered by our own Miss Lillian Amalu Smith, an artist of the first class. Her encore was equally charming, scintillating crystalline character of lightness and tremendous speed and valubility of tones.

Miss Mercedes Ciesielska gave, in costume, two songs each, in Japanese and Russian, with some freedom of dramatic expression and marked facial color. She is immensely effective in this class of folk songs, giving a native characterization.

Mrs. Henion Robinson most effectively supplied the piano accompaniments. A piccolo solo, "Silverbird," by Thiere, played by Minnie V. Percival, was an accomplishment on the most unmusical of all instruments. Strauss' "Southern Roses" and Sousa's "Stars and Stripes Forever" were well rendered by the orchestra, Mr. Henry Schoenefeld, director.

Mr. Charles A. Demorest, dedicated a new Estay organ, installed in the North Broadway Christian Church, on Easter Sunday afternoon. Mr. R. H. Crittenden's male chorus of sixteen voices assisting in several numbers. Mr. Dill, baritone, sang Bailey's "Alone With Thee." Mrs. H. W. McCann sang "O Divine Redeemer," Gounod. The organ program was a choice list for enjoyment and display of the organ, opening with Batiste's grand "Offertoire" and closing with the Handel chorus, "Hallelujah."

The Music Teachers' Association held a monthly meeting. Mr. Thomas Govan, baritone, sang a group of songs, "Israfil," by Oliver King, being particularly worthy. Mrs. Bevirt gave a lecture on piano teaching by the Dunning system. We were promised a practical illustration of its excellencies, with a class of pupils, but the pupils did not materialize, but explanation was given through the apparatus. From what was said of it, it appeals perhaps to children and interests an ever important factor in the unfolding of the child. The study of the child mind is as important as the subject taught.

Mr. Fred A. Herrman gave three organ numbers at the Trinity for the Children's Home Society benefit, with telling effect. "Poet and Peasant Overture" and Th. Dubois' "Invocation" and "Laus Deo." Robert M. Staples in violin solo, "Souvenir de Moscow, No. 6." Wieniawski, with Miss Hope at the piano, was effective and an encore was demanded. Miss Irene Wadey, a pupil of Ellen Beach Yaw, sang charmingly in Haydn's "My Mother Bids Me Bind My Hair," "Cuckoo Song," by Abt, and "Spring Invitation," by Miss Yaw. The accompaniments were effectively played by Miss Lucy B. Seator of Chicago. The whistling of Miss Margaret McKee reached a high plane in puckered lip art, so bird-like and with pleasant quality. The chorus of forty ladies

in whistling afforded much pleasure to all. They were under the direction of Miss Agnes Woodward. Mr. E. M. Bonnell in the humorous line and special instruments were unique and entertaining. Mr. G. Allen Hancock, on his historic 'cello, rendered Walther's "Prize Song" from "Meistersingers," with Mr. William Edson Strobbridge at the piano, in good style. The Orpheus Male Quartet sang Buck's "Annie Laurie," and were called back for an encore. Miss Eleanor Miller gave a humorous reading, Wood's "A Yale Yarn." Miss May MacDonald-Hope rendered Chopin's "Scherzo in F Sharp Minor" and Schubert's "Erlking," with excellent artistry. The L. A. Oratorio Society sang Faning's "Miller's Wooing," under Brueschwetler's conductorship.

Mr. Archibald Sessions closed his series of eight organ recitals this week, making the one hundred and fifteenth since he has been organist at Christ Church. Mr. Herr Reinhold Oeschler, tenor, sang two German songs and the "Chegelida Manina," from "La Boheme." Splendid appreciation has been given to Mr. Sessions in the interest given to organ music.

The Gamut Club, April 7, had one of the best treats in its existence, a month ago, someone said, a \$3,000 program was given. This one surely in artists and rendition was well up to the \$5,000 grade. Upon this occasion there were at least thirty guests and celebrities from Europe to Hawaii, and from Seattle to Mexico. Members from our city council showing their interest in this body of men who do things for art and music.

President F. W. Blanchard of the American Grand Opera Association, who heads the \$10,000 opera prize, "Fairylend," by Horatio Parker, an enterprise now in rehearsal and stage preparation for the production in July, while the biennial session of the Federation of Woman's Clubs will be in session here. He gave an enthusiastic account of the undertaking, introducing Louis F. Gottschalk, the training master, and Mr. Alfred Hertz, the general director. Then Mr. Porter in a neat speech introduced the star, Miss Marcella Craft, who is to take the role "Rosamund" in the opera. She replied in a plain and most practical way, which touched the hearts of all present,

for simplicity and real heart sentiment, also giving a brief account of her preparation and unfolding the hope she had within her to attain to a worthy place in the art world of song and opera. We had the pleasure of hearing two great operatic solos from Mrs. Constance Balfour, a soprano of fine voice, physique, and well trained, giving an encore in French. Mr. Walter P. Briggs of Seattle, a paper man, gave a good talk, praising the City of the Angels, in their aspirations, operatic and musical, and bespoke for the entire coast a real art and musical future. We heard some fine harp playing. Lucia Forest Eastman of New York City, who is on a concert tour to the coast. Mrs. Helen Louise Kimball, in readings captured all and encored in an Italian dialect "Giovanni, the Musical Man."

Mr. Cyril Dwight Edwards, baritone, with Mrs. Clinton J. Hinman at the piano, gave in good operatic style the "Prologue," from "Paliaccia," in English text, perfectly understandable. This he followed with "Bloodred Ring Around the Moon," by Malinson, in which his dramatic expression, voice, quality and facial expression reached full height of song and dramatic interpretation. Miss Margaret Butler Stephenson, in charming presence, with Miss Laura Gregg at the piano, gave "Waltz Song," from "Romeo and Juliet," responding with the "Little Gray Home in the West" as encore, playing her own accompaniment. She sang "Caro Nome," from "Rigoletto," to the great delight of all.

Miss Lee gave a glowing report of Miss Mary Antins' coming, who was belated for this receptive occasion. Last, but not the least interesting, was a group of French songs by Mlle. Augette Foret. She sang "Vous dansez, Marquise," by Lemaire, and "En Passant par la Lorraine," and "Petit Gregoire," French folk songs. Many other splendid talks and male choruses by the quartet of the Orpheus Club, and a song, "Mi California," by Carl Bronson, the poet musician of the club. S. W. MOUNTZ.
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Cotsworth—Mr. Albert Cotsworth delivered his lecture on "Dickens" before the Church Club of Brainerd on Thursday night.

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A CONCERT OF SERIOUS ASPECT

Prudence Neff, pianist, and Robert Dolejsi, violinist, gave a concert at Central Music Hall on Sunday which disclosed the fact that they are both very serious young artists as well as possessing also in each case ample technic and musicianship.



PRUDENCE NEFF

The program opened with the Cesar Franck Sonata in A Major, which is difficult, long and of very great breadth in its form and development. It was played splendidly.



ROBERT DOLEJSI

Likewise the great "Appassionata" Sonata (Beethoven) was given with sincerity and broad musical style by Miss Neff. This pianist has ample technic for all the items covered by such terms as facility, endurance, speed, brilliance and power, but she has much more than that.

Her development of finger, wrist and arm

is of that transcendent quality which gives absolute control of tone and which enables its possessor to give real interpretative values to whatever she essays regardless of its abstruseness or its difficulty.

Her second number was a novelty, i. e., the Liszt-Busoni "Episode from Lenau's Faust," which, though it has an interesting "program," is yet very dull in its effect.

Miss Neff played it with great skill and made it at least pianistically strong and effective.

Miss Neff also played accompaniments for Mr. Dolejsi and proved herself a mistress of the difficult art.

Mr. Dolejsi gave for his principal number the D'Ambrosio "Concerto" in B Minor, a work of serious aspect and one too which exacts great musicianship in its successful interpreter.

Mr. Dolejsi met the test brilliantly and proved himself the possessor of a broad and rich tone as also much sincerity of interpretative thought, these assets carrying him through the difficult work with great success.

Later he presented an "Andante Sostenu" of Goldmark with much savvy and the "Holka Modrooka" of Cevcik with brilliancy. This bizarre work demands great facility in harmonics and in every technical

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trick of the violinist's gamut, all of which requirements were successfully met by the young violinist who was unanimously conceded to have made a most successful appearance.
C. E. W.

PATTERSON PUPILS IN RECITAL

Miss Helen Newhall, contralto, assisted by Mr. Frank Millershen, pianist, gave a recital on April 15 in the Fine Arts Building. Miss Newhall displayed a voice at once rich and colorful, and Mr. Millershen acquitted himself with distinction at the piano. Both soloists are pupils of Grace Dickinson Patterson, who officiated as accompanist. The following program was given:

My Heart at Thy Sweet Voice (from Samson and Delilah)	 Saint-Saens
Sonata in A Flat, Op. 26	 Beethoven
Indian Songs—	
Crow Maiden's Prayer	 Finden
Aooah-Lieurance	
Temple Bells	
Less than the Dust	
Valtz, A Flat	 Chopin
Mazurka, A Minor	 Chopin
Morning	 Speaks
Nothin' but Love	 Bond
Minuet	 Paderewski
Tears and Smiles	 Prothero
To You	 Speaks
On the Road to Mandalay	 Speaks

SYMPHONY CONCERT

A program of such completeness and rounded out beauty that it leavened some of the leaner ones of the season was that offered last week. The supreme enjoyment came in the Franck "Symphony," and it won for Mr. Stock such applause as is not often offered to a conductor.

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ORA PADGET-LANGER IN RECITAL

Ora Padget-Langer, contralto, of Lyceum Arts Conservatory, sang the following program on Tuesday evening, April 20, 1915,



ORA PADGET-LANGER

in Thurber Hall, Fine Arts Building, with Mrs. Charles Orchard as accompanist:

Recitative—Armida, dis pietata colla forza d'a bisso
Aria—Lascia ch'io pianza (Rinaldo).....Handel
O'er the Fresh Green Fields.....Chaminade
Good Day, Susanne.....Delibes
Habanera (Carmen).....Bizet
Russian Folk Songs—
Der Kosack und das Madchen
Der Post Wagen
Vespergesang
Floods of Spring.....Rachmaninoff
Allerseelen.....Strauss
Madchenlied.....Brahms
Widmung.....Schumann
Sacrament.....MacDermid
Sing to Me, Sing.....Homer
To Night.....Salter
Spring's Singing.....MacFadyen

Mrs. Langer's voice is one of great richness and depth. Her enunciation and expression are admirable, and her manner is so confident and pleasing that one gets the impression as she sings that she is enjoying herself thoroughly.

The Handel recitative and aria, which opened the program, was delivered with tragic intensity.

The group by French composers came with sparkling vivacity. The quaint Russian folk songs were beautiful and appealing, "Vespergesang" even approaching the sublime.

The singer's presentation of "Floods of Spring" was brilliant indeed, bringing forward her vocal resources to fine advantage.

The German classics were beautifully interpreted, "Widmung" being especially enjoyable.

In the group by American composers, which closed the program, Mrs. Langer gave herself up to her task in such an irresistible manner that the audience demanded two encores before it would be satisfied. The program was pleasing from start to finish, and proved the singer to be one of Chicago's most gifted and versatile contraltos.

Mrs. Orchard at the piano, was, as usual, a strong factor in making the event a success.
C. J. B.

MISS RICHARDSON AND MR. PLATZ SING FOR THE ARTISTS' ASSOCIATION

The last concert of the season by the Chicago Artists' Association was a notably good one, a fine program of songs and duets being offered by Isabel Richardson, soprano, and Artur Platz, tenor, as also piano solos by Belle Tannenbaum, these latter not being heard by this writer.

Mr. Platz has a most ingratiating style and his voice is of beautiful quality.

The two singers were heard also in several duets, the most delightful being the "Volkslied" by Berger, which is truly a charming bit and was done with very exact musical values.

Mr. William Lester played beautiful accompaniments.
C. E. W.

CINCINNATI CONSERVATORY OF MUSIC

The Conservatory Ensemble, organized under the Messrs. Bernard Sturm and Julius Sturm, gave its first concert at the Cincinnati Conservatory of Music Tuesday evening, April 20. Associated with the Messrs. Sturm in this new organization are Edwin Ideler, Edwin Memel, Clare Yarwood, Peter Froehlich, Hubert Endres and Leonard Watson.

The Conservatory Ensemble gave the less-known compositions for strings, outside the realm of trio and quartet music, forms in which many of the masters have written some of their finest works, unfortunately seldom performed, owing to the difficulty attached to finding six or eight artists able to give the necessary time for adequate rendition of such works.

The Tuesday evening program consisted of the Brahms "Sextette in B Flat" and the Mendelssohn "Octet," both works of rare charm and beauty, written in the early periods of the respective composers' activities.

Mr. Edgar Stillman Kelley's "New England Symphony," which is occupying the interest of a wide circle since the announcement of its performance by the Symphony Orchestra at this week's pair of concerts, was analyzed by the distinguished composer in a lecture-recital at the Cincinnati Conservatory of Music on Thursday afternoon. Mr. Kelley was assisted in his piano illustrations by Mrs. Kelley. This genuinely American work, written by a descendent of the Mayflower Pilgrims and inspired by certain characteristic entries in the Mayflower log book, justly attracts Americans who are looking toward a national American art.

Oak Park—Stuart McCombs, boy soprano, will be soloist at the First Congregational Church in Oak Park next Sunday evening.

Davis—Ernest J. Davis will be the soloist at the West Side Sunday Night Club, singing "Arise, Shine" (MacDermid), Sunday evening, April 25.

Rankl—Mr. John Rankl, baritone, will sing in "The Rose Maiden" at Monticello, Ill., on Monday evening, April 26.

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Miss Richardson has a superb vocal development and remarkable technical accuracy. She sings with very great ease and just as positive results.

Her temperament is remarkable and her taste in presenting songs is unfailingly good. The German classics and moderns find in her a most authentic interpreter and her rendition of English text songs is admirable to the last degree.

Speaks' "Elysium," Spross' "Will o' the Wisp," and Lester's "As a Perfume Doth Remain" were especially delightful and the Tuesday audience endorsed them unreservedly.

Mr. Platz also gave some classics and he again repeated the three Boyd songs which he has made so much a part of each of his recitals and which he sings inimitably.

With Miss Boyd at the piano, an ensemble has been established between the two artists that is remarkable and the fruits of which are pure delight.

FRANCES INGRAM

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ERIE, PA.

The last concert of the 1914-15 series of the Erie Symphony Orchestra was given last Sunday afternoon in the Park Theater to a capacity audience. In the last two concerts the orchestra has made wonderful progress over previous appearances and there is no question now but that our orchestra will stand comparison with similar organizations of any of the smaller cities. The playing of the strings Sunday afternoon was a delight, the brasses and wood winds are greatly improved and in the matter of attacks and shading the orchestra is showing surprising results of Mr. Kohler's earnest coaching. The program included two Tschaiakowsky numbers, the "Andante" from the Fifth Symphony and the "L-812" Overture which were given with fine effect. Probably the most finished playing of the afternoon was heard in the "Sylvia" Ballet music of Delibes. In the "March and Processional of Bacchus" Mr. Kohler built up a climax that was positively thrilling and brought forth the most spontaneous applause of the afternoon. Mrs. Virginia Heinrichs-Carter, contralto, was the soloist and gave intelligent interpretations to the familiar "Don Carlos" aria and a group of songs which included the Schumann "Ich Grolle Nicht," in which she revealed her well grounded musicianship. Mrs. Carter's voice is especially pleasing in the upper register, a quality not usually noticeable in the contralto voice, and her charming stage presence adds materially to the enjoyment of her work. The orchestra will give an extra concert on Sunday afternoon, April 25, the program to be made up of "request" numbers.

While not coming under the head of musical news, the excellent work that is being done by the Majestic Theater Stock Company, which is just now completing its fifteenth week in Erie, is of such a high quality that it deserves mention as being an important part of the artistic development of this city. The class of plays presented and the careful manner of their presentation have been a source of delight to the theatergoers of Erie. While, almost without exception, the members of the company are unusually fine artists, especial mention should be made of William Courneen, the talented leading man. Mr. Courneen is scarcely more than a boy, but his work is of such a high character that it stands out pre-eminently as the finest work ever done by a stock actor in Erie. Combining a good stage presence with intelligent regard for the most subtle phase of every character he interprets, his sincere acting has received well-deserved commendation throughout the entire season of the stock company. He is a young man whose career should bear watching.

Miss Gertrude Delano presented her most advanced piano pupil, Miss Edith Seib, in a recital given in the First Unitarian Church last week. The program contained works by Beethoven, MacDowell, Rheinold and Mendelssohn, and the young lady was warmly received by a large audience of friends. Mr. Bruce Morrison, tenor, and Miss Marion Bryce, soprano, assisted Miss Seib, and the work of both of these young singers was very enjoyable. Miss Delano should feel proud of the accomplishment of her young pupil.

A. D. H., JR.

OMAHA

Mme. Gadski will appear at the Fontenelle Hotel, April 6, in the beautifully appointed ball room, and Omaha musicians and society folk in general are anticipating a pleasure in meeting the famous soprano at the close of the program, when a reception will be given by Miss Hopper, who is presenting Mme. Gadski.

On April 6 Omaha musicians and society in general was out to hear Mme. Gadski at the Fontenelle Hotel. The concert was in the beautiful ball room and was delightful from every standpoint, the tendering of an informal reception by Miss Hopper, who presented the singer, gave the large audience an opportunity to meet the famous soprano.

The Elks Glee Club gave a most satisfactory concert at the Brandeis Theater on Friday evening, April 9. This organization under Alexander Emslee certainly gave a good account of itself and will surely be a boost for the local lodge when they represent it at the Grand Lodge in Los Angeles in July.

We wish to correct the statement that Gustave Holmquist was announced for the attraction at the Boyd Theater for society night, March 30. Holmes Cowper of Des Moines appeared on that date and greatly delighted the large audience by singing compositions by Ethel M. Springer, an Omaha musician, who has achieved considerable reputation as a song writer.

The "Passover," by Ashford, was sung with excellent effect at the Temple Israel on Easter Sunday evening by a double quartet under the direction of Vernon C. Bennett, organist at the temple.

Tuesday evening, April 6, a quartet concert company from the Hampton Institute gave a concert at the Y. W. C. A., demonstrating the work of educating the negroes musically. The plantation songs were especially well received.

The opening of the piano department at the Brandeis Store was participated in by students of a number of the piano and voice teachers of Omaha and a series of concerts twice daily was given throughout the week. The new department is very handsomely fitted up and does great credit to Mr. Robinson, the genial manager, whom we understand is responsible for the excellent arrangement of it.

The management seems to have hit upon a very popular idea in presenting a musical comedy, last week. "Manselle" was a drawing card and next week they will present George Cohan's "The Talk of New York," which promises to be a huge drawing card.

GOODWAL DICKERMAN.

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A. G. O.—There will be a service of the Illinois Chapter of the A. G. O. at St. Paul's Episcopal Church on Sunday afternoon, April 25, at 4:30. The three choirs of St. Paul's will sing, under direction of John Allen Richardson, and the solo organists will be Mason Slade. Mrs. George Nelson Holt and Mr. Allen Bogen.

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McGranahan—Mr. Thomas McGranahan, tenor, (on tour) has sung during April at Chillicothe, Ill.; Wellington, Kas.; Wynoka, Okla.; Amarillo, Tex.; Albuquerque, N. M.; Prescott, Ariz.; Eureka and San Francisco, Cal.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, APRIL 30, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
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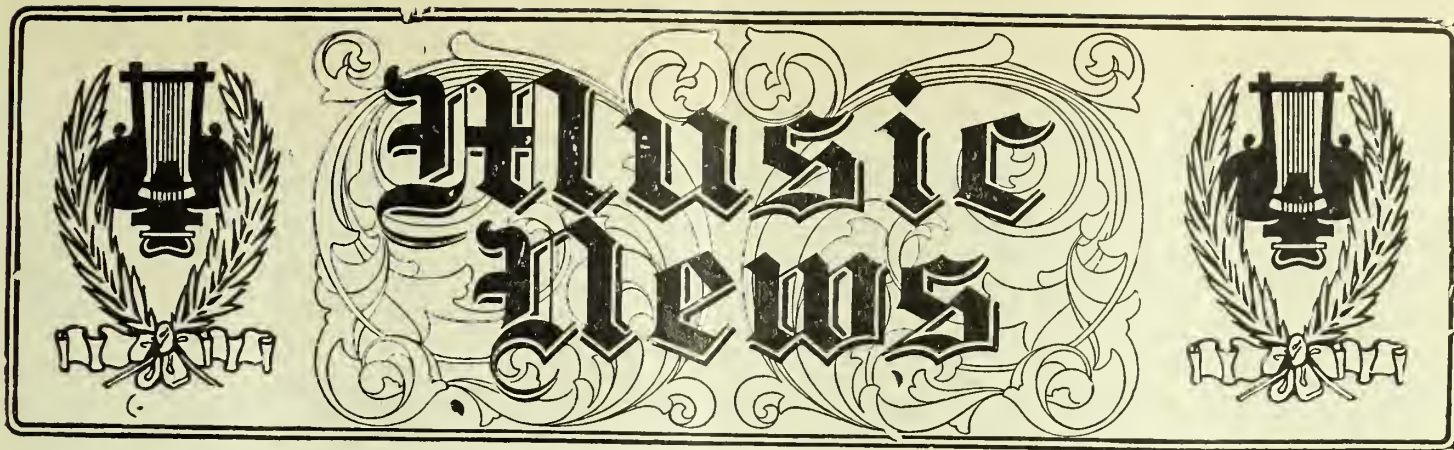
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Vol. 7.

Chicago, April 30, 1915

No. 18

Editorial

PERSONALS FROM THE ORCHESTRA (Contributed.)

Mr. Emmeran Stoeber, for the past year second 'cello, asked, months ago, for his release, feeling that personal interest—as pupils, solo and ensemble engagements—conflicted with his duties to the orchestra, especially the part which required him to “go on the road” so frequently.

Mr. Stoeber will be missed by a host of “musikfreunde,” to whom his fine personality and good musicianship have endeared him. However, much of his time will still be passed in Chicago, while he has flattering prospects for a large clientele of pupils in Fort Wayne, Ind.

Mr. Joseph Hartl has also taken leave of his comrades of the trumpet section, and his place will be filled by Mr. George Ziehm, one of the best men on his instrument in Chicago.

It was a heavy train that carried away the sixty-odd men of the orchestra to Omaha on Sunday night; heavy in more senses than one, for the true musician loves his home, and has no fancy for “life on the road.”

But they bore the parting (it's only for a week) bravely, and so did the wives and daughters who had come to the big Northwestern terminal to wish them “gluckliche Reise.” It takes three big Pullmans to hold the party.

TO THE ILLINOIS MUSIC TEACHERS (From The Bulletin.)

The annual meetings of “The Illinois Music Teachers' Association” are of the greatest delight to all who “have the habit” of attending them. Always of much interest is the review of the music of the State throughout the year, the comparing of present standards with those of the past, and the look into the future to catch a glimpse of what may be expected to transpire in the musical world. All of these

things are greatly worth while, but the one feature which welds all of these various links together and gives a real fraternity spirit is the glad-to-see-you handclasp. No one can fully appreciate the life and work of a musician unless it be a “fellow sufferer,” and the social part of the convention, not the dress-up affairs, but the quiet chats in the hotel lobbies where the personal exchange of ideas is the main feature of the conversation, this alone repays one many fold for the time and money expended. I

*Who little is, doth little seek,
Him trifles satisfy;
The brave ascend the mountain
peak,
The highest need the high—
—EMILY TOLMAN*

have been a member of the Association since the meeting at Ottawa in 1894, when H. S. Perkins was our beloved president, and the lamented Frederick Grant Gleason was the secretary. Only a few years have come and gone that I have not attended at least some of the sessions, and when impossible for me to be there, I have regretted it deeply.

As vice president of Knox County, I shall do all in my power to awaken the interest here, for I know that the Centralia Convention will be most attractive. If you

have not the habit of paying your annual dues and attending whenever possible, get it now, and prepare to be at Centralia May 4, 5, 6 and 7. Sincerely yours,

WM. F. BENTLEY.

(Galesburg, Ill.)

HE SHOULD BE PENSIONED (Contributed.)

To the Editor: With the close of the Chicago concert season, and the departure of the orchestra for its usual concert tour of the “provinces,” comes an announcement of supreme interest to several members of the orchestra, and of hardly less interest to every other member—the discharge, on a week's notice, of three members, one of them after a service of nearly twenty years.

Common regard or fairness would have recognized these men's right to a longer notice—indeed, it is not many years since the present conductor made the statement, in the presence of every then member, that no member having a yearly contract would ever be discharged upon less than eight weeks' notice.

Is a contract fair, which permits a musical director to discharge a man the very last week of the season, when vacancies in other orchestras have all been filled?

“It's a poor rule which doesn't work both ways.”

But a remedy is at hand: Put on the pension list this man of nineteen years' service, and hand to the other men, so summarily discharged, a lump sum of money!

But if the trustees wait for the fund to reach \$300,000, half the veterans who make our orchestra one of the four great ones of the world, will be in their graves. “Do it now.”

The pension fund has reached an amount which, invested at 4 per cent will produce over \$6,000; at 4 1-2 per cent, \$6,750; at 5 per cent, \$7,500. Let the trustees issue bonds for the amount of the debt on Orchestra Hall, and invest the pension fund in those bonds, thus keeping the money “all in the family.” The members of the

orchestra desire to contribute to that fund, and thus be relieved of the feeling that in accepting its benefits (on the other plan) they would be accepting alms.

Supposing the annual dues be fixed at \$30 per man; this would produce \$2,500 per year, and, added to the interest on the amount invested, would make at least \$9,000 per year, which would pay more pensions and more sick benefits than are likely to be required for years to come.

But, more important than all else, these musicians—these servants of the great public of music-lovers—deserve to be treated like men and brethren—not like mere cogs in a machine.

The trustees are trustees not merely of the forty "big" members of the Orchestral Association, whose names are printed in every week's program, but also of the nearly 8,000 smaller contributors who saved the Theodore Thomas Orchestra to Chicago.

SIMEON F. NEWHALL.

"INFORMATION WANTED"

(Contributed.)

To the Editor: The fine, thoughtful article of your "Elderly Person," in your issue of the 25th, has started a train of thought which has, no doubt, occurred to others of your readers: Whose are the profits of the annual tours of our great orchestra? For surely there must be profits, oth-

erwise these tours would not be an annual event—a "regular thing."

And if the tours are profitable, why does the "debt" of the Orchestra Association stand, year after year, at \$200,000?

The contracts with the men (I have this from one of the musicians) are for a season of 28 weeks, October to April, but outside of this contract, they play, or travel nearly 20 weeks more, leaving them barely a month of real vacation. And because it is the dull season the men must (?) accept a reduced salary for doing the hardest work of the whole year!

Are the men of the orchestra—its reputation of 25—aye 40 years—merely "farmed out" for the dull season, for the benefit of three or four individuals?

If the dull season is profitable, the Association should reap the profits, and pay the men full salary, and reduce the debt on Orchestra Hall.

OLD TIMER.

PASSING COMMENT

Under the circumstances that Harrison Wild is still not well and under instruction from his physician that the California trip will not be possible for him, the Apollo Club management has done the absolutely best thing possible in engaging Mr. Frederick Stock to direct the chorus during the coming trip to the Panama-Pacific Exposition.

There is keen disappointment over the fact that Mr. Wild cannot go, but every one is satisfied and pleased with Mr. Stock as a substitute.

Meantime, all of the Apollo Club and in fact, all Chicago musicians in general are very much concerned over the illness of Mr. Wild. There is general rejoicing every day when his condition is pronounced "favorable" and likewise there is constant sympathy for him.

The Musical Courier stated this week that when Mr. George Hamlin sang with the Chicago Grand Opera the "house was invariably sold out." The Courier neglected to state, however, that Mr. Hamlin usually appeared on Saturday nights and that these performances, given in English and at half the regular prices, drew "sold out houses" throughout the season regardless of what stars were announced.

The Illinois Theater program at the concert of last Sunday afternoon was in error in stating that the "Ascension" Sonata of Burleigh was being given at that concert for "the first time in Chicago," as it was played on April 10 at the Ziegfeld Theater at the concert of the Mu Phi Epsilon Sorority and was mentioned in Music News, issue of April 16.

Music News reprinted last week an arti-

cle from a Des Moines paper in which Mrs. Frederick Heizer was named the president of the Music Teachers' National Association. As a matter of fact the item should have read president of the Iowa State Association. In writing to us calling attention to the error Mrs. Heizer says: "Do what you think best about correcting the error—I haven't time to sue you for libel."

The engagement of Miss Henriette Weber to lecture on music for the University Lecture Association is a direct compliment to an artist who very well deserves the honor. Not many musicians have found time or inclination to do the necessary research work to fit themselves for such position and still fewer have the requisite personality. Miss Weber has both personality and fitness and the University is to be congratulated upon securing her services.

A LETTER

Flushing, L. I., April 17, 1915.

Music News: Enclosed you will please find check for papers duly received. Your paper is surely the most progressive of its kind in the U. S. A., and I am proud to be one of your advertisers. If at any time I have the honor to appear in your city, I will avail myself of the pleasure of calling on you.

Again thanking you for all your past favors. Yours very sincerely,

MARIE NARELLE.

A LETTER

To the Editor of Music News,

Dear Sir: Will you kindly announce in your valuable magazine whether the competition for the best song at Los Angeles, Cal., inaugurated by the Boosters' Club, and announced in your issue of August, 1914, has been decided yet, and if the decision was published in your magazine, and what means is there of obtaining the MSS. sent there. Yours etc.,

ORGANIST.

Will someone please answer this inquiry? Editor Music News.

JOHN W. NICHOLS' ITINERARY; SPRING TOUR

April 19—Buffalo Saengerbund Society.
April 20—Chicago.
April 22—Brownsville, Tenn.
April 23—DeWitt, Ark.
April 24—Haynesville, ..
April 26—Georgetown, Tex.
April 28—(aft) Emporia, Kas.
April 29—Chicago Mendelssohn Club.
May 1—Kansas City Oratorio Society.
May 3—(This week to be filled in between Kansas City and New York—dates so far not definitely settled, although several under consideration.)

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SUNDAY EVENING CLUB CONCERT

Each year the Sunday Evening Club at Orchestra Hall offers its splendid choir and choice quartet in a concert. Presumably this is one way of meeting what must be a heavy expense of maintenance. But it has another suggestion as well, namely, that the people who crowd to hear these singers on Sunday nights may have a chance to show in a substantial way how much they appreciate what is given to them so generously. There was a good audience present on last Thursday night, but nowhere commensurate with the obligation inferred, and not worthy the excellent music prepared by Mr. A. Gordon Erickson for the event.

The offerings were quite out of the ordinary and to be commended because of their inherent variety and interest. They reached a climax in a truly fine giving out of two excerpts from Bossi's "Paradise Lost." This required a big body of tone to surmount the brilliant moments when orchestra and organ piled on masses of color. And the work of the choir in this section was ample and forcible. They even reserved enough volume to be ready for the exactions of the final "amen" which rolled and surged with an opulence of musical splendor. They were less convincing in the more esthetic Debussy setting of the still further esthetic poem of Rossetti, "The Blessed Damozel." There is a good deal of fustian in the language of the ballad, but it has undeniable power and Debussy is fitted to add yet more mystery and glamor in his veiled harmonies and half lights. It is simply exquisite, however, and a sense of gratitude goes to Mr. Erickson for the favor of a hearing.

Mrs. Rose Lutiger Gannon and Mrs. Mabel Sharp Herdien had the solos in this and met the shades of meaning, some intense, some introspective, with understanding and a sense of the mystery so all pervading. In Humperdinck's "Pilgrimage to Kevlaar," Mrs. Gannon was fully in her element, and the music of the mother was particularly grateful to her, by reason of the sympathy voiced both in text and music. Mr. John B. Miller sang the tenor solos capitalily, with certainty and feeling, and with Mrs. Gannon made the duet portions of real moment. This was his largest offering of the evening, but the audience seemed glad of the opportunity to make him welcome.

In the "Paradise Lost" there are several quartet portions, in which Mr. Gustave Holmquist joined the other singers mentioned. These sections were merely incidental, and regretfully there was no further chance to hear this unusually efficient quartet. The brunt of the solo work in the "Finale" fell to Mrs. Herdien and Mr. Holmquist, and there was a long duet of beautiful form which they did with charm and richness of musical diction. The voices blended perfectly, and there was such a nice sense of proportion that they in a measure visualized the great happiness as well as the great sorrow of our very first lovers and parents. Mrs. Howard-Ward and Mr. Edgar Nelson contributed effectively to the accompaniments whenever the organ was

called into requisition, Mr. Nelson being in service frequently in the "Paradise Lost."

For many reasons this concert was a notably good one and not least in the works presented. They were well worth while and of real value. ALBERT COTSWORTH.

A PIANO AND SONG PROGRAM

In spite of the fact that last Monday was an intolerably hot evening and the further circumstance that there were all sorts of outdoor attractions on the lake front there was yet a splendid audience at Kimball Hall to hear a piano and song recital given by Miss Marion Lower, pupil of A. Alfred Holmes, and Elmer Hallberg, tenor, pupil of Mrs. Agnes Leist Beebe.

Miss Lower makes a good appearance on the stage and she plays with firmness and with accuracy as well as with a very goodly amount of finish and interpretative value.

Her numbers included a "Prelude" (E Minor) by Mendelssohn, the Bach-Liszt "Toccata and Fugue" in D Minor, three pieces by Debussy, three by Chopin and the D Flat "Etude" and the E Major "Polonaise" by Liszt.

All of these were well done, the Bach-Liszt being virtuosic and the "Polonaise" possessing all that youthful virility and abandon which it so eagerly demands from its interpreter.

This writer, however, liked best of all the "Prelude" by Mendelssohn, for it was played with remarkable clarity and good tonal quality and Miss Lower seemed to have made its musical content very peculiarly her own property.

Also, the Chopin "Butterfly" etude was made to glisten in unusually attractive style and it proved the young pianist to be the possessor of unusual facility and much budding virtuosity.

Mr. Hallberg has a good voice which he uses with entire freedom. His style is manly and vigorous and his musical feeling is very correct.

The "Faust" aria was so well done as to give promise of unusual excellence in that line of work a little later on and in his group of short songs there was much to commend and much to bring lively satisfaction to his audience.

White's "Spring Has Come" was sung with great spirit, Tours' "Mother o' Mine" was thoroughly effective and Cadman's "I Hear a Thrush at Eve" proved to be a very gem in Mr. Hallberg's reading, while numbers by Puccini and Massenet were also well done.

Sylvia Jackson Wahlstrom was again the accompanist and again did she prove herself a valuable assistant. C. E. W.

Northwestern—It is rumored that a new Music Building is to be built at the Northwestern University in Evanston. This is much needed, for the School of Music, under direction of Dean Peter C. Lutkin, has grown to very great proportions and is now of vast importance in the work of the university.

MRS. LURA SCHULER SMITH PRESENTS PUPIL IN GRADUATE RECITAL

Herbert Schmidt, a young and very talented pianist, student with Mrs. Lura Schuler Smith of the University School of Music, Lincoln, Nebr., gave a recital for graduation before a very large and thoroughly representative audience at the Temple Theater last Thursday evening, April 22.

Though only nineteen years of age, Mr. Schmidt has made most excellent use of his time, and is now far advanced in his pianistic career as was well evidenced by the highly artistic delivery of a most serious and pretentious program. He is richly endowed by nature with temperament, a strong individuality, keen sense of rhythm and deep musical feeling; all of which have been wisely guided and developed into most distinctive interpretative powers during the past seven years of serious study with Mrs. Smith, who may well feel proud of her gifted pupil's brilliant achievement.

The Nebraska State Journal commented as follows:

A remarkable pianoforte recital for graduation was given in the Temple Theater last night by Herbert Schmidt, a pupil of Mrs. Lura Schuler Smith of the University School of Music. Much has been heard of this pupil for some time. He became known among musicians as a boy prodigy several years ago. His progress has been made evident in numerous public appearances, including several recitals. When he reached graduation at the age of nineteen therefore great interest was felt in his performance and his program was heard by a crowded house.

The expectations of his friends were more than realized. He played an artist's program, such as the big men in music perform. Many of his hearers remarked that they forgot that a boy was at the piano and thought they were listening to a mature artist. Bach and Beethoven were played with intelligence and appreciation for nuance, beauty and dignity. With Brahms came an added spontaneity which grew steadily until his Chopin group was reached. This was perhaps the finest of all. The mazurka, etude and waltz were particularly delightful in their grace and delicacy, while the scherzo and ballade received the broad dramatic treatment they deserved.

The young player showed the fine tone, rhythm, dynamic force and good pedaling that go with the mastery of technique, but he was able to go beyond these into the thoughts and feelings of the composer. Mr. Schmidt is also gifted in composition. He is to make music his profession. Musicians who have watched his development as a student predict that he will go fast and far in this career. The audience, made up largely of the friends of the well-known Schmidt families, gave him an ovation. This praise with personal liking as its basis was no more enthusiastic, however, than that given by the musicians to the young man and to his teacher.

The program was as follows:

Prelude and Fugue in B Flat	Bach
Sonata in F Minor, Op. 57	Beethoven
Allegro assai	
Andante con moto	
Allegro ma non troppo	
Rhapsody in G Minor	Brahms
Intermezzo in A Flat	
Prelude in B Flat	
Scherzo in C Sharp Minor	
Mazurka in A Flat, Op. 50, No. 2	Chopin
Etude in B Sharp Minor	
Nocturne in D Flat	
Waltz in A Flat, Op. 42	
Ballad in G Minor	

—(Advertisement.)—

Clarke—Edward Clarke, baritone, will appear as soloist with the Schubert Club at Grand Rapids, Mich., Tuesday evening, April 27. He will be heard in recital with Rachel Steinman Clarke, violinist, and James Whittaker, pianist, before the Indiana State Music Teachers' Association at Greencastle, Ind., Thursday evening, April 29, and will also read a paper on the subject of "Artistic Enunciation" on Friday morning.

"THE CREATION" AT NEW FIRST CONGREGATIONAL CHURCH

The united choirs of the New First Congregational Church, two hundred voices, H. Augustine Smith directing, gave a splendid performance of Haydn's "Creation" on last Sunday evening before an audience which nearly filled the great auditorium of

parts, is also well known as an oratorio singer, whose work needs no extensive comment here.

It is enough to say that he sang with ease and confidence, and repeated the success achieved at a recent performance of this oratorio by the Haydn Choral Society, reviewed by Music News.

The basso, Howard E. Preston, has but recently returned from an extended sojourn

in Europe, and his work as a soloist is not so familiar to Chicago audiences.

Mr. Preston seems to be well equipped for the work of an oratorio soloist. Given a voice of excellent quality and ample quantity he has developed it by a first-class method until it responds to the demands made upon it with entire consistency. His reading of "Creation" on Sunday evening was along broad and dramatic lines.

The recitatives were spoken convincingly and the arias delivered with great spirit and dramatic power, and through all the enunciation was thoroughly good. Rich tone quality was maintained by Mr. Preston at all times, but if there is a place where he is more effective than at others, it is on the high tones requiring the pianissimo. Never have we heard the "Softly purling" passage more exquisitely rendered in this respect. His work throughout was manifestly successful.

The organ was handled in masterly fashion by Alice R. Deal, thereby contributing generously to the success of the production, and at the same time maintaining her excellent professional reputation.

The same oratorio will be sung by the united choirs on Thursday and Friday evenings of this week. C. J. B.

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Northwestern University—On Thursday evening, May 6, at Music Hall of the University, Mr. Day Williams, 'cello, and Mrs. Harold Knapp, piano, will give a program. On Friday, May 7, at the Northwestern University Gymnasium the School of Music Symphony Orchestra of seventy players under direction of Harold E. Knapp will give a concert, Miss Julia Marshall, violinist, being the soloist.



MARIE SIDENIUS ZENDT

this popular west side church. That every seat in the church was not occupied was probably due to the weather, which was unusually warm, for April, in this part of the country.

The weather did not seem to affect the spirits of the singers, for they attended strictly to business, with excellent results, responding loyally to the conductor's ever varying demands upon them. As on former occasions, there was the prompt attack, clean release, sustained and beautiful pianissimo, plenty of power and brilliancy when needed. There was also great beauty of tone, especially in the soprano section.

Then, how the children did add to the impressiveness of the event, as their young voices mingled with the voices of the more mature singers. A happy thought on the part of the director, to have the little ones sing alone the phrase, "A new created world springs up at God's command."

All the choruses were well given, and the last, "Achieved Is the Glorious Work, Hallelujah!" was a fitting climax.

Marie Sidenius Zendt, the soprano soloist of the evening, again proved herself to be a fine oratorio singer, and "Creation" seems to be especially grateful for her voice. She has sung it many times, and knows its tonal possibilities and difficulties thoroughly. On this occasion she sang the soprano recitatives and arias with consummate artistry, and her customary rich clear tone quality, and supported the trios in a highly satisfactory manner.

Edward Walker, who sang the tenor solo



HOWARD E. PRESTON

RUTH RAY IN RECITAL

Miss Ruth Ray gave a violin recital at the new Central Music Hall on last Wednesday evening which certainly had the effect of advancing her in public esteem many degrees.

There was a splendid audience, the program was wonderfully well selected, and good accompaniments were played by Mr. Edward Collins.

The very greatest of enthusiasm reigned, and flowers were plentifully bestowed upon the young artist.

All this was not without its very good



RUTH RAY

and sufficient reason, for Ruth Ray showed herself to be today one of the most potent of Chicago's young artists, and proved that the high hopes which have been built upon her career are exceedingly well founded.

Tone is hers in abundance—tone not only possessing volume, but also distinct and individualistic quality.

Technic she has in full degree—technic, in fact, so thoroughly developed that it has become merely the medium through which her interpretative thought flows with the greatest of freedom.

But, more important than all this, she has now grown to an artistic stature where she actually interprets what she plays, and in this interpretation she displays musicianship as well as temperament and a strong feeling for poetry of music.

Her program on Wednesday was a model of excellence. The Handel "Sonata" (A Major) and the Bach "Prelude" (in E) were played with crisp phrase, clear tone and definite musical feeling.

The Tchaikowsky "Concerto," a veritable war horse for concert artists, was so well done as to prove beyond any question that the most difficult items of the violin repertoire are now well within Miss Ray's grasp and that even in so colossal a work she can hold constant attention and win whole-hearted approval.

The closing group was beautiful in arrangement and in presentation. A Chopin "Nocturne" (the one in E Minor), in a ravishingly beautiful arrangement by Auer,

was novel and potent; the Schumann "Vogel als Prophet," adapted by the same cunning pen, is one of the most delightful trifles ever devised for the violin (Miss Ray plays it exquisitely); "Am Springbrunnen" (Schumann) was just of the character to make instant appeal, and the Wieniawski "Tarantelle" showed the virtuosic powers of the player, as well as the rare skill of the writer in this sort of endeavor.

The accompaniments provided by Edward Collins were of such superior quality and so thoroughly in accord with the soloists' personalities and intentions as to be very notable.

Mr. Collins has excellent technical equipment—nothing of the violin repertoire could cause him a moment's uneasiness, and coupled with this he is musical to the last degree and in the best possible sense. Miss Ray was fortunate in having him play for her.

C. E. W.

MISS JOHNSON AND MR. WANIECK
PRESENT PUPILS

Miss Jennie F. W. Johnson and Mr. Kurt Wanieck presented a fine program at Kimball Hall on Thursday evening, the piano numbers being mostly in the "Concerto" form and, on account of illness of the third singer announced, the vocal part of the program consisting of two groups of songs.

Miss Elsa Ahlgren, a young soprano with a clear voice and pretty manners, sang "Will o' the Wisp" (Spross) and "An Open Secret" (Woodman) with good style and a voice quality which shows that her study is being carefully done, while Mrs. Charles B. Ayers, contralto, in "Lullaby of an Indian Chief" (Grant-Schaefer) and "Spring Is Here" (Foerster), showed qualities and achievements which were distinctly professional in character and which proved that this singer is one who has made splendid use of her gifts and of her study with a fine teacher. She will rank high in local musical circles.

The program was opened by Maude Winfield, who played the Chopin "Ballade," in G Minor, with conviction and power, the other piano numbers being "Concerto" movements by Arensky, Liszt, Mendelssohn, MacDowell, Moszkowski and Grieg.

Without entering into personal detail of this work, it is entirely correct to say that on the whole it was done with surprising skill and finish. There was in evidence the fact that Mr. Wanieck knows how to develop technic and that he is a stickler for careful musicianship, besides which he insists on individuality, as well as artistry, in the interpretation of concert numbers.

The young ladies who appeared—and every one of them deserves special praise and each one may go on to fine professional work if she but elects—are Viola Kerber, Ruth Hall, Aletta Tenold, Esther Kittilsby and Harriet Shaffer.

An incident of more than passing interest was the playing of a Mendelssohn "Concerto" movement by Philip Warner, a lad still in knickerbockers, who yet has developed fine technic and considerable style. He was roundly applauded for his work, as indeed was the case throughout the program.

C. E. W.

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SPECIAL A. G. O. SERVICE

On Sunday, April 25, a special and impressive service of the Illinois Chapter of the American Guild of Organists was held at St. Paul's Church.

Mr. Mason Slade opened the service with a group of organ solos that gave genuine pleasure. He gave the Handel "Fugue in F Minor" a masterful and musicianly reading. Sibelius' "Romanze" was played with a variety of effects in color and shade, that left nothing to be desired.

Mrs. George Nelson Holt chose numbers by Saymova, Guilman and Andrews, proving herself to be a very resourceful organist. "Meditation" was very beautiful as she played it. The "Adagio Sonate," in A Minor, was given with a good display of technic and a fine understanding of the musical content that made it very impressive and effective.

The three choirs of St. Paul's, John Allen Richardson, organist and director, were heard in anthems by Stanford and Fehrmann. They have attained a good degree of finish under their most capable leader. The shading, attacks and releases are well taken, and their renditions of the anthems and hymns reflected great credit upon themselves and their director, for they sang with a fine spirit and great sincerity of purpose.

Allen W. Bogen gave a very refined and musicianly reading of Lemare's "Hanover Variations." He gained a wide variety of effects and displayed much resource in organ manipulation.

AT THE MUNRO STUDIOS

On Saturday evening, April 24, Mr. George W. Munro presented a number of his pupils in a recital at the commodious Munro Studios on the fifth floor of the Athenaeum Building, the usual large and appreciative audience being in attendance.

With perhaps one exception, those who sang on Saturday night were making their first formal public appearance and are just now completing their first year of study, and for these reasons the recital was a remarkable success.

There is always a mark of distinction to the singing of Munro pupils, and the affair of Saturday evening was no exception to the rule. This distinction is found to be in the voice production of these singers. It seems to make no difference as to the experience the individual has had in study and public performance or the difficulty of the song being offered. He or she, as the case may be, knows that the voice is coming out full, free and to the best advantage in every phase of the work at hand, even if interpretation and musical expression is not of the most finished type. Mr. Munro assumes that these latter points will be attained in due time, and cannot be accomplished until the voice is correctly produced and under full control, which is correct indeed.

About twenty numbers were divided between eight singers on this occasion, and each of these sang with sincerity and assurance at all times.

Mr. Virgil Marrs, the possessor of a rich baritone voice of good range and who has already gained good concert style, opened the program with "Israfil" (King) and "Honor and Arms" (Handel).

"A Burden" (Ronald), "The Captive Lark," by the same composer, and "O Dry Those Tears" (Del Riego) comprised a group sung by Miss Inez Snider, a soprano who should be heard from. She has the personality and stage presence, as well as a voice of much power, richness and great range, all of which should combine in making her a success.

Mr. Alfred Wilken, tenor, sang "Morning" (Speaks) and "'Tis Not True" (Mattei) with a splendid flow of tone and good enunciation. He received the unstinted approval of his audience.

Another soprano, who gave a splendid account of herself, was Mrs. Elizabeth Bliss, who sang "An Open Secret" (Woodman), "My Lover Comes" (Parker) and "The Year's at the Spring" (Beach).

Miss Mabel Drach pleased her hearers immensely by her charming singing of "O! Lovely Night" (Ronald) and "Love Song" (Haesche). Her voice is beautiful at all times, and there is a certain tone of appeal in her work which is truly attractive.

Mr. Thorwald Reigstad offered "The Evening Star," by Wagner, and Schumann's well-known "The Two Grenadiers" in a manner which displayed his vocal abilities in a fine light, and he was enthusiastically applauded for his efforts.

Miss Anita Ray helped raise the evening to artistic heights by her excellent singing of two excerpts from "Carmen" and the always enjoyable "Villanelle" by Dell'Acqua. Her voice is a soprano of much beauty and very intelligently produced. She

acquitted herself and teacher with great credit.

Mr. Clarence Woodward, who has at his command a rich, resonant high baritone voice, closed the program with his splendid singing of "Good-bye" (Tosti) and "Rose of My Heart" (Lohr).

Mrs. Elsa McMynn was at the piano throughout the evening and played wholly satisfactory accompaniments for every singer. H. M. B.

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DURNO-KRUM PUPILS IN JOINT RECITAL

Miss Thyra Ruhland, a pupil of Miss Jeannette Durno, and Miss Klea Orschel, a pupil of Mrs. Charles Krum, were heard in a piano and song program at Thurber Hall last Sunday afternoon, and there received the plaudits of a goodly audience of their friends, the commendation being well deserved in both cases.

Flowers were plentiful, recalls were numerous, and both young artists had to respond to encore demands.

Miss Ruhland has splendid technic; in fact, her technic is much more developed at present than her interpretative ability and was displayed excellently in her program, which was well chosen as to variety and effectiveness.

All the numbers were played with taste and much display of musicianship, and if none rose to any great emotional heights, all were yet definite in conception and clear in execution.

Bach and Mozart, in juxtaposition, were delightful, and the Chopin group disclosed many graces and charms, while the bravura pieces at the close showed Miss Ruhland at her very best.

Miss Orschel has a soprano voice of rich quality, though somewhat uneven as yet in the way it is used in concert.

The "Mignon" aria disclosed good musicianship and adequate technic, while the short songs by Spross were given with much facility and corresponding effect, while the Strauss "Zuignung" had a fine show of passion to recommend it.

The German folk song "Spinnenlied-schen" was the gem of Miss Orschel's program, and in it she was able to display much vocal charm, as well as considerable ability along the line of characterization. Mrs. Frederick Lewis was the able accompanist. C. E. W.

— # # —

Chicago Piano College—Miss Irene Greider gave a piano recital at the lecture rooms of the college on last Saturday afternoon which was a model of excellence. This young pianist has technic in abundance and much style in presenting her work, while at the same time she is gifted with a keen and discriminating interpretative sense. A well-selected program of Bach, Moussorgsky, Pugno, MacDowell, Chopin and Liszt was closed with the Grieg "Concerto," Op. 16, which was played with great brilliance and effect.

— # # —

Devries Pupils for Opera—Mrs. Maurice Devries and Hazel Eden Mudge, pupils of Mr. Herman Devries, in the Fine Arts Building, have been engaged as members of the Chicago Grand Opera Company for next season.

Cora Libberton

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MISS WEBER IS HONORED WITH AN IMPORTANT COMMISSION

Henriette Weber has been engaged to lecture on music for the University Lecture Association of the University of Chicago. Under the general head of "Social Aspects



HENRIETTE WEBER

of Music," the following six subjects will be discussed:

- "Folk Song and Its Relation to Nationalism in Music."
- "The Origin of Music: Its Legendary Lore" (with stereopticon views).
- "Shakespeare in Music."
- "Dance Forms."
- "The Union of the Drama with Music as Exemplified in the Opera."
- "Modern Tendencies in Music."

In addition to her own piano illustrations, Miss Weber will have the co-operation of some one of the following artists for each of her lectures: Miss Lucille Stevenson, soprano; Mrs. Louise Harrison Slade, contralto; Mr. Arthur Kraft, tenor; Mr. Marion Green, bass; Mr. Fritz Itte, violin.

Harris—Next Tuesday night, in Kimball Hall, Miss Ruby Saaf, soprano, will be the soloist at the Vilim American Violin School commencement. Among other selections is "The Salutation of the Dawn," by Kursteiner, new and not sung in Chicago before. The piano part is equal to a solo, and in the hands of Miss Helen Gallup this number will be of special interest. Miss Saaf will also sing "Sacrament," by MacDermid, and "June," by Downing (Chicago composers). Miss Saaf has had all her training with Milon R. Harris.

Mendelssohn Conservatory—Miss Otilia Stennerson, pianist and Rose Larson, vocalist, pupils in the Mendelssohn Conservatory of Music, gave a program at the residence of W. Harold Simons, a member of the faculty, last Monday evening.

RECITAL AT BUSH TEMPLE

On Friday evening, April 23, a recital was given by Mme. Justine Wegener, soprano; Robert Yale Smith, pianist, and Edgar Nelson, accompanist.

That Mme. Wegener is a general favorite with the people of Bush Temple cannot be doubted, if one may judge from the hearty applause that greeted her.

She gave as her first group songs by Schubert and Schumann, singing them with a fine breadth of style and fine grasp of interpretative thought. She has perfect control of her splendid voice, and her personality is such as to immediately ingratiate her with the audience.

In her second group Woodman's "An Open Secret" was sung with great vocal charm, as was Homer's "Way Down South." Two French songs by Massenet and Dalcroze were delightful, and were sung with a fine display of artistry. She was accorded much sincere applause, and it is safe to say she will be given a royal welcome should she choose to appear again.

Mr. Smith is a young pianist with much musical ability and a well-developed technic. He offered as his first group two numbers by Schumann. "Des Abends" was a fine

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example of legato playing. He was at his best in the Chopin group, played with great abandon and breadth of interpretative thought. His final group, comprising numbers by Grieg, Phillip and Moszkowski, were negotiated with much skill, which won him much merited applause, and he should gain a fine place for himself among the young artists.

Mr. Nelson furnished artistic accompaniments for Mme. Wegener. H. W. P.

AMATEUR MUSICAL CLUB

At the annual business meeting of the Amateur Musical Club the following officers were elected for the season 1915-16:

President—Mrs. Rossetter G. Cole.
First Vice President—Mrs. George W. Dixon.
Second Vice President—Mrs. C. A. Whyland.
Directors—Mrs. George E. Shipman, Mrs. Frank M. Smith, Miss Tina Mae Haines, Miss Agnes Lapham, Mrs. Alexander Rietz, Mrs. Edna M. Trego, Mrs. J. W. Vokoun, Miss Lois Adler, Mrs. John M. Smulski, Miss Alice F. Merrill, Mrs. Lillian White Freyn, Mrs. Hyde Wallace Perce.

Gale—Mrs. Permelia Gale left Chicago on Sunday night for a four weeks' concert trip in the west, which was arranged for her by Alma Voedisch. She will sing at Los Angeles and San Francisco, besides giving recitals at cities along the Pacific coast.

street, on Friday evening, April 30. Miss Marie is twelve years of age and a pupil of Miss Vivian Scott. She will be assisted by Miss Lillian Wilhelm, contralto.

International College—The International College "Scholarship Fund," to which the Continental & Commercial Trust & Savings Bank made the initial donation upon its opening day of its new bank building, and has been added to from time to time by patrons of the college, has received recently, through the death of a relative of the president of the college, another donation. This "fund" is kept in the bank and has already proved of assistance to deserving pupils. Mrs. Lois Dunning, an artist with international reputation, is a recent addition to the faculty and will give lecture tours through the Art Institute during the college season. These are among the free advantages offered the students of the college. Some notable additions to the faculty are being made for next season. Mrs. Clark-Mottl, the president, has recently been re-elected as director of the Chicago Press League. She is writing a musical story for a syndicate of papers of the middle west, and arranging for a lecture recital in New York and Brooklyn.

International Eisteddfod—The International Eisteddfod, one of the really great events of the Panama-Pacific Exposition, is dated for Festival Hall on July 27, 28, 29 and 30.

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THE CHICAGO SYMPHONY ORCHESTRA

The last night of the orchestra season is no time for experimenting with untried repertoire; neither is it the time for critical contemplation of what is offered.

Mr. Stock sensed the proprieties as to the first of the above items last Saturday evening perfectly, and gave a program which was popular in the very best sense of the word and which was received with the greatest pleasure and long continued applause by the audience which was bound to be happy even had the program furnished less cause for happiness.

The Goldmark overture, "In Springtime," and the "Leonore" overture (Beethoven)



FREDERICK STOCK

were the least enjoyable of all because the most commonplace and also, they were played more or less perfunctorily.

Not so with the "Ride of the Walkuries," "Siegfried's Death Music" (Die Gotterdammerung) and the overture to "Tannhauser" (Wagner), for these three were played with superb swing and exquisite beauty of detail.

The Tschaiakowsky "Pathetic" may easily be called the prime favorite among symphonies in Chicago and at this time it was played superbly and was accepted with full measure of appreciation.

Last week Mr. Felix Borowski discoursed most amiably and with the greatest authority on the Orchestra season, in his column in the Chicago Herald. With thanks to him for his splendid work we take the liberty of quoting his article entire:

On Saturday evening the Chicago Symphony Orchestra will bring to a close the twenty-fourth season of its concerts. In view of this circumstance a review of the activities of Mr. Stock and of his musicians will be instructive and interesting.

Compositions to the number of 159 have been set forth in the series of twenty-eight concerts. It is remarkable how large a number of this totality have been novelties. Owing to the war the importation of new music practically has ceased; very little is being composed in Europe, and what there is is not of the order which would be likely to satisfy the tastes of audiences at symphony concerts. The new works that the Chicago Symphony Orchestra has offered this season to its listeners have been in its possession for some time—most of it, indeed, lying in the library long before the peoples of Europe engaged in the stupendous struggle that still staggers the imagination.

No fewer than forty-five works were interpreted for the first time at these concerts, but these were not all recent compositions. Some of them—like Mozart's overture to "Der Schauspieldirektor" or the same master's serenade for woodwind instruments—were novelties only for the reason that their strains never had echoed in Orchestra Hall, and a few—like Reger's Ballet Suite and Mr. De Lamar's Overture to a Fantastic Comedy—had been previously performed at other concerts.

The most important of the new or unfamiliar compositions were the following: Boyle, concerto for piano; Busoni, Indian fantasy for piano and orchestra; Carpenter, "Adventures in a Perambulator"; Chabrier, overture to "Gwendoline"; Glazounow, Poeme Lyrique and Scene Dansante; Converse, symphonic poem, "Ormazd"; Debussy, "Gigues," and the two nocturnes, "Clouds" and "Festivals"; Hadley, symphony, "North, East, South and West"; Loeffler, "La Mort de Tintagiles"; Mahler, Symphony No. 1; overture to a Gascon chivalric drama; Mozart, concerto for oboe (the authenticity of this is exceedingly questionable); Oldberg, "June"; Pfitzner, overture, "Kathchen von Heilbrunn"; Ropartz, symphony No. 4; Scriabin, "Prometheus"; Sinigaglia, suite Piemontesi; Smith, overture, "Prince Hal"; Stephan, music for orchestra; Strawinsky, "Fireworks"; Weidig, symphonic suite, and Wolf, prelude and entr'acte from "Der Corregidor."

Some interesting music was discussed in the unfolding of this scheme of novelty. There were, indeed, some works—Pfitzner's "Kathchen von Heilbrunn," for example—which were not worth rehearsing or performing, but for the most part Mr. Stock's new productions were worthy of their representation. Perhaps the largest interest lay in Carpenter's suite, "Adventures on a Perambulator," Hadley's symphony, Debussy's nocturnes, Mahler's symphony and Scriabin's "Prometheus."

Those who pin their faith to the classics can find no fault with the representation given to them upon the season's programs. Bach has been drawn upon seven times, Beethoven ten times, Brahms five times, Mozart seven times, Schumann four times, and Wagner, whose popularity never diminishes, was represented by twenty works or excerpts from works. Mr. Stock accomplished the difficult feat of presenting a composition by Bach—it was the fourth suite—which never had been heard in its entirety before. At least three works by Mozart—the overture to "Der Schauspieldirektor," the Serenade in B Flat Major for wind instruments and the oboe concerto—had not been played before.

Considering the programs from a statistically racial point of view, it may be mentioned that Teutonic art has been represented to the extent of ninety-two works; the French come next, with twenty-one; of Russian compositions there have been heard fourteen and of American twelve. Compositions by British writers have numbered six and by Italian composers five. Only one Scandinavian creation has been offered. An interesting feature to discuss would be the composers whose works have not been played at all, or who have been sparsely represented. Probably it is a matter of some significance that in the course of the season only one composition by Richard Strauss has been set forth. It is a matter, at least, that might give the master food for thought.

Twenty-one soloists have played or sung in the series of concerts. Only six of the twenty-eight performances have been without a singer or player to bless them. The pianists have been Rudolph Ganz, Harold Bauer, Arthur Shattuck, Ferruccio Busoni, Tina Lerner, Josef Hofmann and Olga Samaro. The violinists: Fritz Kreisler, Frank Gittelsohn, Hugo Kortschak, Albert Spalding, Harry Weisbach and Alexander Kukowsky. Three vocalists have appeared—Madames Louise Homer, Alma Gluck and Julia Claussen, Pablo Casals, Emmeran Stoeber and Brun Steindel have been the violoncellists. The first named artist proved to be so remarkable a performer that he was engaged for two concerts. Of the other instrumentalists Enrico Tramonti was the solo harpist and Alfred Barthel the solo oboist of the season.

The praise which so often and so deservedly has been lavished upon Mr. Stock and his performers must again be given to them for the labors which they have accomplished during the season. The playing has been of beautiful perfection. Not only have the musicians of the orchestra kept to the high standard of technical finish which long has distinguished their playing, but they have made lovely tone and poetic feeling unflinching features of their art.

One of the most satisfactory accomplishments of the season has been the impetus which has been given to the establishment of an adequate pension fund. As the permanence of the orchestra and not a little of the excellence of its performers must hinge upon the solution of the pension problem which

has occupied the minds of the trustees for many years, it is certain that the Orchestral Association and the public which loves fine music has rejoiced in the generosity of Mrs. Coolidge, Bryan Lathrop and others who have given much money to the cause.

A BENEFIT CONCERT

The concert for the benefit of the Methodist Episcopal Old Peoples' Home, given at Grace Church, on the afternoon of April 21, proved an extremely interesting program, demanding many encores. Numerous artists appeared, the best-known being Mrs. Katherine Howard Ward, organist, and Miss Jennie F. W. Johnson, contralto.

Mrs. Ward was heard twice on the program, first giving the "Concerto in B Minor," by Rogers, an interesting work, in which Mrs. Ward revealed command of technic and a clear presentation of the brilliant climax at the close. In her second appearance she sensed an appropriate contrast between the "Berceuse" of Dickenson, quiet and appealing in its character, and the flashing, glittering "Caprice Heroique" of Bonnet, in which Mrs. Ward was very fortunate in the choice of stops for the bringing out of pleasing effects. Mendelssohn's "Spring Song" was played beautifully as an encore. Mrs. Ward has long been a performer of merit and intelligence, and her playing was deeply appreciated on this occasion.

Miss Johnson also appeared twice, singing in her first group "Blossom Time," by Needham, a tuneful song of worth; the sweet "May the Maiden" of Carpenter, and "Floods of Spring," by Rachmaninoff. In the latter number Miss Johnson showed an especially easy high voice and vibrant volume of tone. As an encore she sang Nevin's "A Necklace of Love," with great expression and feeling. In the second group an appealing sacred song, "Sheep and Lambs," by Homer, was first given, with a clean-cut enunciation which was particularly commendable, and later the well-known "Ecstasy" of Rummel. This number was given an exquisite rendition, and well deserved an encore. Miss Johnson's singing shows the ease and individuality of long experience, which when added to a voice of much quality and fullness creates a pronounced impression. Diction, phrasing, style—all were of equal artistic perfection.

Others on the program were Miss Lela Lowe, a violinist of considerable poise and fluent technic, who played two groups of compositions; Miss Lawlor, who gave two charming flute numbers, and Miss Esther Mayes, a reader of talent.

Mrs. Daisy Heist Jones and Miss Addie Lawson were appropriate accompanists for Miss Johnson and Miss Lowe respectively.

Tiffin, Ohio—The Heidelberg University Glee Club, Frank W. Gillis, director, has just returned from a very successful trip giving concerts in the following cities: Miamisburg, O., Dayton, O., Indianapolis, Ind., Terre Haute, Ind., Lafayette, Ind., Mulberry, Ind., Fort Wayne, Ind., Bluffton, Ind. The program is a much heavier, more dignified one than is usually given by the ordinary glee club. Heidelberg is proud of her club.

INTERNATIONAL SERIES OF CONCERTS

Suye Ogura, Japanese pianist, and Grant Hadley, baritone, will give the following program at the Auditorium Hotel, ninth floor, Sunday afternoon, May 2, with Al Meda Wadhams as accompanist:

Organ Fugue in A Minor.....	Bach-Liszt
Ein Schwan.....	Suye Ogura
Vision Fugitive (air from Herodiade).....	Massenet
Etude in A Flat.....	Grant Hadley
Berceuse.....	
Ballade in G Minor.....	Chopin
O Komm im Traum.....	Suye Ogura
Ein Schwan.....	Liszt
Zueignung.....	Grieg
Heimliche Aufforderung.....	Strauss
Variations on an Original Theme, Op. 21.....	Grant Hadley
Time Enough.....	Suye Ogura
Life and Death.....	Nevin
I Plucked a Quill from Cupid's Wing.....	Coleridge-Taylor
Drink to Me Only with Thine Eyes.....	Henry Hadley
The Eagle.....	Old English
Au Bord d'une Source.....	Grant Hadley
Sarabande.....	Liszt
Prelude.....	Debussy
	Suye Ogura

HELENA BINGHAM NOTES

On Wednesday, April 15, Helena Bingham appeared at a private musical in Leadville, Col., given at the home of Mrs. Howard E. Buxton. Other assisting musicians were Miss Nona Campbell, mezzo-soprano, of Salida, Col.; Mr. Leopold Duval, cellist, of Paris, France, and Mrs. Verne Sinclair Burton, accompanist.

On Friday, April 17, the same musicians appeared in recital at the residence of Mrs. H. Gallaher, much comment being made upon the excellence of the program presented.

On April 20, at Lolden, Col., Mr. Leonard L. White, tenor, sang "Remember Now Thy Creator," by Helena Bingham. In a letter to the composer, he pronounces it "a grand song," thus again voicing the sentiments of all who hear it and of Mr. and Mrs. Theodore S. Bergey, to whom, as firm friends of the composer, it is dedicated.

Pillsbury-Lund—Miss Agnes Hope Pillsbury, pianist, and Madame Edla Lund, soprano, will give a joint recital at Rock Island, Ill., on May 10.

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ARTHUR OLAF ANDERSEN COMPOSITION CLASS IN RECITAL

A composition recital by advanced pupils will be given by Mr. Andersen at Kimball Hall, under auspices of the American Conservatory, on Saturday afternoon, May 1, at 3:30. The program follows:

- Forest Suite for Piano.....Alice Margretha Olsen
In the Forest
Berceuse
By the Brook
Forest Sprites
Miss Olsen
- Songs Fred Hart
My Bed Is a Boat ('cello obligato)
Foreign Children
Where Go the Boats
In an Old Garden ('cello obligato)
Miss Clara Schweinfurth and Mr. Hart
Mr. Pietro Angelo, 'cellist
- Prelude and Fugue.....Cora Anderson
Humoresque
Miss Anderson
- Berceuse for Violin and Piano.....Gertrude Steinkraus
Miss Steinkraus and Mr. Sowerby
- Nocturne for Piano.....Gustav Dunkelberger
Mr. Dunkelberger
- Sonata for Piano in C Minor.....William Wuthenow, Jr.
Allegro
Andante
Scherzo
Rondo
- Mr. Sowerby
- Aria for Soprano and Piano with Violin Obligato
.....Alice Margretha Olsen
Mrs. William Lester, Miss Olsen, Miss Steinkraus
- Songs William Wuthenow, Jr.
The Sun's Travel
When I Kissed You
A Widow Bird
I Saw Thee Weep
Miss Clara Schweinfurth and Mr. Hart
- Suite for Piano.....Fred Hart
Through Field and Wood
Petite Romance
Meadow Breeze
Dance of Pan
- Mr. Hart
- Suite for Violin and Piano.....Leo Sowerby
Romance
Capriccio
Melody
Scherzo
Poem

Ruth Ray, violinist
Composer at the piano

THE VILIM COMMENCEMENT

As usual, the first of the commencements is that of the Vilim American Violin School. It will take place at Kimball Hall, on Tuesday evening, May 4, and the program reads as follows:

- Trio for Two Violins and Viola (manuscript).....Just
Edward Roeder, George Kaiser, Hattie Kovarik
- Gavotte for Violin Alone.....Bach
- Seventh Concerto (first movement).....De Beriot
Helen Shorna
- Caprice Excentrique (dedicated to Joseph Vilim).....Bornschein
- Schoumka—Danse Cosaque Borowski
- Dances Bohemes, Op. 3.....Ondricek
George Kaiser
- Summer Chaminade
- Madrigal Chaminade
- Cuckoo Clock Grant-Schaefer
Miss Ruby Saaf
- Romanze, Op. 12.....Brueschweiler
- Zigunerweisen Sarasate
- Hattie Kovarik
- Concerto, Op. 61 (first movement).....Beethoven
(Cadence by Joachim)
Edward Roeder
- The Salutation of the Dawn (new).....Kurstainer
- Sacrament MacDermid
- June.....Lulu Jones Downing
Miss Saaf
- Awarding of Diplomas and Certificates by the
Director
- Bagatellen—Two Violins—Violoncello and Piano.....Dvorak
Edward Roeder, Hattie Kovarik, George Kaiser,
Ernest McClung
- Helen Gallup and Mark Vilim, accompanists

THE GLEN ELLYN MUSICAL CLUB

Starting out with the slogan "Good music at cost," the residents of Glen Ellyn, Ill., are working out the problem of community music through an organization known as the Glen Ellyn Musical Club.

The club operates in a village of about 2,000 inhabitants, located about 25 miles west of Chicago. It has been controlled by the people from the beginning and this is considered a vital point because controlled by the people naturally involves interest in the organization, and without a lively general interest no movement of this kind can hope to succeed.

Memberships, including admission to all the club's concerts, are sold at \$1.50. Every member has a vote at the annual meeting, upon which occasion the officers for the ensuing year are elected and the general policy of the organization fixed.

The club's work is divided into three departments—vocal, instrumental and children's—each managed by a committee of three under the general direction of an executive committee composed of the regular officers and the chairman of each department committee.

Through the efforts of the Children's Department a series of lecture-recitals has

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been given by local musicians in co-operation with the school authorities.

Six concerts were given during the season of 1914-15 as follows:

October 30—Artists' concert. Mrs. Eric DeLamarter, soprano; Mr. Sherman Orwig, tenor; Mr. Eric DeLamarter, organist and accompanist.

December 10—The Glen Ellyn Musical Club Chorus, assisted by Grant Kimbell, tenor.

The chorus owes its existence to the activity of the vocal department and is ably directed by Mr. August Steinberg, one of the enthusiastic promoters of the club.

January 21—The Beethoven Trio. Mr. Otto Roehrborn, violinist; Mr. Carl Brueckner, 'cellist; Miss Jennette Loudon, pianist.

February 15—The A Cappella Choir of Fourth Presbyterian Church, under the direction of Mr. Eric DeLamarter.

The personal interest in our effort to promote the cause of good music prompted Mr. DeLamarter and his splendid choir to render this musical treat possible.

March 18—The Chicago Concert Ensemble. Ten members of the Chicago Symphony Orchestra, under the direction of Mr. Walfried Singer.

April 22—The Glen Ellyn Musical Club Chorus, presenting the "Bride of Dunkerton," by Henry Smart, assisted by Lucia May Smith, soprano; Julian S. Mogenson, tenor; Fred W. Frank, baritone.

Hanapel—Miss Rose Hanapel presents Myrtle McFadden in piano recital at the Recital Hall on the fifth floor of the Grant Park Building this evening.

FULLERTON HALL

"The Quarreling Lovers" seems to belong to Chicago in quite exceptional way. Its composer now lives here. The opera was first produced here, and it has been used by a number of chautauqua quartets sent out from this city.

In fact, it is a distinct "find" for quartet purposes, and will be used very often in the future, where "Martha" was considered the only available work in the past.

It is cunning as to story, very pleasing as to music, and wholly agreeable in ensemble.

Miss Henriette Weber did well in placing it on her closing Sunday night at Fullerton Hall, and she certainly chose a splendid quartet to assist her.

The work was unusually well thought out, Miss Weber was witty and facile in her storytelling, the players were wholly alert with their scores, and the singers gave of their very best.

Mrs. Marjorie Dodge Warner, an established favorite, sang her big solo as Rosaura with great distinction, and in the abounding ducts with Mr. Arthur Kraft (Florinda) she scored heavily also. Mr. Kraft has a pleasing voice and a charming personality, and at once stepped into great favor.

Mrs. Louise Harrison Slade proved again to be adept in holding up a difficult ensemble, and in the few solo moments falling to her lot (Donna Angelica) showed lovely voice and fine musicianship. Dr. William Carver Williams, as Fulgenzio, showed himself adept in characterization and, wherever he had opportunity, proved also that his voice is of superb quality and that his musicianship is more than ample to cover the Parelli ensembles.

As a matter of fact, there was unusual musicianship shown by all the singers, and the quartet numbers were given with especial charm.

Flowers were presented to Miss Weber, great enthusiasm prevailed, and the audience went away fully determined to crowd the hall on every one of the Sunday evenings of next season, as they have done this year.
C. E. W.

ENGLEWOOD METHODIST CHURCH

The chorus choir of the Englewood Methodist Church, organized within the last year, is doing some good work, and it is safe to predict many musical treats at their musical services. In the near future they will present Gaul's "Holy City," with the regular quartet, Marian Hobbs, soprano; Elsa Staud Denton, contralto; Charles W. Leigh, tenor and director, and Robert Karper, bass, as the soloists, and Mrs. M. H. Dugger, organist.

Mrs. Denton's splendid contralto voice was heard to fine advantage in "Come unto Me" (Coenen). She has a good church style and much musical feeling, which makes her singing very effective and a pleasure to hear.

The choir, under Mr. Leigh's direction, gave Stebbins' "O, Come, Let Us Worship" with a fine spirit and a good volume and quality of tone. Mr. Leigh sang the solo part in an authoritative and convincing manner. Mrs. Dugger gave good support at the organ.

ELLA DAHL RICH AND HUGO KORTSCHAK IN PROGRAM

A charming musical occurred on Thursday evening, April 22, in the beautiful assembly hall of the Evanston Woman's Club building—an ideal place for such an event.

The stage was a delight in itself, with the setting of garden scenery, augmented by a generous array of palms. The program was given by Mrs. Ella Dahl Rich, pianist, of Evanston, and the well-known violinist, Hugo Kortschak, for the benefit of the Visiting Nurse Association of Evanston, under the direction of Rachel Busey Kinsolving.

Judging by appearances, it was a success socially and financially, as well as from a musical standpoint, for most of Evanston's social leaders were back of the enterprise. The names of the artists presented would guarantee its musical worth.

The program was opened with "The Ascension Sonata" of Cecil Burleigh, for piano and violin. The composer of the sonata is connected with the musical department of the State University of Montana, a musician who has ideas of his own, judging by the structure of the work. It is decidedly modern and, on first hearing, novel, which statement is in no way a disparagement of its musical value, for it is entirely worth while and a composition that one would wish to hear several times before passing final judgment. It was given a skillful and thoroughly beautiful reading on this occasion.

Mr. Kortschak played as his solo number "Larghetto" (Nardini), "Menuet" (Mozart) and "Zapateado" (Sarasate), and an exquisite performance it was. The flowing melody of the Nardini composition, the daintiness of the "Menuet" and the witchery of the Sarasate "Spanish Dance" were interpreted with a skill that rendered them most intoxicating. Reger's beautiful "Wiegenlied" was Mr. Kortschak's offering for the encore which was demanded.

"Praeludium," by Arne Oldberg, and Chopin's "Scherzo," in B Flat Minor, comprised Mrs. Rich's solo offering, performed with utmost skill and musicianship. Mrs. Rich is one of the few excellent pianists who seem equally efficient as an accompanist. She is so tasteful, appreciative and fully satisfactory in either capacity that one would hesitate in choosing. Her playing is musically in every particular.

The "Suite in D Minor," Op. 44, by Edward Schuett, four movements, allegro risoluto, scherzo-vivace, conzonetta con variazioni and rondo a la russe closed the program. What a well-contrasted and altogether likable composition this is anyway, and in such capable hands as on this occasion it was irresistible.

The whole program was an unalloyed delight. Both individual work and ensemble were ideal, and one encored not merely to express approval of the artists but for sheer exuberance of the joy in the whole evening's program. C. J. B.

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Clippinger—Mr. C. A. Clippinger will present Mrs. Anna C. Binnix, soprano, and Mrs. George A. McGaw, contralto, (with Mrs. Charles Orchard, accompanist) in a program of "The Songs and Duets of Mendelssohn" at his studios in Kimball Hall on Saturday afternoon at 3.

MR. HOLMES PRESENTS A PUPIL IN PIANO RECITAL

Mr. A. Alfred Holmes gave the first of a series of weekly piano recitals at Kimball Hall on Tuesday evening, when he presented Miss Ruth Franzen in piano recital, assisted by Alice Geer Ferguson, soprano, a pupil of Agnes Leist Beebe.

Miss Franzen has a well-developed technique, coupled with good natural musical feeling, and her program was one well selected to show her gifts and her attainments to the best possible advantage.

Rhythm she has and a good clear style of playing, while her interpretative thought is definite and often touched with poetry and imagination.

The Beethoven "Sonata," Op. 57, was, to this writer, the very best thing on the program. It was played definitely and clearly, and was made to carry a truthfully classic message.

The Schumann-Liszt "Spring Night," a piece seldom played, proved very attractive, and a Chopin "Valse" and the Schubert-Tausig "Military March" were also greeted with much applause.

The closing number was devoted to Liszt and disclosed the fact that Miss Franzen is

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quite capable of virtuosic technical display.

Mrs. Ferguson has a splendid presence, fine concert style and a good technical development. Her voice is rich and full and her facility is much beyond the average.

She has a truly definite musical feeling, and is able to invest each number with individual thought and interest.

The "Adieu, forests," from Tchaikowsky's "Joan of Arc," was sung with much breadth and spirit, and in a group of shorter songs there was displayed a great variety of graces and musical values.

Altogether her work was a very distinct credit to her teacher. Excellent accompaniments were provided for her by Sylvia Jackson Wahlstrom. C. E. W.

— # # # —

SUCCESS OF A DEVRIES PUPIL

Miss Maude Roberts, a young singer who has been studying for three years with Mr. Herman Devries, was one of the soloists in the concert given at Orchestra Hall on April 23. She gave as her number a song by Miss James, a pupil of Felix Borowski, which was so well liked that she had to repeat it. All the critics singled her out for special commendation, and her brilliant and well-schooled voice won immediate favor with the large audience.

A FINE ENSEMBLE PROGRAM

Bach, D'Indy and Schumann! this certainly comprising a magnificent list and wide range of contrast, was the bill of fare provided by Leo Sowerby and Hermann Felber, Jr., in their piano and violin recital program at Central Music Hall on last Tuesday evening.

Bach, in his "Sonata No. 2," A Major, provided the solid meat of the repast, and he was presented with musical beauty and clarity of technical detail.

D'Indy, in his "Opus 59" (C Major), provides a rich and varied feast—one comprising every musical possibility, both technically and musically speaking. Great breadth of thought is apparent and great delicacy in detail development.

All these points were conserved in charming fashion by the two players, and the "Sonata" was set forth in such completeness and such beauty as to make it a glowing, living thing.

The "Opus 105" (A Minor), by Schumann, likewise proved to be a wonderful inspiration to the players, and its interpretation was a musical joy which has not been surpassed many times this season.

The ensemble maintained by the two young artists was excellent at all times, and the piano playing of Mr. Sowerby rose on occasion to technical heights which were of astonishing beauty—always, also, being marked by the greatest possible sanity and definiteness. C. E. W.

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THE DOLLY VARDEN QUARTET

The Dolly Varden Quartet, Ethel Connely Cutler, first soprano; Margaret Lester, second soprano; Clare Livingstone, first alto; Agnes Hansel-Harter, second alto, and William Lester, coach and accompanist, gave a splendid concert at the Memorial Church of Christ on Tuesday evening, April 20.

The quartet sings in a very refined and finished manner. They all have fine solo voices, and they offer a widely varied program in song literature. The blending of the voices is well high perfect, and it is safe to say they have few equals and no superiors among the quartets in the middle west.

Their renditions of the "Spring Song" (Mendelssohn) and "Little Papoose" (Sherwood) left nothing to be desired in artistic ensemble singing.

Mrs. Lester's group of solos, "Rose Kissed Me Today" (Harling) and "Apple Blossoms" (Lester) won the enthusiastic and merited approval of the audience, for she sang them with consummate artistry.

The last part of the program comprised some "Old Time Songs." They appeared in colonial costume, presenting a glowing picture that is unique and attractive. Their singing of "The Low-Backed Car," "Love's Old Sweet Song" and "Old Black Joe" will long be remembered with unalloyed pleasure by all who heard them.

Mr. Lester, as coach and accompanist for the quartet, may well feel proud of the success they have achieved under his direction.

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Allen—Leonora Allen has been engaged to sing in Rossini's "Stabat Mater" and Elgar's "Light of Life" at Kansas City on May 1.

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THE COFFEY SCHOOL OF MUSIC

The Coffey School of Music, located at 122 South Waller avenue, with a branch at 521 Kimball Hall, gave a concert at 454 North Parkside avenue, Austin, last Friday evening, which was attended by a very large audience and which afforded ample proof that many talented young people are studying in this school and that they are gaining a varied knowledge of repertoire as well as having training in the essential details of music.

The piano works chosen for the young pupils were of varied kinds and all of good salon or concert style, with occasional glimpses of the classic, while the very little children, who had been excellently trained by the Misses Coffey, played bits from Bohm, Liehner, Lynes, Durand and other writers of that class with much careful technic and good style.

The pianists were Clara Ryan, Joseph Maloney, Lillian Luedtke, Marie Gallery, Bernadine Smith, Janet Miller, Gladys Robinson, Samuel Lancaster, Regina Byrne, Charlotte Stell, Elizabeth Petridge, Margaret Prendergast, Dolores Gallagher, Alice Byrne, Florence Boyle, Frances Tighe, Marie Coens, Helen Petridge and Everett Ingalls, all of whom were roundly applauded, in every case being recalled to the platform to receive applause.

The singers were also many and of various ages, four little girls, Margaret Prendergast, Marion McDonough, Alice Byrne and Regina Byrne, doing a neat ensemble by White, and others appearing as follows: Marie Gallery, "Summer" (Chaminade); Gordon Solberg, "O Holy Night" (Adam); Dorothy Glenn, "The Swallows" (Cowen); Mrs. John L. Gallagher, "Waiting" (Millard); Marie Phelan, "Spring Song" (Lynes); Leila Booker, "Staccato Polka" (Mulder); Dr. Joseph Woolf, "A Dream" (Bartlett), and Robert Winter, "A Little Pink Rose" (Carrie Jacobs Bond). In most of these numbers the enunciation of text was good, and much musicianship was displayed, besides, in general, a correct interpretative thought.

Some readings were also scheduled by Marie Lancaster and Eleanor Kavanaugh, and the program extended to undue length because of the prevalence of encores, for no matter how much the friends of any singer may desire to honor him in this way, the practical result is always, in a pupils' concert, to make the program too long, and this was true last Friday evening.

On the whole, however, the audience was vastly pleased with what was heard, the young pupils showed much skill and the results of careful study, and the Coffey School must have profited in public estimation through the giving of so varied and so praiseworthy a program. C. E. W.

Weber—Henriette Weber will give her lecture on "Modern Tendencies in Music" at Columbus, Ohio, May 3. The points of the lecture will be illustrated by the playing of piano pieces by Wolf-Ferrari, Debussy, Schoenberg, Reger, Korngold and George Schumann. This is the same lecture that Miss Weber is to give before the Indiana State Music Teachers' Association at Greencastle, April 30.

CHICAGO TEACHERS' CHORUS

The Chicago Teachers' Chorus, under the direction of Mr. O. E. Robinson, gave its second annual concert Tuesday evening, April 20, at Orchestra Hall.

The chorus numbers about 100, and is an organization of school teachers. A large and enthusiastic audience came out to hear this second concert, and they must surely have felt repaid for the effort, for the program was planned to give pleasure. Besides a generous list of chorus numbers, solos were given by Mrs. Luella Chilson-Ohrman, soprano; Mr. Edward Clarke, baritone, and Miss Laura D. Earnist, soprano, and Miss Mary M. Farrell, soprano, who are members of the chorus.

The vocalists were assisted by twenty-



O. E. ROBINSON

two members of the Chicago Symphony Orchestra, under the direction of Mr. Walfrid Singer. Mr. William Underhill presided at the organ and Miss Kathleen Louise Grant played accompaniments on the piano.

The orchestra opened the program with an overture, "Il Guarany" (Gomez). Following this was a group of part songs by the chorus, "Sic Vita" (Damrosch), "To Daffodils" (Foote), "Nymphs and Fauns" (Bemberg) and later "Beauteous Morn" (German), "The Little Brown Bee" (Beach) and "The Criss-Cross Baby" (Lynes). Enjoyable readings of these compositions were given and the chorus went on to larger and more difficult things. "Ave Maria" (Lorelei), by Mendelssohn, was given with Miss Earnist singing the obligato. This was so well done that the audience demanded a repetition, which was graciously given. Miss Earnist displayed a most pleasing and well placed voice and a good stage presence. The other numbers of the group were "The Lord Is My Shepherd" (Schubert), "A June Rose" (Colebridge-Taylor) and "'Tis Spring" (Weidig).

Of these the Schubert work was the most successful. "Italian Serenade" (Stevenson) was sung by Mr. Clarke and the chorus, and "List! the Cherubic Host," from Gaul's "Holy City," was given by Miss Farrell, Mr. Clarke and the chorus, with piano, organ and harp accompaniment. It was very effective. Mr. Clarke's well schooled voice filled all the requirements, demonstrating his artistic ability. His solo group comprised "Invictus" (Huhn), "Duna" (McGill) and "Morning" (Speaks).

The orchestra was a well chosen body of players, and their numbers added not only variety but much enjoyment. Mrs. Ohrman sang the "Polonaise" from "Mignon" and the solos in the short cantata "Death of Joan of Arc," which closed the program. This was interesting and for the most part well sung.

Mr. Robinson, in his work with this chorus, is doing splendid things for the teachers. His enthusiasm is inspiring to them and his dignified manner and musicianly interpretations must call forth best endeavors.

M. K. W.

BUSH CONSERVATORY

Friday afternoon, April 23, students of the Bush Conservatory presented a program at the Robert Waller High School, Orchard and Center streets. Those appearing were Miss Helen Nelson, Miss Marietta Livengood, Miss Gertrude Benner, Miss Lillian Fox, Mr. Clay Hart and Miss Vivian Stoik.

Friday evening, April 23, the following students of the Bush Conservatory gave a program at the Kinzie School: Miss Alice Calvert, soprano; Miss Lora E. Williams, reader; Mr. Clay Hart, tenor, and Miss Georgie Dowell, accompanist.

Saturday afternoon, April 24, at 3 o'clock, a studio recital was given by students of the Expression Department of the Bush Conservatory, under the direction of Mae Julia Riley.

Friday evening, April 30, students of the Expression Department of the Bush Conservatory will present "Cupid Wins," a comedieta in one act, by Frances Seymour Mathews, at the Armstrong School in Rogers Park.

Friday evening, April 30, students of the Piano, Violin and Vocal Departments of the Bush Conservatory will give a concert at the Clarke School.

AMERICAN CONSERVATORY

On Saturday afternoon, May 1, Arthur Olaf Andersen's composition class will present a program of original compositions at Kimball Hall. The program will include a number of meritorious efforts by Alice Margarethe Olsen, Fred Hart, Cora Anderson, Gertrude Steinkraus, Gustave Dunkelberger, William Wuthenow, Jr., and Leo Sowerby.

On Thursday evening, May 6, advanced pupils of Henriot Levy will appear in a concerto recital. Mr. Levy will play the orchestral parts on a second piano.

On Saturday afternoon, May 8, the pupils of Lucy D. Hall will give a public demonstration of their work in Dalcroze Euhrythmics in Kimball Hall.

A COSMOPOLITAN SCHOOL RECITAL

Another of the many excellent recitals presented by pupils of the Cosmopolitan School of Music and Dramatic Art took place in the Auditorium Recital Hall on Saturday afternoon, April 24.

Many are the recitals we attend, where people part with their perfectly good money to gain admission, which are far inferior to the one heard at Recital Hall on Saturday.

Several of the performers and singers which appeared are almost ready to break into the ranks of the professional musicians, and it was indeed a delight to hear and note the ease and assurance with which each offered the work at hand.

The program opened with the playing of the Sonata, Op. 1, in A Major (allegro giocoso), by Converse, for piano and violin, with Mildred Meents and Wilna Baines, members of the ensemble class as interpreters. Their work received the hearty approval of all present.

Alma Bunch, pianist; Wilna Baines, violinist, and Alexander Spiegel, cellist, also of the same class, closed the program with a performance of the first movement of the "Trio in C Minor" by Foote.

Mrs. Ella Pickel sang "Mighty Lak' a Rose" (E. Nevin) and "Who Knows?" (E. R. Ball) in a very meritorious style, and E. Bernice Ruggles, pianist, played with deep musical expression and excellent finish the first movement of Schumann's "Sonata in G Minor."

A singer who will surely be heard from and already worthy of great tribute is Miss Grace Hunter, soprano and pupil of Mrs. Bracken, president of the school. Miss Hunter possesses a voice of undeniable sweetness and has the interpretative insight and poise to make her songs wholly effective. She sang "Queen of the Mulberry Garden" and "Lady Moon," both by Salter.

Another pupil of Mrs. Bracken who appeared was Lillian Wilhelm, and she likewise gave a splendid account of herself in "Tiny Moccasins" (Lehmann) and "Il segreto per esser felice" (Donizetti). There is refinement in her stage presence and style of delivery, and her voice is in accord to this charming asset.

Miss Lillian Hall, a highly gifted pianist, who has already attained a high point of proficiency, played in a praiseworthy style "Two Caprices," by Sinding, and a "Study in C Sharp Minor," by Chopin.

Mr. Gavin Williamson played Mendelssohn's "Rondo Capriccio" in a clean, musicianly manner, and proved to be one of the most satisfactory young pianists heard recently.

Gertrude Farrell, soprano and pupil of Miss Stevenson, sang two of Grieg's delightful and always welcome songs, "In the Boat" and "Solvcig's Song," with a fine control of her vocal resources, and interpreted in a convincing manner.

Miss Agnes Bodholdt played accompaniments for the singers which were sympathetic, musicianly and commendable from every viewpoint.

H. M. B.

Owens—Mr. H. W. Owens will conduct "The Creation" at Plymouth, Ind., on May 6. Mr. Palmer Christian will be the organist.

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Musical Festival and Wisconsin Music Teachers at La Crosse

Reviewed by HERBERT M. BAILEY

With the Minneapolis Symphony Orchestra giving two superb concerts, the Normal Choral Society rendering "The Messiah," and the Wisconsin Music Teachers' Association in session for three days with its usual quota of high class concerts, the beautiful and entertaining city of La Crosse was the musical mecca of Wisconsin for the four days of April 17, 19, 20 and 21. All concerts and meetings being given and held at the splendid State Normal School, which is established in that city. An auditorium is therein found which proved wholly satisfactory, not only for the larger orchestra and oratorio concerts, but for the recitals as well. The city and Normal School belonged to the musicians during the four days and a very enjoyable and profitable time was the result.

The Symphony Concerts

Under the managership of Mr. Wendell Heighton the Minneapolis Orchestra with its great conductor, Emil Oberhoffer, which is now on its annual spring tour, was brought to La Crosse for the afternoon and evening of Saturday, April 17. No greater musical attraction could have been brought in to open the four days of music than the Minneapolis organization with its list of eminent soloists.

The program for the afternoon, as announced, follows:

- Overture to Rosamunde Schubert
 Music to Midsummer Night's Dream.....Mendelssohn
 Nocturne.
 Scherzo
 Fantasy for Harp and Orchestra Dubois
 Henry J. Williams
 March and Evening Prayer of the Pilgrims, from
 Symphony No. 3, Harold in Italy.....Berlioz
 Three Hungarian Dances Brahms
 Arioso—Che gelida manina, from La Boheme.....Puccini
 Albert Lindquist
 Suite—Woodland Sketches, from Op. 51.....MacDowell
 In Autumn
 To a Wild Rose
 From Uncle Remus
 At an Old Trysting Place
 To a Water Lily
 Told at Sunset
 Under the Linden Trees from Scenes Alsaciennes..... Massenet
 'Cello, Cornelius van Vliet
 Clarinet, Pierre Perrier
 Invitation to the Dance.....Weber-Weingartner

The evening program brought forth the following:

- Symphony No. 5, in E Minor, Op. 64.....Tchaikowsky
 Andante—Allegro con anima
 Romanza—Andante cantabile con alcuna licenza
 Valse—Allegro moderato
 Finale—Andante maestoso—Allegro—Allegro
 vivace
 Michaela's Aria, from Carmen Bizet
 Madame Sundelius
 INTERMISSION
 Concerto for Violoncello, No. 1, in A Minor..... Goltermann
 Mr. Van Vliet
 Romanza, from Suite, Op. 19 Dohnanyi
 Theme and Variations from String Quartet in A
 Major Beethoven
 For String Orchestra
 Aria—Depuis le jour, from Louise Charpentier
 Madame Sundelius

- Caucasian Sketches Ippolitow-Iwan
 Dance in the Mountain Village
 Viola, Karl Scheurer
 English Horn, Gustav Boehler
 March of the Sardar

Homer E. Cotton Directs "Messiah"

On Monday evening the large Normal auditorium held a great and enthusiastic audience when Mr. Homer E. Cotton, head of the music department of the Normal School, mounted to the platform to conduct the Normal Choral Society of over two hundred members, accompanied by the Normal Orchestra through a rendition of Handel's



ANNA HICKISCH

immortal work, "The Messiah." Miss Anna Hickisch, soprano; Miss Alma Beck, contralto; Mr. B. F. Forster, tenor, and Marion Green, bass, were the soloists.

When the facts were learned, that the Normal School at La Crosse is only in its sixth year, that Mr. Cotton, the present director of the music department and chorus as well as the orchestra, has only been with the school a year, that the chorus is a volunteer body and made up almost wholly with students of the school as is the orchestra and that "The Messiah" had never been attempted by these singers before there were indeed many remarkable points in reference to this performance.

Great credit is due Mr. Cotton for the

smoothness and precision with which the orchestra and chorus delivered its many numbers. This student orchestra was a big point in the success of the evening. An organization which can play movements from Beethoven's "Fifth Symphony," Haydn's "Fifth Symphony," as well as that composer's "Military Symphony" and Elgar's "Serenade" for Strings, Op. 20, is wholly capable to play "The Messiah" score. The above numbers, among many others, have been played by this orchestra this season under Mr. Cotton's direction and it was surprising, enjoyable and very commendable



HOMER E. COTTON

the way the "Overture" and "Pastoral Symphony" were played on Monday night. The accompaniments for all chorus numbers were likewise capital.

The chorus sang eleven of the better known numbers, a fact well worthy of mention, in that most choruses do not render that many at their first performance, and they sang them with enthusiasm, sincerity, fine blending of tone at times and considerable expression. "And the Glory of the Lord," "O Thou, That Tellest Good Tidings" and "Glory to God" was especially fresh and inspiring. "Behold the Lamb of God" was taken at a tempo which displayed a great amount of sustaining power on the part of the singers, as did "Surely He Hath Borne Our Griefs." "Lift Up Your Heads" received a meritorious production and as usual the "Hallelujah Chorus" was the high point in the chorus' achievements of the evening. "Worthy Is the Lamb" closed the performance in stirring style. After seeing and hearing this part of the performance the

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LA CROSSE NORMAL CHORAL SOCIETY IN "MESSIAH"

high attainments of Mr. Cotton as a director was well proven. He directed as one who knew the work at hand extremely well and carried out his fancies and ideas of interpretation with a strict, intelligent and

of the war, took a large place in the hearts of the audience on this occasion. There was the atmosphere of a genuine artist thrown out when she arose to sing the first recitatives and "Rejoice Greatly," which are allotted the soprano voice. She possesses the grace, poise and authoritative manner which convinces and brings pleasure to an audience, and while she was not in the best of voice, perhaps, there nevertheless was a beautiful display of tone quality always in evidence and rare musical thought. "Come Unto Him" was very satisfactory and "I Know That My Redeemer Liveth" found Miss Hickisch at her best. Her voice flowed smooth and free in this well known number and her interpretative insight was a bright spot in the artistic moments of the evening.

It was indeed fortunate that Miss Beck could be present to sing the alto solos. She is now on tour with the Minneapolis orchestra for the second time and wins a host of admirers at her every appearance. Her voice is one of the most beautiful on the concert and oratorio stage at present and she is graced with a personality and stage presence which is wholly charming and her interpretative gifts are of the highest type. Many were the beautiful compliments paid her following this performance of "The Messiah." Elegant indeed did she sing "He Shall Feed His Flock" and "He Was Despised," which proved especially gracious to her admirable artistic gifts.

Mr. Forster was brought down from the Twin Cities to sing the tenor role and he accomplished his task with great eclat. He is one of the leading singers of the northwest and is well known through his position at the "House of Hope," Presbyterian Church of St. Paul, and he won a host of new admirers at La Crosse on this occasion. Mr. Forster possesses a rich powerful tenor voice which should take him far in the oratorio field if he chooses to branch out extensively in that class of work. The beautiful solos given this voice in "The Messiah"

are seldom heard to better advantage than this singer offered them. "Comfort Ye" and "Ev'ry Valley" were sung with excellent tone quality, ideal phrasing and deep expression, and "Thou Shalt Dash Them" was given with great dramatic intensity and displayed the sonorous, ringing quality of his voice in a most meritorious style. "Thy Rebuke" as well as "Behold, and See" were also sung in admirable fashion and went far



ALMA BECK

graceful beat. The La Crosse school may well feel proud over having him connected with the school.

Miss Hickisch, a former La Crosse girl, who has spent many years abroad singing in opera, and like many other musicians have had to return to America on account



B. F. FORSTER

toward making the performance an artistic success. Mr. Forster will be welcomed back to La Crosse should he return and the cities of the middle-west will make no mistake by engaging him for their oratorio performances.

Mr. Green's singing of the bass solos of "The Messiah" is well known. They are no doubt the best things he does. He was in great form at La Crosse and sang with

transparent ease. However, the performance would have been more enjoyable at times had Mr. Green refrained from whispering and smiling while others were performing, a well known fault of his, by the way.

All accompaniments for the soloists were played by Miss Edna Roberts, who had a splendid piano at her disposal. She played the difficult music in a very commendable manner and well deserves a place among the responsible persons of the evening.

W. M. T. A. Hold Profitable Meetings

The city of La Crosse proved ideal for a convention of the Wisconsin Music Teachers' Association from the following points of view: It furnished splendid surroundings for meetings and recitals and ample hotel accommodations, the famous Stoddard being headquarters. The populace offered the glad hand to all visitors and entertained in great style from first to last. From another point of view La Crosse was not ideal. Its location in the state failed to bring out an attendance worthy of the important convention held this year. However, if the attendance was small, enthusiasm was great and apparently all who came were determined to make the 1915 meeting the greatest ever held. If accomplishing big tasks go to make up a great convention the La Crosse meeting was a success. The first session of the teachers was scheduled for Monday afternoon, April 19, at which time appointment of committees took place and an informal social hour was held. Tuesday morning at 9:30 Mr. F. A. Cotton, president of the State Normal School at La Crosse, delivered the address of welcome. After gladly extending

the hand of welcome to the visiting musicians he spoke in part as follows:

* * *

Teachers and supervisors of public school music and teachers of instrumental music need to be as well educated as the physicians, lawyers, preachers and teachers in the communities in which they work. This can be accomplished only by the state's fixing standards of qualifications for teachers of public school music, and some such organization as yours, fixing the standards of qualifications for teachers of instrumental music. It is now generally conceded that one must have special aptitude and training to succeed in law, medicine, the ministry and school teaching. This concession, on the part of the public, has been slow, and in some places long deferred. These callings are by no means upon the same plane professionally, and in some states some of them can scarcely claim professional dignity at all, so far as legal requirements are concerned. The order of professional rank the country over would probably put medicine first, law second, the ministry third, and teaching last. This order likewise indicates to the average person what is held to be the relative importance of body, property, soul and mind.

When it is remembered that teaching comes fourth in the scale of required qualifications, and that music teaching must be classed with the regular teaching profession, it will be seen how low in some localities are the standards of qualifications for music teachers of all kinds.

There must be better preparations on the part of music teachers everywhere. This organization can do nothing that will accomplish so much for music as to insist upon a standard that will protect the public from the poorly prepared teachers now attempting to teach instrumental music. It is not my purpose to say how this work shall be improved. This is your problem. But, in fixing the standards, it will be necessary, while ferreting out the incompetent teachers, to protect the thousands of conscientious, hard working teachers who are doing good work. The good ones may be endorsed by this organization by certificate or diploma. For all new teachers, something larger and more definite in the way of general scholarship and training in music should be demanded. This organization could set a date after which no new teacher will be recommended by the association who does not meet these new conditions. Some such action as this would protect communities from incompetent young teachers of instrumental music.

Upon organizing this normal school I decided to put the music department upon the same basis as all of the other departments in the school. I decided also to have as a regular part of our work, each year, a study of some one of the oratorios. I did this, not because it was thought that our students could do this work artistically, but because I wanted them to become familiar with the masterpieces in music. Our students have sung Gaul's "Holy City," Rossini's "Stabat Mater," Mendelssohn's "St. Paul," Handel's "Messiah," in order that they might see something of the beauty in these masterpieces, and take in all unconscious their message.

Music in the Public Schools

Educators are just beginning to realize the importance of music in the public schools, and to give it the proper place in the course of study. There was a time when it had the relation of something that was just added to the course. We did not see clearly where it belonged. Now it is recognized that it is an essential phase of the development of character. It has a part of its own in the development of the individual, and furnishes an element in the child's training that nothing else can fill.

Literature has long been recognized as essential in the course of study, and its masterpieces have long been conceded to be part of every child's rightful heritage. Furthermore, we have not stopped with bringing into the child's life these masterpieces that through them he may come in touch with the great heart throbs of humanity and in this way come to an appreciation of beauty, but we have long ago learned that it is just as essential in his education for him to express his own thoughts artistically in connected discourse.

Now music has the same psychological reason for being in the course of study that literature has, and we must give it just as rational treatment. Its masterpieces must be brought into the lives of the children just as early as those of literature. It can bring harmony into their lives and can help them to appreciate beauty.

But it has a technique side, too—a science side. The child must be taught this side, and in this way given another medium for the expression of truth as it comes into his life. So every course of study in music must have three phases:

First, there must be constant presentations of the world's masterpieces that the child may take in all unconsciously the message of music. Second, there must be a rational development of the art. Third, there must be systematic work in musical expression.

In addition, this work should be so skillfully developed from the kindergarten through the high school that every community will constantly have large chorus classes in all stages. So conducted, the music work in the schools can be a direct aid to every phase of community life. Sunday schools, churches and entertainments of all kinds.

Supervisors of music cannot do anything better for the community than to establish a custom of giving, annually, at least, a high grade musical entertainment in which the entire musical talent of the school and the community shall be engaged. This is being done successfully in many communities over the state, and is commendable. As an example of the work that may be done, I call your attention to the presentation by the La Crosse High School last Friday evening of "The Mikado," to a capacity crowd in the La Crosse Theater.

There should be a system of credits worked out and recommended by this association for all work such as that outlined above.

* * *

President Semmann's Address

Following the address of welcome, Dean Liborius Semmann of Marquette Conservatory, Milwaukee, president of the Wisconsin Music Teachers' Association, and also president of the Association of Presidents and Past Presidents of all Music Teachers'



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Sincerely yours, (Signed)

LEO SLEZAK

F. S. SPOFFORD

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Associations in the United States, which, by the way, includes sixteen states at present, gave the following splendid address:

Ladies and Gentlemen, Members of the Wisconsin Music Teachers' Association:

Yesterday we entered upon our sixth annual convention. Again the members of the Wisconsin Music Teachers' Association came from every direction of the state. They did not mind the inconvenience brought forth by the time of the convention, which in some cases is very great, as we have exceedingly busy teachers among us; they did not mind the loss of time and the expense incurred by attending the convention, and let me tell you, this also is an item with a good many members. Yes, I know that some of our younger teachers began saving from last October on so as to be able to attend the convention.

What is it that, like a magnetic power, draws the members of the association to the convention and makes them willing to sacrifice time and money? Is it probably a desire to meet old friends, or the wish to make new ones? Is it an anticipation of the exquisite time the good people of La Crosse have provided for us?

We certainly all enjoy meeting our old friends and we are glad to welcome new ones; and we certainly do expect to have a good time, for we are not such hardened pedagogues that we cannot accept and enjoy the pleasures offered us. Yes, we are in it for all it is worth! But as much as we do hope to enjoy the company of every one present, it is not that which is drawing us to La Crosse. It is something better, something nobler; it is something reaching deeper into our lives. It is the inspiration we derive from mutual exchange of thoughts and experiences, and from the exquisite concerts we expect to hear; it is the desire to learn from experienced men and women who so kindly consented to speak on subjects which confront our profession today; it is a feeling of patriotism which brings us to La Crosse so that we may discuss means and ways to elevate musical conditions in Wisconsin.

Musical conditions in Wisconsin confront us in two closely related problems. The first one we had under consideration for several years; high school credits to be granted for lessons given by private teachers and music schools; and the other, which must necessarily follow, a standard of attainment for music teachers.

There is an awakening going on throughout our country in regard to music as an educational factor. The study of music was ignored by the high schools and universities, and leading educators ridiculed the idea of music possessing educational values. The fact that music is the best medium we have to develop the finer senses in man was disregarded entirely. Today, conditions are changing. Universities are beginning to recognize the power of music as an educator and are willing to accept it as a study for entrance credit if the high schools will give it the necessary attention.

This movement is not new. It began when Dr. Lowell Mason, in the early forties, transplanted the ideas of a singing school into the public schools of Boston and made the children sing. From there it spread and grew until today the singing in the public schools is under the special supervision of a trained supervisor of music. Nevertheless, the public school music course as we have it today is not satisfactory, as it is incomplete. It does not correspond with our idea of building a musical nation. It is one-sided, for it confines itself only to one branch of music, to singing. Consequently, the greater musical forms expressed in instrumental music are omitted. The study of an instrument has as yet no place in our schools.

School authorities admit that every child has a right to learn how to sing, and that in school. But I ask, has a child not the same right to learn to play an instrument? I believe every child has a right to demand it, yes, that such study be credited by the schools. And why should it not? Music is a greater educational force than most people surmise. It is a worthy companion of any study in the curriculum of the high schools and universities. Its power as a developer of the mind is gradually being recognized by leading educators. The schools are awakening to the fact that music is a necessary study. I ask, is there a more difficult study in any school or university than theory and its various branches? Or is there anything in their courses which can surpass musical analysis in intellectual value? Permit me to quote from an address by Superintendent Collins of St. Louis on the value of music as a study in high schools:

"The claim of any subject to a place in the scheme of study depends in degree and in fact on—

1. Its intellectual and spiritual reaction.

"What other study in this respect transcends the study of music? The control of the body, the exercise of all the forms of mental activity, memory,

judgment, observation, historical and biographical sympathy, literary, artistic, mathematical understanding; all of these are involved in it and should be recognized by those who set the seal of approval on the value of so-called courses of study.

"The same number of hours spent on the earnest study of music should receive the same academic recognition as an equivalent number of hours spent on chemistry, literature, history, or political science, in so far as these latter are expected to minister to culture."

Therefore we maintain that music has a right to demand recognition in the curriculum of our high schools, and that not only as a subject in a regular musical course, but also as an elective, so that any pupil may elect certain branches of the music course, meeting his own particular needs. Every pupil, immaterial as to which course he pursues, has a right to the refining influence of music.

Certainly it would be impossible to satisfy the demand of the public by giving lessons in the schools; therefore, as you know, the idea is to gain recognition from the schools for lessons given by private teachers and music schools. We have worked along this line for several years. Different committees have been busy gathering material, so that we are now ready to formulate courses with music as a major study. Our present committee has been very active, and conferred with school authorities in different parts of the state, so that it is now able to present a practical course to the association.

This is well and good. A course with music as a major study, sanctioned by well known school authorities, will be accepted, without a doubt, by the school board. Some schools will begin and others must follow. The Racine high school, by the way, will open a course in applied music in September. But considering the situation in general, will the school boards accept the general music teacher as competent? Here is the difficulty. We all know that there are good as well as poor teachers, and that there is no way of discriminating between them. We all know that there are among those commonly known as first-class teachers, some unworthy of this distinction. Teaching of music is as free as the air we breathe. There is nothing to prevent anyone teaching music, for there are no requirements. Can we expect the school authorities to accept the services of a profession which has no distinction as to proficiency? There is the barrier which separates the schools and the musical profession, and it is up to us to remove it. How can we do this? By standardizing the profession.

A standard of attainment is what we must strive for. It must be an academic standard. An academic standard implies a few studies which are not generally recognized as necessary by musicians. Without the study of musical history and theory of music, an academic standard is out of the question. How many musicians are there who have even a fundamental knowledge of theory? How many are there who can give good definitions of even the rudimentary symbols pertaining to our art? How many are there who know that music has a history closely related to the history of the world? And that the changes in it are so intimately interwoven with the different periods of world's history that we cannot fully understand it unless we know the history of the world? How necessary the study of these two subjects is, the theory and history of music, is proved by the fact that one of the principal ideas of an academic standard is the study of the classics.

If we examine the curriculum of the higher schools we shall invariably find that a knowledge of the classics is necessary in acquiring a good education. A musician cannot be considered a thoroughly educated musician unless he is at home in the classics. Not only in one branch, as for instance in the vocal, but in all branches, the vocal and the instrumental. Let me give you an example of what is often considered a study in the classics. A new pupil enters our studio. Upon the question, What have you studied? He answers, "Only classical music." Oh, is that so? we reply. What, for instance? I play (or sing, as the case may be) selections from different operas, as for instance, Il Trovatore, Bohemian Girl, Poet and Peasant, and the like. If you should ask a piano student if he played anything besides opera selections, he may answer, "Yes, I play the Maiden's Prayer and Convent Bells." This shows that a good many in our profession have no idea of what constitutes a study in the classics. I doubt whether the teachers from whom such pupils come, ever heard the name Bach, Beethoven, Handel, Haydn or Gluck, not to mention Scarlatti, Heinrich, Schuetz and the like. It is certainly not to the credit of the profession that such conditions are found in all departments of music, in voice as well as in the instrumental. It is surprising that school authorities never considered music as a principal study in the schools? It is up to us to better these conditions.

The acceptance of a standard along rational lines and its subsequent recognition by the schools, will be a protection for the music teacher against the charlatan. If music is an accredited study then parents will wish their children to receive the credit and will naturally be very careful in the selection of a teacher. Furthermore, there will be no more missed lessons, for if the course reads 80 lessons a year, eighty lessons will be required, and not sixty or seventy. Missed lessons will have to be made up. What a blessing that will be for the private teacher! Poorly prepared lessons cannot be accepted, as a report of the nature of the lessons must be presented to the principals, and unprepared lessons would mean a loss of credit. Consequently the certified teacher will be greatly benefited and will receive the support of the public and the schools.

But how shall we standardize? Some states are for legislative action, others are against it. On February 3 of this year, there was organized in Chicago, as you all know, an Association of all Presidents of Music Teachers' Associations in the United States. There was a unanimous vote cast for standardization, and a uniform standard outlined which is to be presented to the different associations for adoption. The sentiment of the majority present at that meeting was not in favor of legislation, at least not for a while. Several state associations had a bill before the legislature and although it was well drawn and the best and foremost members of the associations appeared before the committee to fight for its adoption, the measure was lost. Why was it lost? Because in the first place, its feasibility was doubted, and then the musicians who sought this measure were looked upon as meddlers, as people who try to take away the bread of possibly some hard working mother in the country districts, whose sole means or earning a livelihood for herself and her children depends upon the music lessons she gives for a very small remuneration; again, through such

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a measure the rural districts would be without music teachers as it is impossible for an accredited teacher to live in the country on the small amount they would receive for their service. These are the main reasons, as I understand it, why the bill was lost. Other states which at first favored legislation have, after earnest deliberation, decided that it is unwise to standardize by legislation. And why? Because this issue must not fall into the hands of politics, and because the association is the only body capable of appointing a board of examiners. Therefore, it is desirable at first to standardize the association. That means to standardize, not by elimination but by elevation.

I think we also ought to follow this course. My friends and colleagues, let us standardize by elevation and not by elimination! We will gain more if we standardize through friendliness than through severity. After we have proved to the satisfaction of the superintendent of public instruction that standardization of music is possible, and after we have given all teachers a fair chance to qualify, then let us approach legislative action. But this action must be in a measure which will take the power of appointing the board of examiners out of the hands of the governor and the superintendent of public instruction, and place it with the association. The association would then have to vouch for the proficiency of the board of examiners. In this way the issue would be protected against political graft.

If we follow this course, we will have something better than any immediate legislation could give us. Or don't you think it will mean something to possess a certificate of proficiency of any degree or degrees given by the association? Especially if we do it together with all music teachers' associations in the United States? Remember that means our certificate will be recognized by all state music teachers' associations. I believe that if we standardize the association, and do it right, a certificate issued by our association will bear the same weight with the music teachers as that of the American Guild of Organists does for the organists. You all know what that means.

In concluding I wish to give you a little information of what other state associations are doing in this matter.

Minnesota has three grades of licenses, the licentiate, the associate and the fellow. It has had examinations for several years with good success. The high schools recognize the certificates of the association and for the last three years have given credit for music lessons taken from outside teachers. One full credit is allowed, each term, or about one-quarter necessary for passing.

Kansas. Through the urgent calls from high school principals of the state, who demanded better teachers in music and a systematic plan whereby they could issue credits to high school students for music study outside the school, the Kansas Music Teachers' Association devised its courses and standards. It has three grades, like Minnesota. Virtually all of the large cities of Kansas issue credits to the high school students for music study outside the school. The high school principals will demand that students receive instruction from state accredited teachers only.

Ohio has four grades. It is very active and is at present seeking legislation.

Illinois has three grades and will have its first examinations in May for the licentiate degree. The University of Illinois will grant entrance credit for music from September, 1915, on. Superintendents and principals may apply to the High School Visitors Office for entrance credit on the following basis: "Music may receive one or one and one-half or two credits—nothing less than one or more than two credits will be allowed." That places music on the same basis as other studies.

Missouri has only one degree. It has had examinations for several years, and is now considering high school credits.

New York adopted in 1913 an "Essential Standard" which requires that all teachers who wish to be recognized by the association must satisfy the examiners that they are able to teach the essential things of their branch. Michigan, Louisiana, Indiana, the Northwestern Music Teachers' Association, comprising the states of Washington, Idaho and Oregon; California, Iowa and North Carolina are discussing standardization.

Nebraska has no association, but nevertheless there is a bill before the legislature to standardize the profession.

My friends and colleagues, we have the experience of a good many associations before us. Let us follow their example and standardize our association. declare our independence in music and in harmony with all other music teachers' associations make this our beloved country a musical nation second to none!

"The Association Standardizes"

After hearing the above address it was plainly evident that "Standardization" was the big issue of the 1915 convention. At 10:30 on Tuesday morning Dr. Charles H. Mills, director School of Music at the University of Wisconsin, Madison, read a splendid paper on this subject which was followed by a discussion led by Miss Lillian Watts of Racine. The business meetings of Tuesday and Wednesday afternoons, which consumed many hours, were exceedingly thrilling for the many lively debates and discussions which took place. However, it was at these sessions where big things were accomplished. The association voted in by a large majority "Standardization" identical to that passed by the state music teachers of Illinois one year ago. Music News hopes to print in the next week or so this act of standardization and the Wisconsin board of examiners.

The election of officers disclosed the following: Dean Liborius Semmann of Milwaukee was re-elected president; Professor F. A. Parker, Madison, was elected honorary president; Mrs. Estella Hall Reade, Ripon, vice president; Georgia C. Hyde, Madison, secretary; Mrs. Anna S. Heilmann, Merrill, treasurer, and Mrs. Charles E. McLenagan, Milwaukee, auditor.

Papers, Recitals, Amusements

On Wednesday morning the report on credits for public school music was given. The committee which had this work in charge was composed of Miss Lillian Watts, Racine; Professor F. F. Churchill, Platteville, and Mr. Theodore Winkler, Sheboygan. The report was followed by a discussion by members of the association.

Another paper on voice by Miss Elizabeth Harding and read by Estella Hall Reade in the author's absence furnished an enjoyable hour. The subject was "Articulation and Its Betterment," and was indeed handled in an intelligent manner.

On Wednesday afternoon a paper on "Community Service," which had been beautifully written by Mrs. J. S. Morris, president of the Philharmonic Club, Waupun, was read by Mrs. Elizabeth Battle Bintliff, School of Music, Ripon. A discussion followed this led by Professor Peter W. Dykema of the University of Wisconsin. He is one of the state's greatest educators along musical lines and not only at this particular hour did he make the convention interesting but at all other times as well. His views on music for the masses are broad and have been obtained only after years of study and experience. He is indeed a great man for the state and for the W. M. T. A.

On Tuesday night a good sized audience assembled in the Normal Auditorium to hear Arthur Shattuck, a Wisconsin pianist, who offered his services for the good of the cause and give a splendid recital. He created unusual comment.

Wednesday afternoon at 4:30 Miss Wilna

Soverhill, a brilliant young Wisconsin violinist, with Miss Luella Mae Treat, accompanist, and Mr. Theophil Jenny, pianist, of Monroe, gave a short and very enjoyable recital for the teachers.

A pleasurable portion of the convention came at 11:30 Wednesday noon when a long line of automobiles furnished by the citizens of La Crosse took the visiting musicians for a merry spin over several miles of the city's paved streets and through its beautiful parks. At 5:30 on the same afternoon a very enjoyable social time was indulged in by the association at the banquet held at the city Y. M. C. A.

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The Closing Concert

Florence Bettray, pianist; Karl Schulte, violinist, both of Racine; Elgia Wittwer, contralto, and Georgia C. Hyde, accompanist, both of Madison, closed the convention with a splendid recital in the Auditorium on Wednesday evening. The program opened late with Miss Bettray and Mr. Schulte giving a brilliant rendition of the four movements of Schutt's "Suite in D Minor," Op. 44. Mr. Schulte, who is well known in the concert field, especially Chicago, through his connection with the Chicago Musical College, proved to be one of the most satisfying artists heard during the four days of music.

His personality, style of playing and musicianship reminds one very much of Albert Spalding. He has the poise of a much older performer and he has the technic and interpretative gifts with which to play the most difficult compositions in the most finished and praiseworthy manner. Especially notable was his playing of the five delightful "Indian Sketches," by Burleigh. To Mr. Schulte fell the task of closing the program at which time he played with beautiful tone and excellent phrasing a "Song on the G String," by Mendelssohn-Kreisler; "Allegretto," Boccherino-Kreisler; "Pierrot-Serenade," Randegger, and a "Mazurka" by Valpe.

Miss Wittwer, who possesses a rich well schooled voice of the pure contralto type, made a complete success with her part of the program. She sang songs in German by Rubinstein, Wagner and Hildach at her first appearance, and at her second sang the well known aria from "Samson and Delilah," "Mon Coeurs' Ouvre la Voix." Her last group contained songs by Buck, Salter, Del Riego and Cowen. Her singing was much enhanced by the sympathetic and finished accompaniments furnished by Mrs. Hyde.

Miss Bettray was indeed a welcome addition to the program. She is a fine pianist and aroused great applause by her playing of a "Concert Etude," by MacDowell, and two of her own compositions. It would have been a pleasure to hear more from her.

Announcement of the place for next year's meeting of the W. M. T. A. will be made in the near future.

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HAROLD HENRY PUPILS IN RECITAL

Mr. Harold Henry presented several pupils in a program of piano music at Thurbur Hall last Saturday afternoon and again won the approval of all who know what absolutely artistic piano pedagogy means and at the same time he proved again the fact that his class contains several pupils who, if they but persevere in the good way they are now traveling will certainly arrive at points of excellence which will be discovered and admired by the great public.

Miss Agnes Lee Smith played the Bach-Liszt "Fantasy" in G, with spirit and certainty, Miss Lenore Wood was cool, decisive and exact in a Beethoven "Sonata" and quite virtuosic in the Mendelssohn "Hunting Song."

Miss C. Bess Bennett disclosed good tone and fine artistic ideals in the Schumann "Concerto" and Miss Clara Harsh proved herself already an artist to be reckoned with in her powerful work in the "Eroica" sonata by MacDowell and her brilliancy in the "Waldestrauchen" of Liszt.

Mrs. C. E. Buckley, who is professional in every sense of the word, closed the program with a reading of the tricky E Minor "Concerto" by Chopin which disclosed an abundance of technic, a great variety and virility of tone and a musical sense which permits her to introduce a wealth of shading and tone color. C. E. W.

CHAMBER MUSIC

The Society of American Musicians will present a series of chamber music concerts, under direction of Ludwig Becker and Hugo Kortschak, at Fullerton Hall, on Sundays at 3 p. m., at popular prices. The dates and programs follow:

May 2—Tschaiakowsky "Trio," Boccherini "Minuet" and Schumann "Quintet." Assisting artists: Miss Lillian Price, soprano; Mr. Frank McNellis, baritone; Miss Florence Schöhl, pianist; Mr. Sidney Arno Dietch, pianist.

May 9—Mendelssohn "Trio," Dvorak "Quartet" and Franck "Sonata." Assisting artists: Chicago Artists' Quartet; Miss Nellie Sturtevant, contralto; Miss Florence Hedström, soprano; Mr. Carl Craven, tenor; Mr. Alonzo Morsback, baritone; Miss Nina Nessirow, pianist; Miss Julia Rebeil, pianist; Mr. Clinton Fahrney, pianist; Miss Marie Bergersen, pianist.

May 16—Beethoven "Septet," Grieg "Sonata" and Mozart "Quintet." Assisting artists: Miss Lucia May Smith, soprano; Mr. Alexander Gray, baritone; Mr. William G. Hill, pianist.

May 23—Godard "Trio," Dvorak "Terzetto," Brahms "Sonata" and Arensky "Trio." Assisting artists: Miss Margaret Messer, soprano; Mrs. Edna Swanson Ver Haar, contralto; Miss Irene McClung, pianist; Mr. Harold Yates, pianist.

May 30—Schubert "Quintet" (The Trout) and Dvorak "Quintet." Assisting artists: Miss Ellen Loveless, soprano; Miss Bess Beyer, soprano; Miss Marie Bergersen, pianist; Miss Marion Lychenheim, pianist.

Art galleries open free. Admission to Fullerton Hall, 10 cents.

Hamilton—Mrs. Jessie Mack Hamilton will present Miss Ada Williams in a fine song recital program at her residence studio, 5057 Winthrop avenue, on next Sunday afternoon at 4. Miss Williams will sing a long list of standard numbers and Mrs. Hamilton will close the program with a well-selected group, including songs by Jeanne Boyd, with the composer at the piano. Grace Keesler will be the accompanist for the balance of the program.

A RECITAL AT OGDEN PARK

Once each season, Bertha Smart Iredale, who maintains a very busy studio at 357 West Sixty-third street, gives her large class of vocal students the opportunity of public performance by presenting them in recital at one of the many south-side assembly halls. This year the splendid concert room found in the field house of Ogden Park, Racine avenue and Sixty-fifth street, was chosen, and the recital took place on Friday evening, April 23, before a large and appreciative audience. An even dozen hopeful and aspiring young singers appeared during the evening and furnished a real treat to those present, and at the same time gave a splendid account of the work being done in this particular studio. With one or two exceptions, each singer offered two numbers, well chosen, apparently, for the vocal, interpretative and musical abilities of each. The songs were all of a bright and inspiring nature and delightful to hear. Several splendid voices were heard in various stages of development, but there was noted in all the true ring of sincerity and a desire to learn and do something worth while in this difficult art.

Mrs. H. A. Gilkison, the Misses Hamilton, Schleyer, McAbee, Easterly, Michenfelder, Schultz and Kappelman, and Messrs. William Wrath, I. S. Kassel, H. A. Kilgison and Robert Riendeau furnished the fore and greater part of the program, the last portion being given by Mrs. Iredale, who sang "Hark, Hark, the Lark" (Schubert) and "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint-Saens), in a style which displayed her voice in a fine light and drew from her hearers a great burst of applause.

Miss Connel was the only pianist who appeared, though several were previously announced. She played the "Cascade du Chaudron" (Bendel) in a brilliant manner, and thus closed the program. The audience demanded her return to the platform several times. Miss Easterly played admirable accompaniment throughout the evening. H. M. B.

NORTH SHORE SCHOOL OF MUSIC

The North Shore School of Music, Charles J. Haake, director, presents a program this evening, under direction of Hilda B. Brown, when the following numbers will be given:

Carmina	Wilson
Pilgrims' Chorus	Wagner
Glee Club	
Happy Birds	Holst
Gladys Inglis, Clare Brinkman, Marjorie Gallagher	
Deep River (Negro Melody)	Coleridge-Taylor
Miss Soverhill	
Fly, Singing Bird, Fly	Elgar
Glee Club	
Somewhere a Voice Is Calling	Tate
Make Believe	Bond
Clare Brinkman	
A Hong Kong Romance	Hadley
Wanted, a Husband	Warner
Glee Club	
The Soul of the Violin	Merrill
Shepard Kelley	
How Lovely are the Messengers	Mendelssohn
Medley, American Airs	Hilton
Glee Club	
Doris Trafford, accompanist for Glee Club	

Donath—Kurt Donath is rehearsing the Von Suppe "Lovely Galatea" with his opera class, the work to be given in Chicago in the near future.

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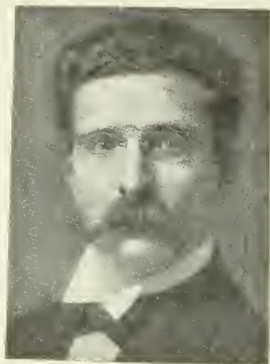
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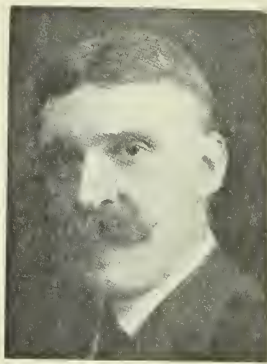
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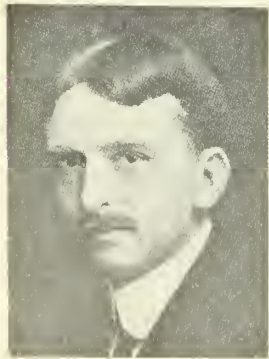
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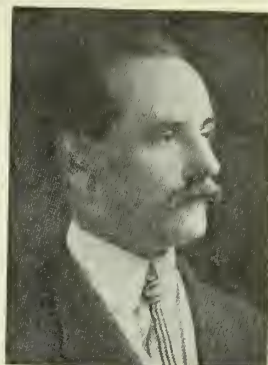
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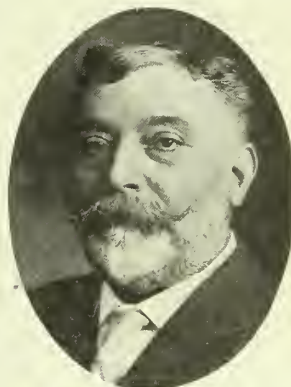
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GEORGE W. MUNRO

This season has been a very busy one at the Munro Studios in the Athenaeum Building. Mr. Munro's teaching time has been fully occupied with his usual large class, while the regular weekly rehearsals of the two choruses, the Munro Singers and the Ladies' Club, have added a varied and consistent interest to the studio work.

Mr. Munro is a strong believer in the value of experience in concerted singing for all who expect to make music a profession. He has organized these clubs solely for the benefit of his own pupils, though they are open to others upon invitation and after the voice has been tested and accepted by Mr. Munro.

The Munro Singers have just passed their first anniversary as an organization. The club has a membership of sixty. It has made three public appearances during the past year, the soloists on each occasion being chosen from the club members.

The music taken up has been of a miscellaneous character, it being Mr. Munro's idea to confine the work to no one particular style of composition. Dudley Buck's "Legend of Don Munio" has been the piece de resistance of the season. Added to this have been some good part songs, a choral fantasia from "Lohengrin" and a concert version of "The Chimes of Normandy," which is just now under rehearsal.

The work Mr. Munro is doing with this club is truly remarkable.

The general mechanics of concerted singing, accuracy of pitch, precision of attack and release, rhythm and the common dynamics are being grasped satisfactorily, but those are things we take for granted in any chorus that aspires to serious and worthy work. It is in the exceptional tonal values he secures, the spontaneity of interpretation that Mr. Munro's unique qualities of directorship are evidenced. Under his baton bravura passages have an incisive brilliancy of tone that is stirring, legatos ripple and purl, broad, dignified movements take on a ringing sonority, while lighter bits are delivered with a grace and delicacy that is a delight. There are no machine-like effects of loud and soft, fast and slow, stereotyped and arbitrarily built up climaxes; instead the music flows out with all the unstudied variety of one great voice reflecting a master mind.

This singing club is only in its infancy, just giving promise of what may be expected of it, but already it is making a place for itself.

The Ladies' Club has a personnel of twenty picked voices. It has been organized two years and is doing work of an exceptional character. The precision, finish and charm of their singing is a splendid tribute to their director.

Next season Mr. Munro expects to feature this club in all of his public work, and to offer them for professional engagements.

In June Mr. Munro will graduate four of his pupils. By this he means he has completed his work upon their voices. Each one has a free, spontaneous tone production, correct breath support and an even scale throughout her legitimate range. These graduates are Misses Minnie Lang, Vesta Marrs, Charlotte Kimball and Alice Hammond.

Miss Lang has a broad, dramatic, soprano

voice of exceptional quality and splendid range. Mr. Munro has prepared her particularly for Wagnerian opera, though she is well equipped for any sort of singing within her voice. She brings to her work fine temperamental gifts, good style and splendid poise.

Miss Marr's voice is a coloratura soprano of remarkable flexibility and purity. The perfect evenness, depth and soft texture of her tone are exceptional in a voice of this type. Sincerity and thorough musicianship are evidenced in all her singing.

Miss Kimball has a lyric soprano voice of distinctly dramatic coloring; brilliant, full and telling throughout its entire range. She sings with much individual charm and is well equipped for concert or church work.

Miss Hammond's is a genuine contralto, that rarity among women's voices. Her quality is peculiarly suave, sonorous and beautiful. She has all the splendid depth of tone so much to be desired in the contralto voice, with none of the loginess usually associated with it—a distinctive feature of Mr. Munro's work with this type of voice.

In January Miss Lang gave an evening recital in the studio. On February 27, Miss Marrs appeared. Both programs were splendid expositions of the work and musical gifts of these two singers.

Miss Hammond will offer her recital May 8; Miss Kimball May 22. On June 12 Mr. Munro will present his four graduates in a joint program, marking the formal conclusion of their student work. They will then be ready for their professional work, with or without special coaching for it, as they may choose.

Miss Ethel Grow, contralto soloist of the Fourth Presbyterian Church, Mr. Munro's graduate of last year, has been spending the past season in London, coaching with Sir Henry Wood, preparatory to beginning her public work in England.

Each year, now, Mr. Munro expects to present one or more such graduates. Some especially promising voices are coming on among his younger pupils.

Last Saturday evening, April 24, a program was given by eight of these first and second year pupils, disclosing several young singers of exceptional promise and ability.

Beginning with December, informal studio recitals have been given the second Saturday of each month by pupils of all grades. Some fifty voices have been heard on these programs. The fourth Saturday of each month there has been an evening recital. From now until the conclusion of the season, in June, there will be a program every Saturday evening.

The social events have been no small factor in the studio life of the year. Nearly every month has seen some sort of jolly gathering in Mr. Munro's big, home-like rooms. An evening just of games or cards and dancing—something for everyone to enjoy, and everyone thoroughly enjoying it. A studio party has come to mean a royal good time, no matter when or under what circumstances.

At Christmas time the singing clubs surprised Mr. Munro with a box of gold pieces. He was also presented with a fine life-sized picture of himself, the gift of Mr. and Mrs. Noel Down, and a handsome mahogany

platform with velvet drape and electric lightings, made and given to him by Winfield Dunlap.

The members of the singing clubs now have a handsome lyre-shaped gold pin, lettered with M. S., an emblem of good work, good time and good fellowship for all who wear it.

The season's work will be formally ended with the graduating recital, June 12, but Mr. Munro will continue his weekly club rehearsals and will do a limited amount of teaching throughout the summer.

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FLORENCE I. LANG, LOUISE LINDER AND HOWARD VAN SWERINGEN IN RECITAL AT THURBER HALL

On Tuesday evening, April 20, a fine recital was given by Florence I. Lang, soprano; Louise Linder, pianist, and Howard van Sweringen, tenor.

Mr. van Sweringen, tenor, has made rapid strides in his art, and as a teacher and singer he has gained a fine place for himself. His voice is of good quality, and he uses it with much skill in the interpretation of songs. His stage presence is attractive and his personality very ingratiating. He was heard in the opening group, comprising Mendelssohn's "Nachtlied," "Unge duld" (Schubert) and Grieg's "Johannisnacht." He uses the rarest sort of intelligence in the presentation of songs, and his musicianship is of a high order. The interpretations of the Grieg and Mendelssohn numbers were thoroughly artistic and effective.

Miss Linder is a young pianist with much musical ability. Her technic is very reliable, enabling her to meet all difficulties with apparent ease. She played the Brahms "Capriccio," B Minor, and "Rhapsodie," G Minor, in a masterful way, with fine tonal qualities and interpretative thought, which bespeaks a thorough musicianship. The Chopin "Preludes" were also played with much fluency of technic and good rhythmic values. She should go far in her chosen work.

Miss Lang has a voice of good quality and range, over which she has good control, enabling her to express to a nicety the sentiments involved in a varied list of songs. She speaks the French text in a delightful manner, and her singing of numbers by Ferrari, Chaminade, Massenet and Gounod will be remembered as an artistic joy. Notably good were her renditions of "Le Mirior" and "The Srenade." Handel's "Sleep, Why Dost Thou Leave Me" was sung with a good breadth of style, showing the singer in a favorable light.

Mr. Hermann Schubert was the accompanist.
H. W. P.

—###—

Western Conservatory—The Western Conservatory of Music announces a recital by the pupils of Margaret Dahlström (voice) and E. H. Scott (piano), at the Conservatory Parlors in the Mallers Building, this (Friday) evening.

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Hayes—Miss Lucy Hayes, soprano, and Charles Mixer, violinist, were soloists at a sacred concert at the First Baptist Church—direction of John Allen Richardson—on last Sunday evening.

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SENIOR RECITAL OF HEINRICH ANDRE SCHMIDT

Mr. Heinrich Andre Schmidt, a Grant-Schaefer pupil, sang the following program before a musically appreciative audience on Friday evening, April 20, at the Northwestern University School of Music:

German Songs—	
Salomo (Heine)	G. Henschel
Gott ist mein Hirte (Biblische Lieder)	Dvorak
Herr nun sing ich (Biblische Lieder)	Dvorak
Songs from "Dichterliebe" (Heine)	Schumann
Im wunderschönen Monat Mai	
Aus meinen Thränen sprissen	
Ein Jungling liebt ein Mädchen	
Ich hab im Traum geweinet	
Ich grölle nicht	
O! du mein holder Abendstern (from Tannhauser)	Wagner
(Cello obligato by Mr. Defty)	
Mr. Schmidt	
Etude in F Major	Mendelssohn
Ballade, Op. 10, No. 1	Brahms
Gavotte in A Flat Minor	Sgambati
Mr. Wessel	

English Songs—	
Little Fleur-de-Lys (Eardley-Wilmot)	Martin
Who Can Keep a Secret? (Byron)	E. Cowdell
I Know a Hill (H. Boyer)	B. Whelpley
Song of Provence (M. L. Baum)	d'Ozanne
Red Haired Girl (A. Bunten)	C. Milligan Fox
Since You Went Away (Johnson)	J. R. Johnson
Wind Song (A. H. Fischer)	J. H. Rogers
Celeste (Macy)	Newcomb
Mr. Schmidt	

Mr. Schmidt sang all of his songs in a musicianly and finished manner, the German numbers being especially commendable. Mr. Dwight Defty played the 'cello obligato well, and Mr. Mark Wessel made a good impression in his group of piano numbers. Mr. Grant-Schaefer played the accompaniments. That the School of Music can present programs of such merit by its students is worth noting.

BUSH TEMPLE

David Baxter, basso, and Guy Herbert Woodard, violinist, will give the following program at Bush Temple this (Friday) evening, with Edgar Nelson and Lucille Wallace, accompanists:

Suite, D Minor, Op. 44	Schuett
Allegro risoluto	
Canzonetta and variations	
Miss Wallace and Mr. Woodard	
Si tra i ceppi	Handel
Infelice	Verdi
Mr. Baxter	
Caprice, Op. 7	Herbert Butler
(Dedicated to Mr. Woodard)	
Hungarian Dances, 7th and 8th	Brahms-Joachim
Mr. Woodard	
Der Doppelgänger	Schubert
Ein Schwan	Grieg
Stille Sicherheit	Franz
Morgen	Strauss
Zueignung	Strauss
Mr. Baxter	
Gypsy Airs	Sarasate
Tambourin Chinois	Kreisler
Mr. Woodard	
Sing Me a Song	Old Scotch
Leather Bottle	Old English
The Three Fishers	Cruikshanks
Invictus	Huhn
Mr. Baxter	
Symphonie Espagnole	Lalo
Allo- non troppo	
Andante	
Rondo	
Mr. Woodard	

IN BRIEFER FORM

Bachman—Miss Leah Marks and Miss Charlotte Noell, pupils of Miss Ella Bachman, sang with great success last Saturday at the Auditorium Club Room, before the New Jersey Society.

Little Theater—The current attraction at the Little Theater is "Puppets." The "Trojan Women" company during the past week has played in Ann Arbor, Detroit, Toledo, Cleveland and Oberlin.

Longman—Marie White Longman gave the Schubert "Maid of the Mill" cycle at Aurora recently with pronounced success. The Beacon-News of that city devotes a two-column review to the function.

Cosmopolitan—The Cosmopolitan School of Music announces a summer term from June 28 to July 31 at their rooms in the Auditorium Building. The courses offered will be comprehensive and valuable.

Indiana Music Teachers' Association—The annual meeting of the I. M. T. A. is now in session at Greencastle, Ind. No program was received, but a report will appear in the next issue of Music News.

Sherwood School—The Sherwood Music School presented Mabelle Church Van Alstyne, G. Magnus Schutz and George Ralph Kurtz in a Liza Lehmann program at Thurber Recital Hall last evening.

Northwestern University—At Music Hall of the School of Music, Miss Bianca Marvin gave a violin recital on April 22 and Miss Helen Buck, pianist, and Mr. Miller Callahan, baritone, appeared on the 27th.

Miller—Reed Miller, tenor, and Nevada van der Veer, contralto, are in the south giving joint recitals. They will appear at Morgantown, N. C., Selma, Ala., Milledgeville and Macon, Ga., and in various other cities.

Herdien—Mabel Sharp Herdien, soprano, sang at a Masonic installation in Chicago April 21, Sunday Evening Club concert, 22, and Madison, Wis., 23. She will leave on April 26 to give a recital at Amarillo, Tex., and to appear in "The Messiah," returning to Chicago May 1.

Proctor—Warren Proctor, tenor, has been engaged for the tenor role of "The Lay of the Bell," by Max Bruch, which will be sung in German by the Singverein, under the direction of William Boeppler, at the Auditorium, May 30, accompanied by the Chicago Symphony Orchestra.

The Strollers—The "Old Friends," a theatrical-social organization has changed its name, very appropriately, to "The Stroll-

ers," as it embraces all sorts of public performers, including musicians. The annual "Strollers' Revel" will be held at the Studebaker Theater on May 7 (matinee).

Dufau-Devries—The benefit concert by Mlle. Jenny Dufau and pupils of Mr. Herman Devries will be one of the big events of the spring season. It is scheduled for the Blackstone Theater, on Sunday afternoon, May 2. An act of "Lakme" will be given, as well as a splendid miscellaneous program.

Sturkow-Ryder—Mme. Sturkow-Ryder announces the fourth of the five classical recitals held in the Sturkow-Ryder studios for Saturday afternoon, May 1, at 3 o'clock. The program will consist of compositions by Hummel, Weber, Wagner, Saint-Saens and Mme. Sturkow-Ryder will play the Grieg Sonata in F Major for piano and violin with Mme. Jessie de Vore.

Russell—The Russell Quartet, under the direction of Estelle L. Russell, will appear at the colonial minstrel given by the Austin Athletic Club, April 30 and May 1. They will give twenty minutes of opera. Mr. Glenn Sherwood sang a group of songs at the annual banquet of the Adult Bible Class of the First Presbyterian Church of Oak Park on Friday, April 23. He was accompanied by Frederick Persson, who also played solo numbers. Miss Pauline Solomon will sing at Douglas Park Auditorium Sunday, May 2, for the benefit of the Nathan Marks, Jr., Orphans' Home. Miss Louise Trietz will furnish the accompaniments. Miss Borghild Nostwick and Miss Pauline Solomon will sing at Erie Chapel May 6.



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People & Events

MACBETH CHARMS IN DIFFICULT PROGRAM

Coloratura singer displays voice of compass and purity with style and artistry.

(By Isidor Tippmann)

All the elements which woman has in her nature—love, pathos, passion, poetry and religion—combine to perfect her song and give fitting expression to the ideas of the great musical creators. That which generally goes under the name of artistic personality is very complex in its organization and for the aver-



FLORENCE MACBETH

age person difficult to comprehend and appreciate. La Crosse musicians and music lovers have had the pleasure to make the acquaintance of a vocal artist who exhibited all the above enumerated elements of an artistic womanly nature in a high degree of perfection. Miss Florence Macbeth, in her recital at the theater last evening charmed her audience in the delivery of a most exacting program, which was a bouquet of vocal beauties, plucked in the musical gardens of the most musical countries of the world.

Miss Macbeth's voice is a high soprano of great compass and absolute purity. The ease with which she sings, her artistic repose, the classic style and a faultless intonation are only some of the most prominent attributes of this charming singer. Her voice may be likened to a fine Amati violin in its captivating and penetrating purity and bewitching sweetness. Miss Macbeth's singing also resembles the playing of a violinist with brains, as her tones were free of the detestable wabbling called tremolo, and her phrasing was that of a true musician.

The program contained some of the most celebrated show pieces of coloratura singing, such as the "Shadow Song," (Myerbeer), "Bell Song," (Delibes), "Mignon Polka" (Thomas), and even the "Staccato Polka" (Mulder), the old war horse of concert singers of many years past, made a fine number by the charming way in which it was sung.

The three groups of German, French and English songs were happily chosen and showed the versatility of style which Miss Macbeth commands. For encores the German song, "Sah ein Knab ein Roeslein stehn," the "Last Rose of Summer" and "Annie Laurie" were performed with becoming artistic chastity of style and genuine warmth.

The piano accompaniments of Miss Carrie Zumbach Bliss were most praiseworthy and gave the singer very fitting artistic support.

Miss Macbeth's success with the audience was established from the start and the hearty discriminating applause spoke well for the genius of Miss Macbeth and also for the intelligence of her audience even if the number of auditors left something to desire. Miss Macbeth has endeared herself to all who had the good fortune to hear her.—La Crosse, (Wis.) Tribune. (Advertisement.)

BUFFALO ENTHUSIASTIC OVER CHRISTINE MILLER

As soloist at the symphony concert of the Buffalo Orchestral Society, Christine Miller added another great success to her long list for this season.

The praise of the press was unanimous, as the following from the Buffalo newspapers of March 12 prove:

Miss Christine Miller, contralto, was the soloist, singing with orchestra the Tchaikowsky aria, "Adieu, Forests," and as encore, "My Heart at Thy Sweet Voice," from "Samson and Delilah," also with orchestral accompaniment. Later the singer gave a group of songs, Brahms' "Staendchen" and "Der Schmied," and "Zueignung," by Strauss. Miss Miller has broadened much in her art since she last sang in Buffalo, and her rich, beautiful voice has gained in fullness and volume. She gave the arias a forceful dramatic delivery, which aroused much enthusiasm, the Saint-Saens number, sung in English, being especially admirable. In arias and songs alike, she showed the splendid musicianship which enables her to gain her artistic effects without ever going outside the boundary of metrical and musical laws. She has acquired the art of the lieder singer, the ability to emphasize the lines of her songs by subtle touches, and she sings with such fine rhythmic feeling, such variety of lovely tone color, and such versatility, that it is a delight to listen to her. The Brahms "Der Schmied" was given with fine swing and spirit, and she had to repeat it before the audience would let her go on. As encore, she sang Carpenter's Dorsetshire dialect song, "Don't Ceare," with such captivating style as to necessitate another encore, "My Star," by Spross.—Miss Mary M. Howard in Buffalo Express.

CHRISTINE MILLER ADDS TO HER LAURELS.—Christine Miller is a great favorite with Buffalo music lovers, and was accorded a warm reception. Her personality, ripened musicianship and spontaneity have won her high place on the concert stage. Her first number, the aria "Adieu, Forests," from "Jeanne D'Arc" by Tchaikowsky, was delivered with superb dramatic and vocal utterance, to which her fine French diction added further charm. Her ability to depict the poignant feeling in the air was as artistic as the authority with which she gave the recitative. The singer was recalled amid continued applause and sang as an encore "My Heart at Thy Sweet Voice," from "Samson and Delilah," by Saint-Saens. In a group of German songs Miss Miller scored a triumph. "Der Schmied," by Brahms, was sung with such stirring force and virility it had to be repeated. "Zueignung," by Strauss was exquisite in its plastic beauty. Not until she had sung two extra numbers, a Dorsetshire dialect song by Carpenter, and "The Star" would the audience let her go. She was given a handsome floral tribute.—Buffalo Courier.

Miss Christine Miller, contralto, with the Buffalo Orchestral Society, scored a musical triumph at the Elmwood Music Hall last night. Miss Miller has been heard favorably here before, and her singing last night was quite up to the standard which Buffalo music lovers expect when she is to appear. Delightful was the singing of Miss Miller, with orchestra in the Tchaikowsky aria, "Adieu, Forests," and as encore, "My Heart at Thy Sweet Voice" from "Samson and Delilah." Brahms' "Staendchen" and "Der Schmied" and "Zueignung" by Strauss were sung with great coloring and expression. Miss Miller gave Carpenter's Dorsetshire dialect song, "Don't Ceare." The audience insisted upon another encore and received "My Star," by Spross.—Buffalo Enquirer.

Miss Miller sang here several seasons ago and created a favorable impression as she also did last evening. Her voice is of good range, rich in quality and voluminous in tone. These assets, in conjunction with her dramatic temperament, enable her to attain fine emotional effect. Her number with orchestral accompaniment was "Adieu, Forests," from Tchaikowsky's "Jeanne D'Arc," after which she received a large bouquet of roses. The last group of songs included "Staendchen" and "Der Schmied" by Brahms, and "Zueignung" by Strauss. The second of these was repeated. Miss Miller added as encores

Carpenter's Dorsetshire song, "Don't Ceare," and "My Star," by Spross.—Buffalo Evening Times.

Christine Miller, contralto, more than justified her reputation by her songs, opening with the aria, "Adieu, Forests," and, in response to most enthusiastic encore, giving "My Heart at Thy Sweet Voice," from "Samson and Delilah," with orchestral accompaniment in both cases. For her second appearance Miss Miller gave a group of songs by Brahms and Strauss. She also gave a Saint-Saens song, "Der Schmied" by Brahms had to be repeated before the audience would allow her to go on, and for an additional encore, she sang Carpenter's dialect song, "Don't Ceare," and for further encore she sang "My Star," by Spross. The mere recital of this list of songs shows the profound impression made by the artist and the glory of her magnificent voice and rendition of her numbers. She has every quality of the great singer and that means in addition to her technical perfections an almost overwhelming eloquence in feeling.—Buffalo Evening News.

Miss Christine Miller, one of the most successful of the young American singers, was the soloist and she won the audience immediately. She possesses a contralto voice of a warm, sympathetic character and she sings with much ease. Her voice is of uniform quality throughout its entire compass and her charming personality matches her voice. It is easy to understand her rise to supremacy. Miss Miller is a sincere artist and her singing besides being beautiful is intellectual. "Adieu, Forests" from Jeanne d'Arc by Tchaikowsky was the singer's first selection. This was given with such lovely tonal volume and dramatic power that it established her at once in the hearts of the audience. Miss Miller gave as an extra number "My Heart at Thy Sweet Voice." "Staendchen" and "Der Schmied" by Brahms and "Zueignung" by Strauss were admirably sung by Miss Miller. She was recalled after this group of songs and she graciously responded with two extra numbers.—Buffalo Commercial.—(Advertisement.)

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RHYS-HERBERT'S "THE BO'SN'S BRIDE" AND "BULBUL" PERFORMED IN NEW YORK CITY

There are comparatively few composers of extensive works in the United States who can boast of as many performances of their compositions within a given period and in so many different parts of the country as can Dr. W. Rhys-Herbert, the well-known American writer of operettas, cantatas, part-songs and now a resident of Minneapolis.

Dr. Rhys-Herbert's most recent operetta for mixed voices, "The Bo'sn's Bride," is winning new laurels for the composer almost every week. We are told that over 100 performances of "The Bo'sn's Bride" have been arranged for since day of publication, which was some time in December, 1914.

On April 30th the new operetta will make its initial bow to the New York audience. The performance will be given in Hunt's Point Palace, under the auspices of St. Philip Neri's Church Choir, of Bedford Park, Bronx.

"Bulbul," the third of the Rhys-Herbert operettas, was once more sung in Manhattan on April 21 at the Turn Hall to a record-breaking house, by the chorus of St. Joseph's Church, under the direction of Emil Reyl, conductor of the well-known Beethoven Maennerchor of New York. Mr. Reyl promises a repetition of "Bulbul" in the fall of the year.

G. B.

CAROL ROBINSON

Press notice of piano recital for Vandalia (Ill.) Woman's Club:

In addition to a splendidly masterful technic, Miss Robinson possesses a warmth of interpretation and a richness of personality which immediately endears her to all her listeners. One is also forcibly impressed with the breadth of her style which makes her equally at home with the music of the many different nations and periods, and enables her to speak with equal freedom in the idiom of each.

The interest and enjoyment of the program was greatly augmented by very comprehensive remarks given by Miss Robinson at different times throughout the program. The arrangement of the program was admirable in that it gave a complete panorama of the growth of music from the time of Robert Schumann to the present day.

"Impromptu," Op. 36, by Chopin, was played with exceptional delicacy and taste. Its technical difficulties were great. Two other numbers completed this group, the exquisite "Mazurka," Op. 17, No. 4, by Chopin, and the "Capriccio," Op. 76, No. 2, by Brahms. Too much cannot be said in praise of Miss Robinson's playing of the "Mazurka." All the tender pathos and melancholy of this appealing composition were brought out with expressive eloquence.

In Liszt's arrangement of the song "Widmung" by Schumann, the complex counterparts were played with such skill and ease that they served merely as a setting for the beautiful melody of this favorite song.

The last group, confined to the works of American composers, was played in a manner which showed that especial pride on the part of the performer in interpreting the music of composers of her native country. The subtlety of her tone shading and the poetry of her interpretations were especially noticeable in these pieces; indeed, throughout the entire program Miss Robinson gratified the cravings of an artistic nature. The applause of the audience was so enthusiastic and insistent that she responded with two additions to her already generous program, a "Prelude" of Otterstrom, and the familiar E Major "Etude" of Chopin.—Vandalia Union, April 8, 1915. —(Advertisement.)

Musicians' Club Monthly—A very interesting—albeit, thoroughly slangy—little publication is the Musicians' Club Monthly, the first issue of which has just been received. Success!

LAMBERT MURPHY IN BOSTON

Following is some press comment on the work of Lambert Murphy with the Apollo Club in Boston:

The fourth concert of the Apollo Club, Mr. Moltenhauer conductor, took place last night in Symphony Hall. This was the last concert of the 44th season and the 227th given by the club.

The club was assisted by Mr. Lambert Murphy, tenor, late of the Metropolitan opera company; Mr. Alfred F. Denghausen, baritone; retired and past active members of the Apollo, the Harvard Alumni Chorus, the Harvard Glee Club, and an orchestra, Mr. Crowley, concertmaster. M. Warren A. Locke also served as a conductor. Mr. Frank H. Luker was the pianist, and Dr. A. T. Davis the organist.

Mr. Murphy sang the air from "Romeo and Juliet" with much taste. His voice has broadened and gained in power since he left this city, but it still preserves its fine and pure quality.—Philip Hale in Boston Herald.

Mr. Murphy added much to the program by his artistry. He has a lyric tenor voice of beautiful quality and at the same time full and resonant when occasion demands. His higher notes have the true tenor characteristics, free ringing and clear. His solos were very much enjoyed and appreciation was shown by vigorous and enthusiastic applause after each number.—Boston Daily Advertiser.

Mr. Murphy sang Romeo's air of admiration to Juliet and the balcony from Gounod's opera, and a group of songs. His voice and style have now rounded to a fine and full maturity. He sings with beauty of tone, with excellent taste and with skill in interpretation.—Boston Globe.—(Advertisement.)

Williams—The song recital given by Evan Williams at Witherspoon Hall in Philadelphia last week was one of the most successful of the entire season in the Quaker City and the tenor, long favorite there, won a big circle of new friends as well as the commendation of the entire press for his beautiful singing.

YEATMAN GRIFFITH MUSICALE

A program provided by Florence Macbeth and Frederick Fradkin:

Mr. and Mrs. Yeatman Griffith, who moved their studios to New York from London at the beginning of the war and who have brought to this city many of their pupils from foreign countries, gave a musicale and reception at their home, No. 318 West Eighty-second street, on Sunday afternoon, April 11.

The musical program was provided by Florence Macbeth, coloratura soprano, who received her instruction at the Griffith studios, and Frederick Fradkin, violinist. Miss Macbeth was heard in several operatic arias, among them the aria from Thomas' "Mignon," and in groups of songs, including one by Marion Bauer. Miss Macbeth was in excellent voice and was especially happy in the "Mignon" aria, which she sang with fine technical display and purity of tone. The Bauer songs, which were well suited to her voice and style, and the last of the group was heartily encored.

Mr. Fradkin was heard in the "Zizeunerweisen," the "Prelude and Allegro" by Pugnani-Kreisler, and other numbers. He showed a tone of fine breadth and quality, excellent musicianship and facile technic. He was enthusiastically applauded.

There were many guests prominent in the musical field, among whom may be named Elena Gerhardt, Giovanni Martinelli, Mme. Van Endert, Eleanor Spencer, John Powell and Aline Van Barentzen.—Musical America.

Tufigno—Mr. S. Victor Tufigno, whose studio is located at 3322 Polk street, is a violinist and musician of rare talent. Mr. Tufigno began his musical studies at the age of seven years, under the tutelage of his father. At the age of twelve he entered the Musical Conservatory of Paris and later completed his training under the best masters in Europe. At a very early age he filled many important concert engagements in London, Paris, Barcelona and all the most prominent cities of Europe.

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ISABEL HAUSER AND HER ACTIVITIES AND PLANS

Miss Isabel Hauser as usual has had a very busy season, making more solo appearances than heretofore; a consummation postulating the gratitude of her many admirers and friends as an artist of fine gifts, and a woman of striking personality, and one who even fulfills Mme. Germaine Schnitzer's standards of a faultlessly-gowned personality. Mme. Schnitzer has said so, and Mme. Schnitzer knows, for she is a virtuoso sartorially as well as in the field where her Queenship is beyond cavil or question.

At those concerts, eagerly looked forward to, where Miss Hauser is the cynosure of all eyes, and the center of all attraction, one can hear a whisper running round the auditorium to this effect: I wonder what she will wear; she always surprises us with such exquisite clothes.

And clothes, messieurs et madames, have much more than a relative place in the scheme of a civilization which still regards the outside of the platter as being more important than the inside; unless the platter brims over. Which sometimes happens; but not so frequently as to upset the balance of things; making an outpouring a world-wide happening.

Since Mother Eve donned the fig leaf, garments have made the man. Shakespeare and Pope to the contrary, notwithstanding—at least my conclusions are made after observation—post factum, and upon this point I shall forever disagree with both English poets. The "rest may be leather and prunella," according to small Alexander (Pope I mean, the cynical, caustic English versifier), but Paterfamilias, who is paying the bills this season will hardly be inclined to agree with Alexander nor will mother, who watches the reports of lightning-change fashion variations sartorially.

And to return to our lamb, Miss Hauser, thank heaven, rejoices in a sane and artistic taste in gowns, and she carefully avoids drawing the odium of the community—and perchance its snickers—upon herself by eschewing the loud, the masculine, the bizarre, or the ridiculous.

Miss Hauser has devoted much of her precious leisure to the discovery of a coun-

try home. One which shall be her very own, to do with as she lists to improve upon; landscape garden if so she wills; Pergolize (note that this is a verbal improvement of my very own), dot over with sunken gardens; build a small version of an utilitarian Dionysion (with apologies to Isadora Duncan) or any other improvement, certified or uncertified, which may take hold upon her prolific fancy.

Her New York apartment is a spot where one can enjoy an exceptional repose of soul, it is so very inviting. It will now remain for her friends—if they are so fortunate as to receive invitations—to sit in judgment—a simple task in these premises (the definition legal or old English as you prefer, gentle reader), upon the retreat she has chosen in the Connecticut valley.

Miss Hauser informs me that there is a delightful studio in her country residence and that she has no intention of abandoning the performance of her daily musical tasks, and that she expects to keep her professional engagements in the winter to come.

On April 14, Miss Hauser was soloist with the Browning Society, and she gave great satisfaction in her poetic interpretation of a piano opus so rarely played because of the great powers it demands—those of deepest sentiment and tragic passion—Rubinstein's "Kammenoi Ostrow."

Miss Hauser was also heard in a group of soli by MacDowell, beautifully elaborated.

Miss Hauser was the soloist at the musicale of the MacDowell Club on April 13, when among other numbers she gave great pleasure by her excellent performance of the less well known but equally admired Rachmaninoff Prelude in G Minor.

h h h

Arkady Bourstin Plays for the New York
Editor of Music News

Mr. Arkady Bourstin, whose personality makes his prenomens singularly appropriate, has treated himself to a new violin. A Guadagnini, whose richly mellow tone might have been drawn from a simon pur "Strad."; and he is delighted of course with his good fortune in having been able to seize upon such treasure trove.

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Part of his delight and pleasure traveled over to me when he kindly suggested that as mine was such a very spacious studio (whatever faults it owns, this atelier is the largest in Carnegie Hall, 30 by 32 and 24 feet high), he would let me have a taste of the violin's perfections and of his own playing. Truly a pleasure doubled if not trebled, for his accompanist, young Mr. Elmer Zoller, was in attendance, and enhanced the joy of the occasion by his magnificent work in conjunction with the young virtuoso of the violin.

Bourstin started the ball rolling by playing a Porpora-Kreisler "Menuet," and he played it in a way to make Kreisler happy—had he but known—to have so delightful an exponent of his charming opus.

Indeed there was a Kreisler group, for close upon the heels of the "Menuet" came: "Chanson Louis XIII," Couperin-Kreisler; "La Precieuse," (Couperin-Kreisler); "Liebesfreud," "Tambourin Chinois," Kreisler.

At my request Mr. Bourstin played a prime favorite, the Bach "Chaconne," which renders all violinistic bijouterie rather insipid in the contrast.

The "Chaconne," dreadful test for the man with the big fiddle and the small tone, is the Sphinx problem of the violinist. Played with a thin and wiry technic, it can prove itself an ear-splitting torment. Eventuated by an artist of soul and spirit and the power to feel the big poetic masculinity of Bach, it reminds one of those graven images in Egypt which Kipling tells us in the moment when Dawn is at her rosiest, appear to take upon their gigantic selves the semblance of life—to become for a moment sentient and filled with the flame of existence.

I hope to hear Mr. Bourstin play the "Chaconne" often. He feels Bach the poet as he recognizes in him the builder.

This young violinist surprises by the bigness of his tone, and disarms by the ingratiating sweetness he can draw from his bow. Brio, verve, joy in the doing are his, and the music lover will put his name high among the great ones in his book.

□ □ □

Mr. Maitland Sings Again

Mr. Robert Maitland, the young baritone, is very much in evidence.

He was heard on the evening of April 18 in the Auditorium of the MacDowell Club on West Fifty-fifth street, by a very intelligent assemblage of persons who really love music, and who followed his singing with every evidence of pleasure and respect for his artistic abilities.

Notwithstanding his numerous engagements, Mr. Maitland was in the freshest of voices and again he showed his skill in discovering to his audience the text beauties the composer had enshrined in his musical framings of appealing verse.

His numbers were: Three Sonnets of Michel Angelo (Hugo Wolf); Recitative and Aria, "Acis and Galatea" (Handel); "O'er the Moor," Highland Scotch Melody; "Myself When Young" (Liza Lehman); "Blow, Blow, Thou Winter Wind" (Sarcant). He was applauded again and again for his really remarkable interpretations. Among engagements he will fill in the near future are appearances in Olean, in Gambier, on April 29.

He will also sing the baritone role in

(Continued on page 30)

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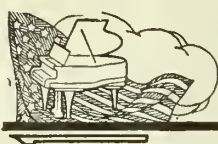
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Music in America

PHILADELPHIA

Organists in Pennsylvania in particular and lovers of organ music generally are interested in the forthcoming celebration of the twenty-fifth anniversary of the American Organ Players' Club. Founded in 1890, this organization is the peer of its kind in the United States. At the time of its inception organ recitals were so few and organs of such caliber and resources as to make recital work a success were indeed scarce, that the work of the club against such odds was little short of marvelous. Over 500 free recitals have been played, a series each year, in the various churches of the city of Philadelphia.

The membership increased rapidly, and now comprises all of the qualified organ players of the city, with a large percentage of nonresident members. The Board of Education, on the completion of the auditorium in the Central High School, installed a large organ for concert purposes. The club was chosen by the committee to take entire charge of the musical work of the school, and gives a series of concerts there annually, in addition to the regular series offered to the public.

The anniversary celebration will last over one week, the first night being devoted to a choral and organ recital, to be given in St. Clement's Church, of which the vice president is organist and choirmaster. The choir will be a picked male chorus from the choirs of the various churches, and the choral and organ selections have been specially composed for the occasion. Each composer will play his own work, as follows:

Grand Chorus.....	Ralph Kinder
Siciliano.....	Henry S. Fry
Benedictus.....	S. Wesley Sears
Minuet in E.....	D. E. Crozier
Meditation (Sonata Religieuse).....	Irvin J. Morgan
Grand Choeur.....	Frederick Maxson
Wedding Song.....	H. J. Banks
Baritone—For All the Saints.....	May Porter
(In memorium of departed members.)	
Sketch.....	Stanley Reiff
Processional and Office Hymns.....	John M. E. Ward

A combined banquet of the club and the Pennsylvania Chapter of the guild will conclude the week's events. Prominent speakers will address the diners. Among the guests invited and who will be present are: George Alexander West, Dean A. G. O., Pennsylvania Chapter; Theodore Presser, music publisher; Rev. Floyd Hopkins, clergy; Arthur Scott Brook, president N. A. O.; Andrew Wheeler, Philadelphia Orchestra; Ralph Waldo, Philadelphia Press; Francis Cook, editor of Etude; William L. Austin, music lover and philanthropist; E. N. Williamson, New York Evening Post; S. E. Gruenstein, editor of Diapason; A. L. Tubbs, Musical America; Hugh A. Clarke, music director, University of Pennsylvania; Hans Kindler, cellist.

All the club members will be present to greet the guests, and Dr. John M. E. Ward, president of the club, will act as toastmaster.

J. M. E. WARD.

COLUMBUS AND CENTRAL OHIO

Marcus A. Kellerman, dramatic baritone, who sang recently in his former home city, Cincinnati, will appear in recitals this summer on sixty Redpath Chautauquas in Ohio, West Virginia and Kentucky. He will be assisted by his friends, Mr. and Mrs. Siegmund Herzog, of New York City, pianist and violinist, respectively.

Miss Loretta Sheridan and Mr. Bernard Miller appeared in a Columbus concert at the Knights of Columbus auditorium April 13. Miss Sheridan's vocal numbers were well arranged with the piano program by Mr. Miller, and the affair was one of the season's best.

The Sousa band has just given concerts in Columbus, Delaware and other central Ohio cities. Afternoon and evening programs were given in Columbus April 17.

The Ohio Wesleyan Glee Club recently returned from a successful tour under the management of Dean Ricketts. A home concert was given in Delaware, O., Friday evening, April 23.

Mr. Charles Lurvey, who has been touring with Jenny Dufau, is under contract for a Chautauqua circuit this season with Alfred Bergen in Pennsylvania.

On May 3 the Hamilton Choral Society will present "Elijah." The leading parts will be interpreted by four Cincinnati soloists, Joseph Schenke, tenor; John W. Dodd, baritone; Ethel Irwin Rendigs, soprano, and Amanda Maull, contralto. A large orchestra will assist, under the direction of Professor Mayer of Hamilton.

"The Chimes of Normandy" was presented Thursday evening by the Newark Choral Society. The principal male part was sung by Carl E. Myers. His duets with Miss Anna Reigger, as Germania, and with Miss Blanche Trost as Serpolette, were well received.

The Columbus May Festival program, May 3, 4 and 5, includes three appearances of the Oratorio Society, a concert by the Chicago Symphony Orchestra, and such featured artists as Grace Hamilton Morrey, Olive Kline, Margaret Keyes, Lambert Murphy, Clarence Whitehill, John Dodd and Whitney Maize.

Mr. Powland W. Dunham, assisted by Miss Alice Speaks, appeared in a recital Tuesday evening. Mr. Dunham is the First Congregational Church organist. In her list of selections Miss Speaks presented three numbers by her brother, Oley Speaks.

At the public library Thursday evening a concert was given by Small's Conservatory Orchestra, under the direction of Bellisario Cicchinelli. The soloists were H. Godfrey Flux, pianist, and Miss Mildred Ebert, violinist. Mr. Ralph Canny was concertmaster.

At the Gaines Studio recently Miss Hazel Redman, soprano; Miss Winifred Dickson, soprano, and Mr. Chauncey Hawthorne, tenor, appeared in a students' recital. Mr. Warren Park, flautist, assisted.

Recently the Ziegler-Hower Concert Company, headed by Franc Ziegler, violinist, and Charles T. Howe, flautist, have filled

MUSIC IN MINNEAPOLIS

A capacity house greeted Fritz Kreisler and the Symphony Orchestra for the eleventh symphony concert, March 19. Kreisler, one of the most delightfully fascinating of artists to observe, was in his usual form, which needs no halo of hero to make us enjoy his wonderful singing tone. His two numbers with the orchestra, the Brahms "Concerto and Introduction" and "Rondo Capriccioso" (Saint-Saens), were followed by a "caprice" of his own.

The orchestra numbers were "Choral and Fugue" (Bach), "Overture to Rosamunde" (Schubert), and "Symphony in C Major" (Ropartz). The Bach number is a magnificent setting for orchestra of the Prelude in C Sharp Minor and Great Organ Fugue in G Minor by Johann Albert, the Bohemian composer.

The beautiful Schubert overture was a delight and it seems a shame that it should belong to an unsuccessful opera.

Ropartz's "Symphony" is played without pause. Philip Hale writes that "this symphony clearly shows the composer as a pupil of Caesar Franck," and we are also inclined to believe he drew from some of the same sources as Debussy and other French moderns. The entire symphony is brilliant and extremely interesting.

Sunday, March 21, the program was varied but contained no unusual thrills outside of the very novel and splendid double bass solo by Frank Kuchynka, leader of that section of the orchestra. Mr. Kuchynka made his big instrument fairly sing and it was tremendously interesting to note that this big fiddle really has a place among solo instruments when in the hands of a real virtuoso. His numbers were "Caprice" for double bass and orchestra (Geisel), and a Bohemian "Polka" arranged from themes of Smetana's by Mr. Kuchynka's brother. The other interesting feature of the program was "A Joyous Prelude" for orchestra, by Stanley Avery, the Minneapolis organist and composer, a melodious and well built composition. A "Lyric Suite" (Grieg) and "Caucasian Sketches" (Ivanow), with viola and English horn solos, were well received.

Clara Williams, local soprano, was given a big welcome by her many friends, but she does not appear to advantage in operatic arias with the orchestra. Nothing could be more artistic than Miss Williams' recent recital at which time her voice met all requirements. She lacks a certain emotion necessary in arias like "Ernani Involami" (Verdi) and the Michaela aria from "Carmen," to "get over" impressively.

The Minnesota College Oratorio Society gave its fourth rendition of "The Messiah" at the Auditorium, March 24. This chorus numbers 300 and is very well balanced, the soprano section probably having a little the best of it. They all did very good work, lacking a trifle in working up some of the climaxes, more noticeable, perhaps, because of the very excellent solo parts by Albert Lindquest (tenor), Esther Osborn (soprano) and Gustav Holmquist (basso). The latter with his big voice and breadth of style, bringing out the bass solos to the front of the picture.

Ada Dahlgren (alto) was a decided disappointment. Her tone production was throaty and muffled and her articulation was miserable. She was certainly not in

the class with the other soloists. The Auditorium was well filled and the audience showed appreciative attention for the grand old "Messiah."

Sunday, March 28, the symphony program contained only one new piece, "Drapa," by Alfvén, a composition full of big effects and wonderful coloring. This is the third composition by this composer given this year and everyone has been more than gratifying. Two old favorites, Mendelssohn's "Wedding March" and the "Zampa" overture by Herold, were followed by Goldmark's "Rustic Wedding Symphony" divided into four parts—"Bridal Song," "Serenade," "In the Garden," "Dance." It is exquisite program music, melodious, catchy, alluring and received hearty appreciation.

Cornelius Van Vliet, first 'cellist, as soloist gave us the "Concerto in A Minor" by Goltermann and for encore "Widmung" (Popper). The concerto was not only showy, but gave us the deep and mellow effects we enjoy so much in the 'cello and the Popper number was equally pleasing.

MRS. W. C. VAN KIRK.

JOHN DOANE AT COLORADO SPRINGS

The following is taken from the Colorado Springs Chieftain:

The organ recital by John Doane, Jr., proved to be one of the most enjoyable musical events of the season. Local lovers of organ music were given a favorable opportunity on this occasion to become acquainted with the performances of a gifted and promising young organist.

Although handicapped by the somewhat limited possibilities of the instrument at his disposal, Mr. Doane, nevertheless, succeeded in presenting most of his numbers in a finished and convincing manner. His technic is often astounding, and his varied and intelligent registration worthy of special comment. He is, moreover, well versed in the art of pronouncing and coloring his themes and allotting them to stops which yield the tone quality best suited to their character. Clean, dexterous pedaling, which is so necessary to superior playing, is likewise one of Doane's strong points, and was perhaps most advantageously displayed in his performance of Bach's famous "Toccatina and Fugue" in D Minor.

Mr. Doane gave admirable interpretations of such works as Lemare's "Marche Heroique," Liszt's "Spasmo," "Romanze in D Flat" by Sibelius, and Cole's "Fantasie Symphonique."—Colorado Springs Chieftain.—(Advertisement.)

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NEW YORK LETTER

(Continued from page 27)

Bruch's "Cross of Fire," on April 27, with the Newark Oratorio Society, and he will sing the baritone's part in "Quo Vadis" with the Springfield festival forces in May.

Roderick White, a Violinist of Great Talent

Among the artists who gave variety to the general array of artistic talent in the field musical, and to the record of fine program-making of the present season, was Roderick White, a tall and dignified young American who made his debut here at the Princess Theater (an impossible auditorium for anything but a midgeet movie drama) and proved to an admiring audience of intelligent concertgoers that he is the possessor of that most essential thing in violinists, a full, round tone.

It is a thousand pities that Mr. White was not heard in an auditorium of befitting dimensions for that excellent volume of sound he is enabled to give to his hearers, who, notwithstanding the restricted size of the hall were enraptured with the musicianly character of his playing and his program.

His work showed the conscientious care of the painstaking artist, who understands the almost limitless capacity of his instrument for the production of sweet and beautiful tones.

He played with intelligence, enthusiasm and fire, and that authority, betraying familiarity with instrument and audience, and the experience of the various schools of the violin and its literature.

His intonation was impeccable; not a deviation of a hair's breadth from the pitch; his cantilena vocal and finished; his pianissimo silken and soft; almost whispered in faultless gradation.

To sum up, Mr. White possesses the essentials which go to the making of a great artist in any field of endeavor—heart, spirit, brain and the power of patient and intense concentration.

We shall look forward to hearing him again next season with pleasurable anticipation of good things to come.

Notes

Mr. Arkady Bourstin will add Mrs. Celeste D. Heckscher's delightful opus, "To the Forest," to his repertory of choice compositions for violin and piano.

Mme. Marie Narelle was heard in recital at Great Neck on the evening of April 23.

Among the numbers on her program was the scene and aria from "Der Freischütz" (a request number); Miss Minnie Breid's charming little ballad, "Major and Minor," and Mrs. Heckscher's "Norse Maiden's Lament." This last as an encore.

Miss Kathleen Coman, who has added several of Mrs. Heckscher's piano solos to her repertory, was the assisting artist.

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ETHEL LEGINSKA PRESS COMMENT

Some comment from the New York dailies reads as follows:

Miss Leginska, the English pianist, who has swept like a meteor across the musical firmament, gave another recital last night in Carnegie Hall. This young pianist has made her way into artistic recognition unheralded and alone. It was evident from last night's audience that popular recognition is now hers as well.

There will undoubtedly be many who will not approve of all Miss Leginska hazards. She is not a scholastic, and she plays frankly to the emotions, though always with a remarkable technical mastery.



ETHEL LEGINSKA

Her reading of the Schumann "Sonata" in G Minor was poetic, delicate and sincere. There could be no doubt of the interest her interpretation aroused.

Her first group, including Scarlatti's "Cat's Fugue," Daquin's "Le Coucou," and Borodine's "Au Convent," she gave with a clarity of utterances, a richness of tone, a verve, and a subtlety which were alike admirable. In short her playing throughout was individual and alive. In this very life and individuality there is a real danger if they are not controlled by an intellect and a will. Miss Leginska has both, and it is to be hoped that she will continue to realize their importance.—New York Tribune, March 20.

Ethel Leginska gave a convincing exhibition as a pianist in Carnegie Hall last evening.

Her skill was of an exalted and unaffected character. She is a conscientious and sincere artist. It may be safely said that of the younger generation of pianists now before the public Miss Leginska ranks highest.—New York American, March 20.

When Miss Leginska is playing she commands attention. She has qualities of real worth, and while her performances always show certain idiosyncrasies, not to say whimsies, they have an artistic individuality. She has a fluent technic and a command of varied and beautiful tone. Her feeling for rhythm is good and her employment of the pedals is usually judicious. Her chief numbers last evening were Schumann's "Sonata" in G Minor and MacDowell's "Keltic" sonata, the latter one of the best products of American composition.—The Sun, March 20.

Two pianists invited public approval last night, one being Ethel Leginska of the jet-black locks, playing in Carnegie Hall with lights dimmed to create a Paderewskian atmosphere.

Miss Leginska always offers something for the eye as well as for the ear. In a black dress of the simplest design, seated at an unusual distance from the piano, with her body bent far forward and her face close to the keyboard, she presented a most unusual picture.

She was heard at her best in classical pieces by Scarlatti, Daquin and Rameau, among which Borodine's "Au Convent" seemed in strange company. Here her crisp finger technic stood her in good stead.—New York Press, March 20.—(Advertisement.)

CINCINNATI CONSERVATORY OF MUSIC

The Conservatory Opera club is bending all its efforts towards making its first appearance, scheduled for Friday evening, May 7, at Emery Auditorium a complete success. Scenes from three operas will be given under the baton of Signor Tirindelli, who has taken up the operatic work with great zest, after the lapse of some years, previous to which he had devoted his efforts to this line of work, having made a wide reputation for himself as conductor of the opera at Venice and Milan for a number of seasons. The soloists for the occasion will be drawn from the classes of Dr. Fery Lulek and Mr. John A. Hoffmann and will be cast as follows: "Manon" church scene—Manon, Miss Etta Mastin; Chevalier des Grieux, Mr. Elwin Smith; Count des Grieux, Mr. Chester Moffett. "Faust," prison scene—Marguerite, Miss Helen Portune; Mephisto, Mr. Chester Moffett; Faust, Mr. Emil Rosen. "Aida," boudoir scene—Aida, Miss Marguerite Stegemiller; Amneris, Miss Emma Noc. A chorus of fifty voices drilled under Mr. John A. Hoffmann, and ballet trained by Miss Dorothy Schmidt will be important features of the evening, while the Conservatory Orchestra, whose capacity needs no comment, will form the basis and background of the performance.

—###—

SPRING CONCERTS FOR MARIE STAPLETON-MURRAY

After an Eastern season of gratifying successes, which include appearances in Boston and New York, Marie Stapleton-Murray, the American soprano, began a southern tour with a concert at Memphis, Tenn., April 30, and concludes in Oxford, Ohio. At Oxford this talented artist will sing the role of "Aida" in Verdi's opera, at the Miami University's Spring Festival.

At the Memphis recital Mrs. Murray will be assisted by the distinguished violinist, Katharine Seay Falls. The following program will be featured:

Deh Vieni (Le Nozze di Figaro).....	Mozart
Ave Maria	Schubert
Der Nussbaum	Schumann
Niemand hat's gesehen.....	Loewe
Widmung	Schumann
J'ai pleuré, en Reve.....	Hue
La Pluie	Georges
Psyche	Paladilhe
Mandoline	Debussy
Aria—Depuis le jour (Louise).....	Charpentier
Berceuse	Gretchaninow
A Rondel of Spring.....	Bibb
The Rose and the Lily.....	Minetti
The Bird of the Wilderness.....	Horseman

—###—

Frazer—Music News is in receipt of two splendid recital programs given by Arthur Frazer, pianist, at Indianapolis and Muncie, Ind. Mr. Frazer was also accompanist for Helen Ware, violinist, in her Bloomington, Ind., recital.

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FREDERICK PRESTON SEARCH

Mr. Frederick Preston Search has just dedicated his Op. 21, "A Festival Overture" to Mr. Max Bendix, and the work is to be presented at the Panama-Pacific Exposition in May. The following comment is from the pen of Redfern Mason in the San Francisco Examiner:

Max Bendix, director of the Exposition orchestra, has accepted the dedication of an overture written



FREDERICK PRESTON SEARCH

for the Panama-Pacific Exposition by Frederick Preston Search, and it will probably be played before long. Mr. Search is a 'cellist and composer of artistic sincerity and, after a long Wanderjahr, he has decided to make his home in California, where he lived as a boy. He spent six years in study in Europe, devoting himself to composition under Gustav Schreck at Leipsic and to orchestration under Richard Hoffman. Mr. Search was also for a couple of years a member of the Gewandhaus Orchestra under Nikisch. His native state is Colorado, and his father was for several years superintendent of the public schools of Los Angeles.

When the convention of the National Music Teachers' Federation is held at the southern city, in July, there will be a concert devoted to the works of Mr. Search, Jeannette Durno and Carrie Jacobs Bond. The overture which Mr. Search has written for the exposition has two basic ideas, first, rejoicing over the completion of the great undertaking which the fair is held to celebrate, and, second, the ideas of seriousness and high moral purpose. It is classic in form. Mr. Search loves his Bach and Beethoven, but describes himself as a modernist and eclectic.

EDWARD WALKER SINGS IN NASHVILLE

Last year Mr. Walker sang at the Louisiana State Normal School. This year this musical director is located at the Ward-Belmont College, Nashville, Tenn., and re-engaged Mr. Walker to sing the role of Lionel in "Martha" (by Flotow), April 16.

Here are the press criticisms:

In Edward Walker, Nashville had a rare treat. Mr. Walker ranks high among the stars of Chicago, and his beautiful voice last evening more than justified the expectations concerning his ability.—Nashville Tennessean.

Mr. Walker is admirably equipped to sing the beautiful part of "Lionel." His pleasing personality is a contributing factor to his never-failing popularity.—Nashville Banner.

In addition to a voice of rare beauty, Mr. Walker possesses a magnetic and delightful personality.—The Ward-Belmont Hyphen.—(Advertisement.)

CINCINNATI CONSERVATORY OF MUSIC

A large representative audience assembled at the Cincinnati Conservatory of Music yesterday afternoon to hear one of its distinguished faculty, Edgar Stillman Kelley, speak on his "New England Symphony," to be performed at this week's Symphony concerts. Mr. Kelley's exposition of this, his second symphony, was brimming over with unique points of interest, and such was the enthusiasm of the audience that the major portion remained afterwards to have an intimate chat about various points which had made particular appeal. That the work is by an American who traces his ancestry to the first New England settlers, and is the natural expression of a decedent nearly three hundred years later, must lend special value to the work in the eyes of those who are looking towards a national American art. The mottoes of the great work—**duty and the love of the beautiful**—are the dominant features, and appear throughout the symphony in one form or another. Those who are looking for American compositions untrammelled by old world inspiration, subject matter or thematic material, will rejoice particularly in the Scherzo movement, which is built upon bird themes taken down in Mr. Kelley's sketch-book from time to time during his wanderings through the New England woods. Mrs. Kelley assisted

SANDOR S.

RADANOVITS

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Mr. Kelley in presenting the symphony, and excerpts from the four movements were given in a two piano arrangement. The distinction of having in our midst a creator of a symphony and that a genuinely American work, is keenly appreciated, and Mr. and Mrs. Kelley were the recipients of an extraordinary demonstration of enthusiasm.

A LAZY SINGER

Albert Borroff was once called a lazy singer. Mr. Borroff always welcomes any kind of criticism. He knows that every one sees and hears things differently, is entitled to their opinion and therefore should be given consideration. Whether the comment is just or not does not matter, the point for the artist to consider is whether or not the criticism can be turned to account. Upon investigation, Mr. Borroff found that the reason he was called a lazy singer was because he stood still and sang. Is it better to do this than to be the temperamental kind of singer, who rolls the eyes, makes faces and sways the body to and fro to depict great emotion and feeling? Real artistry in singing consists of the completeness of the suggestion of moods and experiences as portrayed in song. This can easily be done by just the ordinary things of musicianship, which are natural tone production, good rhythm, clear enunciation, tone color, nuance and the use of accents. The realists, faddists and poseurs come and go, but the ones who express the genuine and true in music are still in the active work of singing.

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a number of engagements under the direction of the Redpath Lyceum Bureau.

The Cleveland Singers' Club concert at Canton, O., has been postponed from April 22 to May 6 because of a previously arranged concert by the Canton Ladies' Chorus. Albert Rees Davis is director of the Cleveland Chorus of 100 voices.

GEORGE WHITEHEAD.

KANSAS CITY

The seventh and last concert of our Symphony Orchestra, under the direction of Carl Busch, was given recently. The orchestra is ever improving, and with proper support from the people of our city would rapidly gain for itself the place in the musical world which it merits. The symphony played at the last concert was Tchaikowsky's "Fourth." With the orchestra appeared our own Schubert Club, under the direction of Clarence Sears, in Greig's "Recognition of Land."

The Kansas City String Quartet gave a delightful program in Grand Avenue Temple a short time ago. Three numbers were given: Dvorak's "Quartet, Op. 96"; "Trio" by Niels W. Gade, Op. 42; and Beethoven's "Quintet," Op. 29. The assisting artists were Mrs. Carl Busch, pianist in the "Trio"; and Mr. Carl Busch, viola, in the "Quintet." Although this quartet has been organized only a few months, it ranks as one of our best musical assets. Because of the character of the music played at their concerts, and the capability with which these compositions are handled, the quartet has been a source of great pleasure and pride to the real music lovers of our city. The members of the quartet are Henri Shostac, first violin; Ray Shostac, second violin; Hans Petersen, viola; and Alfred Buch, cello. A series of concerts will be given next winter by this organization.

Mme. Schumann-Heink sang to a record-breaking audience in the Schubert Theater on April 13. Ever a most popular singer—popular with musicians and the general public alike—popular whether she sings the heavy Wagnerian numbers or some little song of childhood, this magnetic and inspiring genius of song could not fail to charm her listeners. And charmed they were, as they crowded about her, literally, for the house was full and the stage was crowded, and standing room was at a premium. The songs were largely from Wagner's music dramas. "The Erl-King" was sung as an encore.

The Kansas City Conservatory of Music is preparing for a week of opera early in May. "Aida," one of the successes of last year, will be repeated. Other operas to be given are "Carmen" and "Martha."

The Kansas City Popular Concert Company Association gave a concert in Convention Hall on Sunday afternoon, April 11. The orchestra of fifty members under the direction of Julius Osier, and a chorus from our own Grand Opera Co., with two soloists, Mrs. Ella Van Huff and Mrs. Louise Collier Cranston gave a good program.

Perhaps the best offering of the orchestra was the first movement of the Schubert B Minor "Symphony," which was capably handled by Mr. Osier and his orchestra. We shall be glad to hear a symphony composed by Mr. Osier himself, which is announced for the next popular concert. Mrs. Ella Van Huff sang with splendid style, and her smooth, even voice never sounded sweeter than it did in Convention Hall, in both her songs, the one on the program and "Suwanee River," the encore. The chorus from the opera school, under the able direction of Mr. Ottley Cranston was in excellent shape. Mrs. Louise Collier Cranston sang the solo part in her usual manner. Mrs. Cranston has a remarkably beautiful voice, which never fails to charm her audience.

An interesting event was a festival given by the public school children in Convention Hall, on April 9 and 10. This consisted of eleven gymnastic events, with music furnished by an orchestra of school children from the elementary schools, one hundred and fifty little girls and boys, with their violins, viola, cello, flutes, clarinets, cornets, trombones, drums and piano. This children's orchestra was directed by Mrs. Bessie M. Whiteley, who is director of music in the public schools. She is a capable director, the sort of person who is an inspiration to the girls and boys under her baton. "Magic Fire," an overture by H. O. Wheeler, was the first number played by the orchestra, and the general public woke up to the fact

that, with careful training and under skillful direction, children can really give splendid effects in shading and color. The Allegro was played with a dash and light-heartedness, such as only carefree children can put into music, and the dainty waltz movement was nice with sentiment. Eight other numbers were played, notable among which was a Spanish dance arranged from an old folk song. Mrs. Whiteley is to be congratulated. This children's orchestra is sure to be a factor in the building up of music in our city.

Mr. Carl Busch has gone to the Ozarks for a few weeks, where he can rest and recuperate after his busy season in Kansas City.

Miss Ella Schutte gave a concert in Morton's Hall on Friday evening, April 16. Miss Schutte is a dramatic soprano, and her program included many German classics. Several of her pupils were ushers at her recital.

We are looking forward with pleasure to a song recital to be given here by Mme. Hudson Alexander. This will be given at the Grand Avenue Temple.

MARY H. FLAGG.

311 Studio building.

OSAGE, IOWA

The Treble Clef Club of the Seminary, under the direction of Frank Parker, gave its second concert Tuesday, April 6, when Henry Hadley's new cantata, "The Golden Prince," was given with Ruth von Berg, soprano of Charles City, and Marion Green, the Chicago basso-cantante as soloists. Mr. Green gave also two groups of songs. Miss Florence C. Fennessy played fine accompaniments.

The regular monthly students' recital at the Seminary was given in the new Gymnasium Auditorium Monday afternoon, March 29. The following pupils of Miss Fennessy, Miss Woodard and Mr. Parker gave the program: Dorothea Bucknam, Gordon Berger, Arthur Wolf, Wilma Rucker, Carolyn Moen, Leonard Havig, Ellsworth Tibbetts, Donald Tuttle, Verna Gorder, Glee Lemon and Thelma Jones. Miss Lemon and Mr. Parker played the accompaniments.

For the first time in years the Seminary has a Boys' Glee Club, and under the direction of Frank Parker a very ambitious program was finely given March 23, with Miss Ruth von Berg, soprano of Charles City as the soloist and Miss Wilma Rucker as the accompanist. The features of the program, which follows, was Grieg's "Landsighting."

Winter Song	Bullard
Drink to Me Only With Thine Eyes.....	Old English
The Glee Club	
Two duets for soprano and baritone—	
I Feel Thy Angel Spirit.....	Graben-Hoffman
Passage Birds Farewell.....	Hildach
Miss von Berg and Mr. Parker	
Lamp in the West.....	Horatio Parker
De Sandman	Protheroe
Lullaby	Brahms
The Glee Club	
Solos for soprano—	
In May	Dichmont
Lullaby Lights	Dichmont
Ah! The Torment.....	Paderewski
Miss von Berg	
Landsighting	Grieg
For Male Chorus and Baritone Solo	
Mr. Parker and the Glee Club	

Frank Parker, the director of the music department of the Seminary, gave a lecture-recital on "Rabindranath Tagore," Nobel prizeman in literature of 1913, before the Shakespeare Club and some two hundred guests Tuesday afternoon, April 13, in the Seminary Auditorium. The lecture was illustrated by four of the "Gitanjali" songs by John Alden Carpenter. "On the Day When Death Will Knock at Thy Door," "I Am Like a Remnant of a Cloud," "The Sleep That Flits On Baby's Eyes," and "When I Bring to You Colored Toys." The difficult accompaniments were splendidly played by Miss Fennessy.

Davis—Ernest J. Davis, tenor, sang at the Nicholas Senn High School for the Edgewater Catholic Woman's League on April 20. He will be soloist at the West Side Sunday Evening Club next Sunday evening.

North Shore—At the North Shore School of Music on April 22 a faculty concert was given by Alice Emmons McBride, pianist, and George Daseh, violin.

CINCINNATI CONSERVATORY
NOTES

Miss Frances Moses presented the following pupils in a song recital at the Cincinnati Conservatory of Music Wednesday evening, April 21: Mrs. Ruth Baur Shreve, Miss Alice Morris, Mrs. Della Eppinger Bowman and Mrs. Clara Nocka Eberle. The "Inflammatus" from Rossini's "Stabat Mater," sung by a semi-chorus, made an effective closing number to the program.

§ § §

Talent from the Cincinnati Conservatory of Music gave a concert at Rossmoyne, Ohio, last Friday evening. Those taking part were Miss Helen Grace, soprano; Miss Emilie Rose Knox, violinist; Miss Emily Martin, reader, and Mr. Emil Rosen, tenor.

§ § §

Mrs. Theodor Bohlmann, pianist, and Mr. John A. Hoffmann, tenor, of the Cincinnati Conservatory of Music faculty, achieved a brilliant success in recital at Westwood last Monday evening.

§ § §

Mr. Bernard Sturm's class was heard in recital at the Cincinnati Conservatory of Music Tuesday evening, April 27.

§ § §

The Conservatory Dramatic Club, under the direction of Miss Helen May Curtis and Mr. J. W. Pierpont, will be heard in its fourth play of the season in Conservatory Hall Friday evening, April 30.

§ § §

Miss Alice Morris, a young coloratura singer of promise, who has been a pupil of Miss Frances Moses at the Cincinnati Conservatory of Music for several years past, gave a most creditable account of herself in her song recital in Conservatory Hall last evening. Miss Morris has a high lyric voice, which she uses intelligently, and she clothed her songs with telling charm. Miss Clarissa Crawford, violinist, a pupil of Signor Pier Adolfo Tirindelli, assisted on the program.

§ § §

COLORADO SPRINGS

The last concert of note of the season was that given at the Opera House on the evening of April 7 by the well known Zoellner String Quartet of Brussels. The concert by this group of ensemble players had been keenly anticipated by the discriminating musical patrons of Colorado Springs as the successes of the Zoellners elsewhere had given reason for the statement of their local manager, Mr. Theodore Fisher, that they were among the few truly great chamber music organizations of the world.

It is only on request that the compositions of the ultra modern musicians are included on the programs of the Zoellners, and on this occasion (for we believe only the third time in America) two movements from the Quartet by Darius Milhaud, the radical or "futurist" young French composer, were heard. With the exception of the well known Andante Cantabile of Tschai-kowsky the entire program given was by those composers who are among the foremost of the moderns.

The other numbers rendered were: The Romantische Serenade, Op. 25, of J. Brandt-Buys, and Quartet, Op. 13, of Iwanow. The daring experiment on the part of their local manager, for such it was, proved, however, an entire success. Both audience and critics keenly enjoyed every number. Only parts

of the Milhaud proved at all incomprehensible to its hearers.

One of the pleasant incidents of the stay of the Zoellners in Colorado Springs was their meeting with "Frederic Ayres" (F. A. Johnson), the composer whose home is there. Members of the quartet were glad to learn at first hand of the work of this composer and to assure him that they would use his Sonata for piano and violin on their future programs. They also asked that they might have first chance to present anything he might do for string quartet, a promise delightedly agreed to by "Frederic Ayres."

§ § §

ANN ARBOR, MICHIGAN

Theodore Harrison, baritone, head of the vocal department of the University School of Music, Ann Arbor, scored a great success in a recital he gave recently for the Indian Village Musical Club of Detroit. Mr. Harrison possesses a voice of wide range, volume, and rare beauty of tone and he made a splendid impression upon his audience in this recital. His program consisted of old and modern Italian songs, "Der Neugierige" and "Die Stadt" by Schubert; "Biterolf" by Wolf; several Brahms songs, the great aria, "Vision Fugitive" by Massenet; Strauss' "Cae-cilie;" a Schumann song, and four English songs. Mr. Harrison's work was enthusiastically received and in response to generous applause he sang several encores. Mrs. Edwin S. Sherrill, a former member of the piano faculty of the University School of Music, played Mr. Harrison's accompaniments most successfully.

Mr. Harrison will also appear on two of the programs of the twenty-second annual May Festival, to be held in Ann Arbor, May 19-22. On the Thursday evening program he will sing the difficult baritone role in Wolf-Ferrari's "New Life," while on Saturday afternoon he will appear in a miscellaneous program. He has also been engaged to sing at two of the concerts of the Lansing, Michigan, May Festival, to be held the following week. This festival is conducted by Mr. Fred Killeen, a graduate and former member of the University School of Music and takes high rank as one of the most important festivals given in Michigan.

Miss Leonora Allen, who has been doing special work under Mr. Harrison for the past year, will also sing in the Ann Arbor May Festival, in the "Children's Crusade" and will appear at the Lansing Festival as well.

The problem of maintaining a music festival year after year of high artistic standards and of real musical worth is increasing year by year, owing to the fact that so many patrons demand the presence of spectacular celebrities and often the question of the actual program is apt to be forced into the background, somewhat, by patrons who concentrate their attention largely upon the few stars who are to appear. Evidently this trend has gone farther this year than formerly, in view of the fact that the office of the management of the Ann Arbor May Festival, during the past several weeks has been besieged by letters such as the following: "....., Texas,

April 13, 1915. Dear Sirs: Can you use airoplanes shooting battleships from the sky? We have one airoplane that will be booked with our carnival attractions and one Independent. It will be a pleasure to write you details, terms, etc.

"

From the above it is quite evident that the reputation of Hill Auditorium as one of the largest musical auditoriums in the country has reached even Texas.

C. A. S.

§ § §

The University School of Music, Ann Arbor, Mich., has just issued an attractive prospectus of the work of the annual summer session to be held June 28 to August 20, a period coinciding with that of the summer session of the University of Michigan.

Course of instruction in all branches of music will be offered for two distinct classes of students. First, students of the regular school year who wish to continue their study during the summer months, and second, for professional musicians who wish to do specialized work along some particular line during the vacation months.

A number of the regular members of the faculty will remain in charge of the work during the summer: Professor Albert A. Stanley, director; Albert Lockwood, head of the piano department; Earl V. Moore, head of the organ department and instructor in theoretical and historical music; Frances L. Hamilton, Edith B. Koon, Harrison A. Stevens, Nell B. Stockwell, instructors in piano; Nora Crane Hunt, Ada Grace Johnson, Kenneth N. Westerman, instructors in voice; Marian Struble, instructor in violin; Michelangelo F. Converso, instructor in band instruments.

Supplementary to the regular work of the class room and studio, a number of interesting musical events have been scheduled, which will be given complimentary during the summer in Hill Auditorium: June 30, faculty concert; July 6, Lecture by Director Stanley; July 7, Faculty concert; July 13, exhibition of the Stearns collection of musical instruments, conducted by Director Stanley; July 14, faculty concert; July 20, lecture by Director Stanley; July 21, faculty concert; July 28, faculty concert; August 4, faculty concert; August 11, faculty concert. In addition, an interesting series of daily lectures and other entertainments will be given under the auspices of the University of Michigan summer session.

For the May Festival, to Be Held May 19, 20, 21 and 22, 1915

Professor Stanley has just announced the engagement of Frieda Hempel of the Metropolitan Opera Company as soloist for the Thursday evening concert of the May Festival. The entire list of Festival artists now stands as follows:

Sopranos—Leonora Allen, Frieda Hempel, Ada Grace Johnson, Olive Kline.

Contraltos—Margaret Keyes, Margarete Ober.

Tenors—John McCormack, Lambert Murphy.

Baritones—Theodore Harrison, Clarence Whitehill.

Pianist—Harold Bauer.

Organist—Llewellyn L. Renwick.

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THE CENTRALIA CONVENTION

The Illinois Music Teachers' Association meeting will be held at Centralia on May 4, 5, 6 and 7, with the following remarkably interesting program:

TUESDAY, MAY FOURTH

2 p. m.
High School and Public School Music Demonstration

Recital By
Frederica Downing, contralto.
Marie Zendt, soprano.
Sol Cohen, violin.

8 p. m.
Recital by
Rudolph Ganz, pianist.
John B. Miller, tenor.
Edgar Nelson, accompanist.

WEDNESDAY, MAY FIFTH

Morning
9:30 "Resume of Illinois Composers"—W. D. Armstrong.
10:30 "Psychology and Pedagogics of Teaching"—Frederick Lillebridge.

Afternoon
2:30 Recital by Gustav Holmquist, basso.
Edgar Nelson, pianist.
4:00 Lecture on "Teaching Principles as Applied to Rhythm, Melody and Harmony, and Lesson with Raw Material"—Effa Ellis Perfield.

Evening
8:00 Address by Mrs. David Allen Campbell.
8:15 Recital by Glenn Dillard Gunn, pianist; Van Garden, contralto, of Chicago Grand Opera.

THURSDAY, MAY SIXTH

Morning
9:00 "The Practical Man"—Kenneth Bradley.
10:00 "Experiences in European Studios, with Some Observations on Teaching"—D. A. Clippingier.
11:00 Illustrated lecture on "Parsifal"—Maurice Rosenfeld.

Afternoon
2:30 Recital by
Leonora Allen, soprano.
Herbert Miller, baritone.
Allen Spencer, pianist.

Evening
7:45 Recital by
Hugo Kortschak, violinist.
James Whitaker, pianist.
8:30 Address by John C. Freund.

FRIDAY, MAY SEVENTH

Morning
9:00 "What the State Board of Education Can Do for the Standardization of Music Teaching"—R. G. McCutchan.
10:00 "The Teacher and Standardization"—J. Lawrence Erb.
11:00 Talk on Teaching Harmony—Adolf Weidig.
12:00 Business meeting.

Afternoon
3:00 Minneapolis Symphony Orchestra—Emil Oberhoffer, conductor.

Soloists
Marion Green, baritone.
Rudolph Reuter, pianist.
Evening
8:15 Minneapolis Symphony Orchestra.
Soloists
Marie Sundelius, soprano.
Richard Czerwonky, violin.

SOUTH BETHLEHEM, PA

Following a winter of rehearsals in the Chapel of the Moravian Seminary and College for Women in Bethlehem, the Bach Choir of the Bethlehems will practice on Sunday afternoon in Packer Memorial Church, Lehigh University, where the tenth Bach festival is to be held on May 28 and 29. Dr. J. Fred Wolle, conductor, who has been ill for several weeks, has entirely recovered and is in charge of all rehearsals. Time and attention is being put principally upon the first day's program, the "St. John Passion," which the choir is to sing this year for the first time. The work for the second day is the "Mass" in B Minor, which will be rendered for the eighth time in the Bethlehems.

CLARENCE EDDY AT MADISON

The following is from the Madison (Wis.) Democrat:

The event in musical circles last evening was the formal opening of the new pipe organ in Christ Presbyterian Church by Clarence Eddy, one of the world's greatest organists. It was indeed a memorable occasion, denoting as it did the possession of one of the largest and best organs in the state, at a cost of \$10,000, the completion of a new church edifice, at an outlay of fully \$60,000, and the presence of a world-famous organist to introduce the king of instruments to an appreciative and delighted audience.

The organ contains 101 speaking stops and many mechanical accessories, all of which are electrically operated and controlled. The new organ was built after the plan of Professor F. A. Parker, who also drew the specifications of the old Marshall organ, which was damaged at the time of the fire and replaced by the present instrument.

Professor Parker, who was at the head of the music department of the church and also organist for a period of thirty years or more, was present and introduced Mr. Eddy, who also opened the old organ some twenty years ago. That Mr. Eddy is master of the organ must be admitted, and under his manipulation the great instrument showed its possibilities.

It is not alone his technic which is prodigious, but his knowledge of the possible combinations of the stops that enables him to produce the most delicate expression or bring out when needed the full power of the great organ. His program was well chosen to demonstrate the possibilities of the magnificent instrument in the hands of a master performer, containing as it did some selections full of charming tonal effects, and others abounding in majesty and power.

The enthusiasm of the audience increased as the program progressed and Mr. Eddy was compelled to respond to an encore after the closing number. (Advertisement.)

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GLADYS HAWKINS IN BROOKLYN

Two hundred persons enjoyed a musical treat last night in the ballroom of the Hotel St. George, where a young American pianist, Miss Gladys Hawkins made her first Brooklyn appearance in a private concert under the patronage of a number of well-known women prominent in Brooklyn and elsewhere. With a varied program, containing numbers that would tax the most experienced musician, she acquitted herself in a masterly manner and was often greeted with enthusiastic applause.

Miss Hawkins combines a wonderful technic with a delicacy and perfection of expression which make her equally effective in the brilliant Liszt "Rhapsodie" and the dreaminess of Chopin's "Nocturnes." One of her numbers was the "Toccata and Fugue in D Minor," by Bach-Tausig, which Miss Hawkins played last winter at the American embassy in Vienna at a piano recital for Ambassador and Mrs. Penfield, and for which she won high praise. One of the charms of the pianist's work is her apparent unconsciousness of her audience. From the time she begins to play she loses herself in her music. Being large and strong, with a magnetic physique, Miss Hawkins is untiring, and after the long and difficult performance last night she responded to two encores.

In addition to the numbers mentioned above, Miss Hawkins played Beethoven's "Sonata," Op. 28; the "Melodie" of Gluck-Sgambati; "Eccossaises" (Scotch dances) by Beethoven-D'Albert, and "Les Abeilles," by Dubois, the latter being particularly brilliant and effective.

The second part of the program was devoted to Chopin and Liszt, the "Etude in C Minor" and "Ballade in G Minor" being given in addition to the "Nocturne in G Major" and Liszt's "Hungarian Rhapsodie." "Liebestraum" and Mendelssohn's "Spring Song" were the encores. Miss Hawkins received many beautiful flowers, and a supper was given in her honor after the performance. She lives in Potsdam, N. Y., and she spent three years in Vienna studying under Leschetizky. She is passing through Brooklyn on her way to her studio in Chicago, after a concert tour in northern New York.—Brooklyn Eagle.—(Advertisement.)

THE NATIONAL ASSOCIATION OF TEACHERS' AGENCIES

(Affiliated with N. E. A.)

For some years there has been a growing desire on the part of the managers of teachers' agencies to standardize their work, thus making it possible for one to distinguish between agencies. The time has long gone by when an "educator" out of a job could print a few letter heads and embark in the agency business. Yet, until quite recently, such an "agency" could go before the teachers and schools as being ready for efficient work. Although "imitation is the sincerest form of flattery," such agencies have done much to discredit the work in general and to harm the good name of the business as a whole.

In February, 1914, at the Richmond, Virginia, meeting of the N. E. A. (Department of Superintendence) was established the National Association of Teachers' Agencies. During the year, the membership grew and at the Cincinnati meeting of the N. E. A. last February, there was elected to membership sixty teachers' agencies, comprising practically all such agencies doing a reputable business with teachers only. The association cannot admit commercial agencies nor teachers' agencies which are in any way combined with commercial agencies.

The ultimate aim is to have membership in the association stand for character and quality so that any teacher from the most humble to the highest, or any school officer may feel safe in placing business in the hands of any member.

The membership of the National Association of Teachers' Agencies has for years been found in the membership of the N. E. A. Almost every agency manager has been taken from the ranks of successful educators so that it is eminently fit and proper that the great and valuable work of teachers' agencies should be under N. E. A. auspices. At the Cincinnati meeting we appeared in the N. E. A. program, and gave several most excellent papers and had an audience very respectable in numbers. The National Association of Teachers' Agencies came into its own. It secured the recognition it deserved and its work was definitely cut out.

Everything possible will be done to keep the teachers' agency business on a high professional standing. The best interests of the school will be considered first, last and all the time. Conflicts of any sort between agencies themselves or between themselves and teachers will be adjusted by our executive committee fairly and promptly. The use of lawyers and courts to settle such differences is discouraged and even now is necessary only in very rare instances.

During the short period of its existence, the National Association has brought about a wonderful spirit of harmony and good will which augurs well for the future. Any officer of the association will be most glad to give information about the N. A. T. A. The president is Mr. A. F. Pease, 6 Beacon street, Boston, Mass.; vice president, Joshua Richmond, St. Louis Co. Bank building, St. Louis, Mo.; Secretary-Treasurer, B. F. Clark, 64 E. Van Buren street, Chicago.

Miller—Miss Alta Miller will present her pupil, Frances Arnold, in song recital at Music Hall, Northwestern University, this (Friday) evening.

NEW ALBANY, INDIANA

The annual spring concert of St. Cecilia Club was given at the Grand Theater on Tuesday evening, April 29, under the direction of the president, Miss Harriet Compton Devol.

The club is composed of well known young women of the city, and its popularity was attested by the presence of an audience that filled the theater.

Each number of the program received the approbation of the music lovers, and applause was generously bestowed throughout the evening on the various members of the club, who also were the recipients of a profusion of beautiful floral offerings which were passed over the footlights.

The introductory part of the program was given in a garden scene, and the songs and choruses had reference to the spring season.

A minuet was one of the pleasing numbers.

In the second part instrumental numbers were given with the choruses and vocal solos and duets.

The club was assisted by Miss Margaret Rowe, harpist, and Jesse Palmer, of Georgetown, violinist, harpist, and Jesse Palmer of Georgetown, violinist. Miss Ruth Garrison and Miss Ella Gardner were Miss Devol, the efficient director for the artistic effects attained by this body of young singers.

The Treble Clef Club gave its last concert of the season on Thursday evening, April 15, at Music Hall. A thoroughly enjoyable program was given by the club, which is under the direction of Mrs. Henry Terstegge, who has been at the head of this musical organization for many years.

Besides the choral numbers, solos were given by



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Miss Elizabeth Hedden, Mrs. Herman Rockenbach, Mrs. H. Kannapell and Mrs. Schrader.

Miss Ruth Jones of Louisville, the young violinist, contributed several numbers on the program. Miss Ruth Brown was the accompanist.

The May Music Festival Association of New Albany has announced the completion of its program for the annual concerts to be given on Monday and Tuesday nights, May 17 and 18, at the Grand Theater.

The choral works to be given are Max Bruch's "Fair Ellen" on the opening night, and Mendelssohn's "Elijah" on the closing night.

The soloists for "Fair Ellen" will be Mrs. Douglass Webb, soprano, and Vinton Nunnemacher, basso.

For "Elijah" the soloists will be Miss Flora Marguerite Bertelle, soprano; Mrs. R. K. Van Pelt, contralto; Dr. Noble Mitchell, tenor, and John Peterson, basso.

On the opening night Miss Ruth Brown, accompanist for the association, will play Mendelssohn's "Concerto" in G, for piano, with orchestral accompaniment, and on Tuesday night, Earl Hedden will play Molique's "Concerto" in G on the 'cello, with the orchestra.

The orchestral numbers will include Weber's overture to "Freischutz," Schubert's "Unfinished Symphony," and other light numbers. The concerts are under the direction of Anton H. Embs, supervisor of music in the public schools.

New Albany, Ind. JOHN PETERSON,

Columbia School of Music—The Summer Normal Session at the Columbia will be held June 21 to July 24. Circulars on application, Ohio Building, Chicago.

Tollefson—Maude A. Tollefson, violinist and contralto, gave a recital at the Ashland Church of Christ Wednesday evening, April 21.

MARIE EVANS PROGRAM

Following is the program to be given by Marie Evans at the Cosmopolitan Branch School this evening, as noted elsewhere in this issue:

Minuet	Bach
Bagatelle	Haydn
Cradle Song	Grieg
The Swan	Grieg
The Avalanche	Heller
A Dream of Angels	
The Rope Dancers	
A Morning Prayer	Kullak
The Nightingale	
Slumber Song	Dennee
Waltz	Lynes
Mifanwy	Forster
Norwegian Song	Loge
A Fairy Tale	Seeböck
Miss Scott at Second Piano	

SANTA BARBARA, CALIF.

The following program was given at the Unitarian Church by George H. Normington, organist, assisted by Miss Hazel Dickover of Chicago, soprano, Sunday afternoon, April 4.

Third Organ Concerto	Handel
Adagio	
Moderato	
Allegro (with cadenza by W. T. Best)	
Gavotte and Musette	Bach
O Divine Redeemer	Gounod
Wiegenlied	M. Hansen
Fest Marsch	Franz Lachner
An April Song	John Hyatt Brewer
Angels' Serenade	Braga
Violin Obligato by Mrs. A. L. Ferguson	
Eventide	F. Flaxington Harker
Old Easter Melody ("O Filii et Filiae" with variations)	John E. West

GARY, INDIANA

Dr. Arthur B. Oren, tenor, sang a program of songs at Library Hall, Thursday evening, presenting each number in an interesting and intelligent manner. Special mention should be made of his splendid tone shading and exquisite overtone work, correct phrasing and clear enunciation. Dr. Oren is an artist student of Madame Agnes Leist Beebe.

Oak Park—Sunday, May 2, at 4:30 p. m., Mr. Arthur Randolph Fraser, organist and choirmaster, will give a short organ recital, assisted by Mr. Charles Rouse, baritone, of Chicago, at Grace Church, Oak Park.

Lipschultz—Mr. George Milton Lipschultz, violinist, and Miss Loula Schneidt, pianist, appeared in program before the Germania Masonic Lodge at the North End Hall last week.

Christ Church—The special monthly music service at Christ Church, Woodlawn, under direction of Mason Slade, will be given next Sunday at 7:45. Amy Emersen Neill will be soloist.

Butler-Orchard—Mrs. Hanna Butler and Mrs. Charles Orchard furnished music numbers at the Majestic Theater last Sunday morning.

Cosmopolitan—Miss Dorothy Pelck will be presented in piano recital at Auditorium Recital Hall by the Cosmopolitan School of Music, Tuesday evening, May 4.

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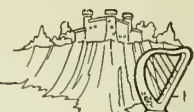
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DRESDEN, GERMANY

(Delayed Correspondence)

At the Royal Opera three one-act operas achieved striking successes, Pergolesi's "La Serva Padrona," Mozart's "Bastien and Bastienne" and Haydn's "Apotheker." They were the first of a series of historical performances which are planned for the near future. The stage mounting was specially charming, also the costumes and the soloists; above all, however, the musical director, Fritz Reiner, our new conductor, who seems eminently fitted for this kind of music.

"Tannhauser" was produced with an American singer, Vernon Stiles, in the title role. His fine stage presence was immediately noted as a preference. As for his acting and singing, they did not quite meet the demands of a first force in Dresden. Mr. Stiles some days later appeared as "Manrico" in "The Troubadour," in which role he was more successful.

Laura Rappoldi-Kahrer gave a recital to celebrate her fiftieth jubilee as a concert giver. She played the same program that she did fifty years ago in Vienna, while a child of ten, on which occasion quite a number of musical celebrities were present, and from which moment her fame began to rise until Liszt accepted her as his pupil. She further studied with Hans von Bulow, Henselt and others. After having married the Dresden royal court-master, Rappoldi, she settled for good in the Saxon capital, to continue her activity as a concert pianist and teacher. In her Dresden recital this year Mrs. Rappoldi also played Draeseke's "Grand Sonata," Op. 6, which nobody certainly can do in a more broad, spiritual and altogether grand style than she does. Needless to say, the celebrated pianist achieved ovations such as are only rarely witnessed here.

In another concert some interesting novelties were produced, such as "A Melodrama," by A. Trenkler, orchestra leader, of Cologne. It is headed "The Iron Cross" (Das eiserne Kreuz) and is immensely effective. The poem treats a true episode from the present war, and the music most convincingly pictures the dramatic situations. A chief feature, greatly in favor of the work, is its concentration (short and impressive), its musical color and its passionate tints. The composer was a remarkable interpreter of his own opus. His wife did the poem with great success.

The program further comprised some new songs by the American composer, August Sieberg, among them the "Liebesleid" counts as one of his very best creations. The songs were impressively given by a local singer, Margarete Bruck, a niece of George Henschel, whose vocal means are exquisite; her interpretative powers, as well, being worthy of great attention.

The young and charming American coloratura singer, Miss Effie Volkmann, further contributed the "Gilda" aria from the "Rigoletto" in a brilliant fashion, also

adding Sieberg's effective coloratura waltz, "In Sylvan Shade." The composer Tieberg was applauded to the echo. A violinist, Miss Gertrude Matthaes, performed various selections by Mozart, Drdla and a "Rondo" by A. Sieberg.

The examination concerts at the Royal Conservatory have been concluded by a schlusconcert, which displayed quite remarkable results. It opened with "A Concerto for Clarinette," by Weber, very well given by Herr Nagel. Fraulein Hess did the Grieg "Concerto" with great power of interpretation. Fraulein Frankenberger, of the Orgein School, excelled in the highly artistic presentation of Verdi's "Violetto Arie," E strano. Herr Schiebold, as a 'cellist, proved his ability in the profession. He played Klughardt's "Concerto." A pupil of Mrs. Rappoldi-Kahrer, Fraulein Huebler, distinguished herself as an interpreter of Brahms' piano "Concerto in D Minor." Fraulein Ernster sang the aria from "Mignon" and last, but not least, Adrian Rappoldi's gifted pupil, Herr Polant, surprised everybody by his fine reading of Mendelssohn's "Concerto." Two young orchestra leaders, pupils of Hofkapellmeister Striegler, displayed their gifts as conductors of the conservatory orchestra.

In the previous recitals, two pupils of the singing teachers Elisa Sievert and Mary Wollen attracted due attention as operatic and lied singers. Of course a large number of pupils from other teachers were heard, with more or less success, though space forbids details.

The People's Singing Academy gave a "Jugend recital," attended by about 3,000 children. The chorus sang beautifully choruses from Brahms, Hugo Wolf, Nicode ("Deutsches Geheh") and Bach.

The Royal Opera singer Gertrude Saehse presented lieder (songs) by Reinhold Becker, Schumann and others. The children evidently enjoyed the concert beyond description.

A. INGMAN.

Dresden, March 28, 1915.

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KORTSCHAK QUARTET

There was no uncertain tone in the reception of the new string quartet which made its first public appearance on the 21st inst. at cozy Thurber Hall, a place, by the way, that is just about ideal for such things in its compact intimacy of players and listeners: The acoustics were not fully understood on this occasion, and perhaps a broader tone and spirit were used than were desirable at all times.

These four men seem almost choice in their fitness to do what it is to be hoped they have set out to do. Mr. Hugo Kortschak is schooled, experienced, widely read in violin literature for so young a man, and yet he has intensity and enthusiasm without stint to illuminate his splendid technical equipment. Herman Felber, Jr., is young and talented, with the stimulant of several successful solo appearances in a large way to add to his severe training as a member of the violin section of the orchestra. Emanuel Stoeber has readily and with a certain quiet authority, taken possession of a place waiting for him here in Chicago by reason of his notable gifts of talent and personality. In George Dasch the real key to the situation is found, in one way. For he does not regard the viola part as a plain case of sawing wood, as is quite often found but by the use of a lovely, tone, so pure and mellow as to compel attention, he lifts it into its proper place as a vital integer in the music making. Before the Haydn Quartet in D Minor had gone very far, the audience realized that these four players were doing something quite unusual, and accepted the organization as one of decided present worth and inestimable future value. There is a wide open place for the quartet and they will find favor.

They played the Haydn with a bit more of excitement than we expect in his serene moods, but they were sincere and impulsive and the music was beautiful.

The Caesar Franck D Major was the other number, and the players found his spirit and made the movements to glow with lines of color and charm. Somehow everything the fine old Frenchman did was touched with loveableness, and to those who listen aright there is ever new and fresh pleasure to be found in his creations. The quartet played this work with such abandonment to its influences and their own enthusiasm, that, if for no other reason, they give a good motive for their being.

There was an audience present of good proportions, and the best sort of quality and the launching of the new endeavor may be said to be auspicious in large degree.

ALBERT COTSWORTH.

Hostetter—Hildred Hanson Hostetter, soprano, is substituting at the Church of the Redeemer and was special soloist at the First Presbyterian Church of Oak Park last Sunday. On April 26 she was soloist before the Parent-Teacher Association of the Hawthorne School in Oak Park and made a fine success in a well chosen group of songs.

Layfield—Mrs. Mabel Layfield, contralto, sang at a reception in Hyde Park, April 23. On April 30 she sings at a reception in Plymouth Congregational Church, and on May 6 sings for the Western Drawing Teachers' Association at Fullerton Hall, Art Institute.

RADANOVITS STUDIO

Thursday evening, April 22, Mr. Sandor S. Radanovits presented his artist pupils, Mina Katherine Hager, contralto, and Princess Wa-Tah-Wa-So, mezzo-soprano, in a program of songs.

Miss Hager has a thoroughly fine contralto voice of a very appealing quality, and her personality is such as to ingratiate her with any audience.

She has much musical temperament and a keen dramatic instinct. She has ad-



MINA KATHERINE HAGER

anced far in artistic graces, and she gave the audience an exposition of interpretative powers and technical finish that were very attractive and convincing. Miss Hager chose as her opening group of songs from Schumann's *Dichterliebe*, making them thoroughly delightful from a vocal standpoint, and the variety of expression employed.

Her second offering was Homer's tensely dramatic "Song of the Shirt" and she rose to great heights in artistic singing, by the broadly dramatic and finished manner in which she presented it. In her final group she chose songs by Carpenter, Lester, Rogers. In these Miss Hager displayed the lighter phases in vocal art that were irresistible, and a fine appreciation of the English text.

The many touches of tonal color and musical graces, which she also employed in this last group, will long be remembered as an artistic joy.

Princess Wa-Tah-Wa-So, whose work was recently reviewed in Music News, was also heard with great pleasure. She makes a direct appeal to her audience by her charming stage presence and winning personality. She uses her pleasing voice with much skill, gaining some fine effects in any of the tribal songs or melodies she chooses to present. Cadman's "The Moon Drops Low" and two groups by Lieurance were sung with great intelligence and much musical feeling. Especially effective were

her renditions of a "Crow Maiden's Prayer Song," "Her Blanket," and Bergen's "The Manitou Curse Thee" was drawn along broadly dramatic lines in a thoroughly convincing manner.

Mr. William Lester, as always, furnished musicianly accompaniments that added greatly to the success of the evening.

SOUSA'S BAND AT MEDINAH TEMPLE

The current week finds Sousa (the March King) and his famous band playing eight concerts at Medinah Temple, Cass and Ohio streets, under whose auspices the great organization appears.

The series of concerts, which will close this Saturday night, opened in brilliant form last Monday evening. The large auditorium in the temple makes an excellent place to hear a band and the audience on opening night, while it did not tax the seating capacity of the room, it nevertheless was one of the most enthusiastically appreciative noted for a long while.

The distinguished conductor, Mr. Sousa, led his musicians through a long and varied program, which offered such compositions as the Overture "Carnival Romain," Berlioz; the "Prelude" and "Love's Death," from "Tristan and Isolde," the "Scherzo," from Svendsen's Symphony in D Major, and many of Sousa's works, such as his suite "Impressions at the Movies," and a new march, "The Pathfinder of Panama," as well as several of his famous marches, including "The Stars and Stripes," which brought down the house as usual. The band is as great as ever and an inspiration to hear.

Herbert S. Clark, the world's greatest cornetist, was heard in one of his own solos, which was greatly enjoyed, and Virginia Root, soprano, sang with considerable artistry two numbers. Miss Margel Gluck, violinist, proved to be an artist of the first rank and had to add an encore to her programed numbers. Medinah Temple should hold greater crowds for such concerts.

H. M. B.

MAC BURNEY STUDIOS

On Monday evening, May 3, Madeleine St. Claire Blachly, soprano; Florence Pettinger, soprano, and Grace Grove, accompanist, will give the following program:

Scheiden und Meiden	Cornelius
Notturmo	Herman
The Gypsies	Brahms
Miss Blachly and Miss Pettinger	
Die Mainacht	} Brahms
Maendchen	
Wiegenlied	
Feldensamkeit	
Meine Lie' e ist gruen	
Miss Blachly	
Fussreise	Wolf
Zueignung	Strauss
Miss Pettinger	
Flower Duet—Madame Butterfly	Puccini
Miss Blachly and Miss Pettinger	
Since We Parted	Manney
The Star	Rogers
Spring Is at the Door	Quilter
Separation	Ward-Stephens
Miss Pettinger	
Je suis Titania—Mignon	Thomas
Miss Blachly	
Sous le dome epais—Lakme	Delibes
Miss Blachly and Miss Pettinger	

McGranahan—Mr. Thomas McGranahan sends Music News greetings from San Francisco.

ORGANIST AND VIOLINISTS' GUILD SERVICE AT ST. PETER'S

A long desired coalition of forces came about at St. Peter's Church on the 20th inst. and gave especial pleasure to Mr. Walter Keller and Mr. Bernard Listemann, who were important agents in bringing it about. The Guild of Organists and the Guild of Violinists have much in common in the way of interests, and a great deal to give to one another when it comes to musical amalgamation. If the initial joint public service is to serve as an example there is much joy ahead. For it is to be said that no more satisfactory musical moment has come to the reviewer during the season than the performance of the Bach Concerto or two violins, which Miss Mabel Woodworth and Miss Wally Heymai played and Mr. Herbert Hyde supplemented with an organ part that was ideal. The occasion became notable by that one effort alone, and the highest praise belongs to the fortunate participants.

But there were other delightful features in the program, one of which was the Dohnanyi string quartet, played with good style, tone and ensemble by the University String Quartet, which is made up of such experienced players as Harold E. Knapp, Charles Elander, Alfred G. Wathall and Day Williams. This work is a contribution to modern chamber music and has some of the incoherent moments that are apt to obtain, but for the most part is graphic in its mood delineation and engaging in its elusiveness. It has not the square definition of theme and development of Haydn, for example, and thereby fails to readily reach a certain accepted line of thought. The men did it with much nice attention to color and expression, and it gave distinct pleasure.

Mr. John Doane was the visiting organist and, making himself well at home after once he got under way, he gave a good account of himself in the Debussy "En Bateau," which belongs peculiarly to him, the "Lullaby" of Lemarc, which suited the restricted resources of the organ better than any number offered, and the Rosseter-Cole's "Fantasie Symphonique," which really got over very well when the organ is again remembered.

Mr. Hyde plays a beautiful service, singularly quiet, restrained, but polished to a rare degree. He used for his choir the Cruickshank Canticles, which are churchly in their varied phases and which lacked only the inspiring under-current of power which the organ simply does not possess. The choir sings with a rich, always musical tone and in the Maunder "O Come, Let Us Sing" the first chorus of "Song of Thanksgiving" they showed also that they could do things in the more palpably brilliant way. It was a bit of tact to insert this simple number into an elaborate service. There are people who are beginners, in every gathering. Too often they are overlooked.

In this epidemic of new organs in Chicago churches let us pray, brethren, that St. Peter's may be hit hard and Mr. Hyde be given the energizing stimulant of an organ worthy his work.

ALBERT COTSWORTH.

Oak Park—The Oriental Male Quartet will sing special numbers at the First Congregational Church in Oak Park on Sunday evening.

A RECITAL AT THE CLARENCE EDDY HOME

The delightful and congenial home of Mr. and Mrs. Clarence Eddy was the scene of an enjoyable hour of music on Sunday afternoon, April 25, when Mrs. Eddy presented her pupil, Miss Laura A. Bitter, soprano, in a song recital, assisted by Miss Ruth Miller, violinist; Miss Dorothy Pound, pianist, and Mr. Eddy, accompanist.

A splendid gathering of appreciative friends heard the program, which was opened by Miss Bitter singing "One Fine Day," from "Madame Butterfly," and "I Know a Lovely Garden," D'Hardelot. The soprano disclosed a voice of rare beauty, used with that intelligence which denotes the very best of training and her charming personality adds greatly to the enjoyment derived from her offerings. She held her hearers completely through the singing of these opening numbers and was no less successful when she appeared later in the afternoon and sang "Schlupfwinkel," La Forge; "Im Kahne," Grig; "The Robin Sings in the Apple Tree," MacDowell; "Blow, Blow, Thou Winter Wind," Arne, and "Ecstasy," by Mrs. Beach.

Miss Bitter enters into the spirit of each song with unusual abandon and her assurance in delivery is convincing and worthy of high praise. She should indeed find success in the future and her teacher, Mrs. Eddy, well deserves commendation for the present attainments of the singer.

Mr. Eddy was at the piano during the singing of Miss Bitter and consequently accompaniments that were ideal as to sympathy, finish and artistry were the result.

Excellent violin playing was heard through the appearance of Miss Miller, a pupil of Hugo Kortschak. The "Allegro" and "Andante" from the Concerto in G Minor, by Max Bruch, was the young violinist's offering and she displayed in every phrase a beautiful tone, ample technique and splendid musicianship. A very satisfactory accompaniment to support her playing was furnished by Miss Pound, who brought further pleasure to the afternoon's musical activities by her playing of the "Fantasie" in F Minor, by Chopin. Miss Pound is a pupil of Walter Spry and by her brilliant playing on this occasion brought forth not only praise for her own splendid proficiency as a pianist, but added to the laurels already attained by Mr. Spry as a teacher.

H. M. B.

ORGAN RECITAL

An organ recital will be given by Mr. Albert Riemenschneider, dean North Ohio Chapter American Guild of Organists, under the auspices of the Illinois Chapter, American Guild of Organists, in St. Vincent de Paul Church, Webster and Sheffield avenues, on Thursday, May 4, at 8 p. m.

PROGRAM

Allegro from Sixth Organ Symphony.....	Widor
Adagio from Sixth Organ Symphony.....	Widor
Gavotte	Martini
Prelude B Minor	Bach
Benedictus, Op. 59, No. 9.....	Reger
Prelude, Op. 59, No. 1.....	Reger
Allegro Moderato from Sonata, Op. 98.....	Rheinberger
Clair de Lune.....	Karg-Elert
Caprice	Lemaigre
Salute d'Amour	Federlein
Toccata from Fifth Organ Symphony	Widor

THE DAUGHTER OF JAIRUS

Sunday evening a newly organized choral society under the direction of Palmer John Clark gave their first concert at the Hyde Park Presbyterian, presenting Stainer's "Daughter of Jairus," with the following assisting artists: Ethel Connelly Cutler, soprano; Robert Quait, tenor; G. W. Christopher, bass, and B. E. Ballard, organist. Mr. Christopher was heard to a good advantage in a special solo number, and in the cantata he sang with authority.

Mrs. Cutler gave a very effective rendition of Rholfe's "Teach Me to Live" that made a direct appeal. Her singing in the cantata was highly enjoyed, for she sang with great sincerity of purpose and fine understanding of the musical content. Mr. Quait also did his share in making things go smoothly, and his solo number very well done.

The chorus under Mr. Clark's direction did much commendable singing. Their shading attacks and releases were well taken, for the most part. They sang with a fine spirit, their fresh young voices giving the lines with telling effect. Mr. Clark deserves much credit and commendatory praise, and it is safe to predict that if they continue the work so well begun that they will gain a fine place for themselves, and will be heard again with great pleasure.

Mr. Ballard at the organ gave solid support.

KARL RECKZEH'S PUPILS' RECITAL

Wednesday evening, April 21, Mr. Karl Reckzeh presented his pupils in recital at the Chicago Musical College. Mr. Reckzeh chooses only the best in piano classics, a fact so well known that many professions as well as music lovers and friends take advantage of the splendid programs given by his pupils, who on this occasion displayed good technical equipments and well founded musicianships in the interesting program, comprising numbers by Mozart, Beethoven, Chopin, Schubert-Heller, Chaminade, Sinding, Scott, Liszt, Saint-Saens, Schubert-Tausig, played in a thoroughly commendable and praiseworthy manner, by Clemens Storch, Mabel Rippe, Eitel Brosseit, Edith Randolph, Mamie Thilo, Agnes Casserie, Jenny Murrin, Esther Kolste, Anna Alberti, Margaret Wilson, Ethel Colem, Julia Kryll. Mr. Reckzeh brought the program to a brilliant close by playing with superb mastery two Etudes and Rhapsodie No. 12, by Liszt.

He has temperament, musicianship and imagination, all of which he conserved in a most effective way in his solo group, receiving the enthusiastic endorsement of the audience.

Federation Contest Winners

The winners in the Middle District were Wallace Grieves, violin; Alexander Gray, voice, and Carol Robinson, piano. Mr. Grieves lives in Lacon, Ill.; Mr. Gray at Evanston, and Miss Robinson, originally from Springfield, has been for some years the assistant of Mrs. Fannie Bloomfield Zeisler in Chicago. Miss Robinson is a wonderfully good player, and has everything to commend her. No young artist from Europe who has visited Chicago the past ten years can excel her in any way. Here's hoping that all these young people will make a great success at Los Angeles and get many engagements therefrom!

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, MAY 7, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon and Healy's, Gamble Hinged Company, Summy's music stores and at McClurg's book store; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-Seventh street.

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Music News

Vol. 7.

Chicago, May 7, 1915

No. 19



Editorial

PASSING COMMENT

In the latest "I am holier than thou" editorial in Musical America the statement is made that "no arrangements have ever been made with the managers" by that paper.

This sounds big, but sifted down it means nothing. "Arrangements" are made with managers, artists and teachers by all papers, musical and otherwise. Perfectly legitimate "arrangements," covering advertising and publicity.

If Musical America means to infer, however, that illegitimate "arrangements" are sometimes made it should offer specific proof. Music News, for one paper, has never even heard that such "arrangements" are possible.

If some manager has been trying to seduce the virtuous Musical America he should be exposed.

□ □ □

In discussing the value of the weekly music papers recently the statement was made by the representative of a monthly (house paper) that the value of the former was nil because "the same terms are used in writing about a pupils' concert as are employed in discussing a really great artist."

Of course they are, for the words in the English language are strictly limited in number and it is not possible to have an exclusive set of words and phrases for use with each individual strata of the musical profession.

But it should be recognized that there is such a thing as a "different" use of the same word and also it should be recognized that a really good reviewer has always a **STANDPOINT** from which he is writing.

This standpoint should be kept in mind by the reader as well, for it is important.

For instance, if a writer states that "Madame Schumann-Heink sang excellently," he means that the concert under consideration was of really wonderful status, for, when

Madame Schumann-Heink is "excellent" there is something worth listening to, even for the most blase. For her "excellence" is of superb quality.

When, however, a pupil's recital is called "excellent" in a review, quite a different thing is meant.

The reviewer has in mind the fact that the singer is young, inexperienced and perhaps frightened. When then, he says she is "excellent," he means that she has done credit to her teaching, that she promises

*Chearefulness doth expresse a
settled, pious mynde,
Which is not prone to grudging,
from murmuring refined—
ANNE COLLINS.*

well for the future and that she is, in his opinion, entirely worthy of encouragement.

There is a great difference, therefore, in the meaning of the same word as applied to the two cases, and, we believe that the ordinarily intelligent general public sees and knows this difference even if some carping musicians do not.

□ □ □

Frances Ingram is being called "the American Clara Butt" in many papers. This is a distinction to be sure, but does not carry so much weight as it might after

all, for Miss Ingram is an infinitely better singer than Clara Butt, even though in some respects of the art she is similar to the English singer with the big voice. In the matter of real artistry, however, she possesses something which Clara Butt never had.

□ □ □

The reprinting in another column of the report in an Omaha paper of the fiasco of the recent orchestra engagement there serves to emphasize the statement made about Omaha in Music News recently. Several people have objected to our statement, but it was a true one nevertheless.

— — —

THE ORCHESTRA RESUME

(Contributed.)

Editor Music News: It was very broad gauge in you to republish Felix Borowski's summing up of the accomplishments (?) of the Chicago Orchestra's season. I do not accuse you of any intention to contrast its careful avoidance of saying anything at all, with the very direct utterance of several contributed editorials you have published, as well as your Elderly Person's pretty thorough canvass of the situation, and your own candid utterance, but if you had tried to make such comparisons you could not have made them more forcibly. For Mr. Borowski's careful use of many words which lead nowhere leaves the impression on a thinking mind that he is avoiding the very thing he apparently set out to do—namely, to voice approval of the orchestra's season. It is only another straw to indicate the wind's direction, but unfortunately it is only a straw, by reason of its lack of decision and its evident trimming to evade any real responsibility. It lays stress anew on the doubtful value of the reviews of the daily press.

C. A.

Civic Music Association—A Spring Festival will be given at the Carter H. Harrison High School on Sunday afternoon, May 23, by the Civic Music Clubs of Sherman Park, Hamilton Park, First Baptist Church, Deutsche Frauen Volkslieder Verein, Bohemian Domestic Girls Chorus, Seward Park and Armour Square.



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GROFF-BRYANT NEWS ITEMS

Mrs. Anna Groff-Bryant announces a series of May musicales, at which she will present a group of advanced students of the Vocal Art Institute of Lombard College, Galesburg, Ill. The students to be heard are the Misses Viola Elma Graber, dramatic soprano; Mae Anna Ross, lyric soprano; Ruth Evelyn Brown, contralto; Margaret McCarl, lyric soprano; Ruth Estelle Heilmann, dramatic soprano, and Alexandriene Chabrisson, lyric soprano.

The forthcoming musical will be the first group of Mrs. Groff-Bryant's singers to be heard since the removal of the Anna Groff-Bryant Institute of Vocal Art and Education of Chicago to Lombard College, a few seasons ago.

Mrs. Groff-Bryant was a prominent leader in the musical life of Galesburg this season, and conducted the Grand Opera Artist Course, including Alma Gluck, Mme. Schumann-Heink, John McCormack, David Bispham, Jane Osborne-Hannah and Clarence Whitehill.

The series of musicals announced of her own pupils has aroused much interest in Galesburg and vicinity. The first recital took place May 3, and was given by Viola Graber, the popular soprano.

Anderson—Walter Anderson announces the management of Miss Laeta Hartley, pianist, for the coming season, who among other engagements, is to appear twice with the Boston Symphony Orchestra, November 23 and December 7.

Music in Chicago

ARTUR PLATZ IN SONG RECITAL

Central Music Hall was the scene of a charming song recital on Tuesday evening of last week, Mr. Artur F. Platz being the concert giver and his talented and artistic assistants being Karl Schulte, who played two violin obligatos most beautifully; Miss Patricia Abernethy, who accompanied most of the program, and Miss Jeanne M. Boyd, who played for Mr. Platz when he sung five of her songs.

The first of these was "At Morning," which is from "Trio of Spring Songs" and is simply delightful in its outlook on a dainty subject and its musical and poetic style. The "Canzonetta" which followed was like the "Spring Song" new, and it was equally effective. A most beautiful accompaniment it has, and a vocal line which would be a joy to any artistic singer.

The "Wind from the South," "La Tarantella" and "In Italy," which followed, have been heard frequently of late, but they grow none the less magnetic with repetitions, and their reception on Tuesday was, as in every other case where they have been heard, most enthusiastic.

The recital opened with the sedate "Total Eclipse" (Handel), which was well managed, and was followed by a splendidly chosen and equally well presented list of old classics—Schumann, Abt, Jensen and Grieg numbers—all sung with great beauty of tone and in fascinating style.

Later some modern Germans—Reger and Strauss—were equally well handled, and altogether Mr. Platz showed a fine knowledge of German text, as well as a keen insight into the musical thought of the German composers, both old and new.

An English text group was composed mostly of love songs, and was presented with effect and proper feeling.

Clough-Leigher's "Possession" was extremely well done by Mr. Platz, as also "When Soft Winds Blow," by Guedy.

"Compensation," by Lester—a gem of a song—proved most acceptable, and "Their Rose Immortal," by Radanovits, proved also to be a delightful song, well conceived, well built up and beautifully polished. This and "The Song" (Merten) had the advantage of the Schulte obligato—a very distinct advantage, by the way, and a keen pleasure to the audience.

Miss Abernethy is a dainty player—refined and charming to the last degree. She has, however, much power and virility in reserve, and gave the singer adequate support at all times and proved herself equally a most finished and musicianly pianist.

C. E. W.

Little Theater—Madame Borgny Hammer presents "Rosmersholm" at the Chicago Little Theater on Tuesday evening, May 4. Acknowledged as the leading actress in Christiania, Norway, Madame Hammer made her American debut last season at the Little, and charmed Chicago playgoers as Hedda Gabler. Her bearing displays the quiet elegance and easy emphasis that indicates thorough mastery of her art.

THE MENDELSSOHN CLUB

Without any fuss or trouble Mr. D. A. Clippinger successfully assumed the directorship of the last Mendelssohn concert, in place of Mr. Wild, who is still indisposed, and this proved his own great abilities as well as the adaptability and the good musicianship of the singers themselves.

Only the last half of the program was heard by this writer, this affording, however, great variety and much musical delight.

"Before the Dawn" (W. F. Harling) proved to be somewhat monotonous as to the vocal line, but it was sung with assurance and ease. The solo parts were intelligently done by Mr. John W. Nichols and a 'cello solo and obligato were presented with ravishing beauty of tone and in very correct musicianship by Mr. Hans Hess.

"Mammy's Lullaby" (Spross) must be regarded as an awkward perversion of the Dvorak "Humoreske" rather than a clever arrangement, but it was much liked, nevertheless, and encored.

Dudley Buck's keenly musical as well as whimsically satirical "Vocal Combat" was excellently managed by the club, and Dregert's "Flowret Blue" was a gem of vocal purity.

Saar's "Cradle Song" and Sullivan's "Lost Chord" ended the program with good musical values and in great musical delight to the audience.

In the "Cradle Song" a very attractive violin obligato was played with great skill and musical feeling by Mr. Frank P. Mandy.

Mr. Calvin Lampert was at the piano as usual and Mr. Allen W. Bogen gave splendid support at the organ in the more massive musical moments.

Mr. Clippinger conducted with skill and authority throughout and had to respond to many demonstrations of popular favor.

Mr. Nichols (who sang Debussy, Brahms and Strauss earlier in the evening) was heard in a group of beautifully chosen and contrasted songs.

Kroeger's "The Stars Shine in Their Radiant Glory" proved to be thoroughly fine. Mrs. Beach's "The Year's at the Spring" was brilliant and the Campbell-Tipton "Spirit Flower" has never been heard to better effect.

Mr. Nichols' great success, however, was scored in "The Banks of Allan Water" (Horn) in which his work was exquisite. John McCormack at his prime could equal Mr. Nichols in this, but never could he excel him.

Mr. Nichols showed in this simple song such utter purity of tone and such beauty of sentiment as to place it in a class by itself.

The audience gave every proof of entire enjoyment of Mr. Nichols' work and his acceptance as a Chicago favorite is now an accomplished fact.

C. E. W.

Sturkow-Ryder—Mme. Theodora Sturkow-Ryder gave a studio musicale last Saturday afternoon, being assisted by Mme. Jessie De Vore, violinist.

A DELIGHTFUL CHORAL CONCERT

For the last concert of the season, Mr. C. A. Hutter chose only well-known and thoroughly liked works for his chorus—the Chicago Choral Society—and the audience at Kimball Hall on Wednesday evening last was immensely pleased with the program offered, and readily voted Mr. Hutter a successful director and his singers as thoroughly effective and charming in their response to his baton.

The "Bridal Chorus," from "The Rose Maiden," opened the program brilliantly, and the "Hallelujah," from "The Messiah," ended it with dignity and power.

"For unto Us" ("Messiah") was also sung splendidly, and a variety of smaller works proved all sorts of musical values in this popular chorus.

The absolutely most effective number of the whole program was, however, "Behold, God, the Lord," from Mendelssohn's "Elijah," and this was sung with surprising power and unction, there being present also exceptionally good text enunciation and valuations.

The soprano section seemed unusually full and clear, and the tenors were a joy indeed. The basses were not so strong, and the altos needed reinforcement at times, but there was present throughout all sections a splendid musicianship and such a ready response to the conductor's baton that very much of finish was possible, and not only were the numbers indicative of musicianship on the part of the leader and the society, but also there was plenty of evidence of the good taste of the first named factor and the ready intelligence of the other.

The Columbia Quartet, composed of William F. Madden, John M. Long, Frank J. McNellis and Waldo J. McCabe, appeared in many numbers, and brought forth most enthusiastic applause. In Tosti's "Good-bye" they were very effective, as also in Buck's "In Absence," but in "Doan yo Cry, Ma Honey" and Carrie Jacobs Bond's "Perfect Day" they were irresistible and carried the house by storm.

The blend of voices is good, the finish is quite extraordinary, and the musical feeling is strong and free—altogether a quartet which will make a fine reputation.

The assisting soloist was Mrs. Marjorie Dodge Warner, who created a sensation in the big aria from "Natoma" and who, in a group of songs, was wonderfully fine also, and thoroughly successful in rousing her audience to enthusiastic expression of approval.

Coleridge-Taylor's "Life and Death" was beautifully sung, and in "Down in the Forest" there were quiet effects which but few sopranos could approach.

Mr. Hutter conducted with grace and vigor, as the music indicated, and had his forces absolutely in hand at all times. Bessie Devlin McNeill played the piano accompaniments, and the organ was also well handled.

The audience was very friendly, and more than glad to show appreciation of the fine chorus work, as well as of the good quartet singing and the splendid efforts of Mrs. Warner.

Miller—Reed Miller, tenor, made a very successful appearance in Minneapolis on March 31.

JOHN RANKL PRESENTS PUPIL

Mr. John Rankl presented his pupil, Mr. Herbert Carothers, in a song recital at the MacBurney Studios last Thursday evening with great success, showing the young baritone to be the possessor of a beautiful voice and at the same time proving himself a conscientious and artistic teacher.

Mr. Carothers is young and he has some of the diffidence of youth in his bearing and appearance, but he also has the vitality and the brilliance which belongs to this period of life and this is backed up by a fine physique and a well balanced mentality.

His voice is produced easily and musically, and each song was presented on Thursday in a way to prove that it had been carefully thought out and well polished.

The musical effect was always good and to this end he was admirably aided by Miss Grace Grove, who, at the piano, seconded his every endeavor and artistically reinforced his every interpretative thought.

The program contained much of merit and considerable material which was far from being hackneyed.

A "Faust" aria opened the program pleasantly and "Is Not His Word," from "Elijah" (Mendelssohn) brought it swiftly to a vivid climax, this number being exceptionally temperamental and brilliant in the Carothers reading.

Cadman, Tours and German were well read and Clough-Leigher's "Possession" was sung with quietly telling intensity.

Wilson G. Smith's "Thou Art Like a Flower" was well done and Eleanor Smith's "The Quest" in Mr. Carothers' sympathetic reading, proved to be the gem of the evening.

Hubert Hyde's "Long Ago" and "At Twilight" again proved to be thoroughly fine works and the program ended dramatically with the Damrosch "Danny Deever."

C. E. W.

AMERICAN CONSERVATORY

Thursday evening, May 6, advanced pupils of Henriot Levy will appear in a piano concerto recital at Kimball Hall. Henriot Levy will play the orchestral parts on a second piano.

Saturday afternoon, May 8, the children's classes in Dalcroze Eurythmics will give a public demonstration at Kimball Hall under the direction of Lucy Duncan Hall. Miss Dorothy Hackett will sing a group of French children's songs, composed by Jaques Dalcroze. About 30 children will take part in the exercises.

The Conservatory students' orchestra will give a concert Tuesday evening, May 11, at Kimball Hall under the direction of Herbert Butler.

The annual examinations of the American Conservatory will begin Wednesday, May 13, with the normal department, and continue to the end of May.

Little Theater—Route list of "The Trojan Women": Monday, May 3 and 4, Pittsburgh (three performances), Nixon Theater; Wednesday, May 5, Baltimore, Albaugh Theater; Friday, May 7, Washington, Columbia Theater; Monday, May 10, Columbus, Ohio, Southern Theater; Saturday, May 16, Indianapolis, Murat Theater.

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CLINTON FAHRNEY PLAYS AT THE SPRY MUSIC SCHOOL

The fourth of a series of interpretation classes in honor of the tenth season of the Walter Spry Music School in the Fine Arts Building took place on Wednesday morning, April 28, with Mr. Clinton Fahrney, pianist, playing the program, and with Mr. Spry, his teacher, giving a short, interesting and much to the point talk on each number of the program, and giving his ideas of the good derived from assembling such classes, which, by the way, are a great part of the piano students work in this school, and a visit to one of the classes reveals in a great measure their value.

On Wednesday morning one almost envied the members of Mr. Spry's class, so thorough is their schooling, through his guidance, advice and interesting way of presenting the work at hand.

Mr. Fahrney, a graduate of this school and now a member of its eminent faculty, proved by his playing on this occasion that he well deserves a noticeable place among Chicago's teachers and concert pianists. A point in reference to this program which well deserves mention in Mr. Fahrney's favor was that he gave the entire recital. Heretofore a Spry Interpretation Class program has been divided between two or more performers.

Mr. Fahrney's program was intensely interesting, and made up as follows:

Songs Without Words, Nos. 18 and 21.....Mendelssohn
Rhapsody, F Sharp Minor.....Dohnanyi
Nocturne, Op. 46, No. 1.....MacDowell
Reflets dans l'eau.....Debussy
Concerto.....Grieg
Adagio-allegro
Moderato

(Second piano, Miss Curtis)

His musicianship and technical equipment, which is exceptionally well schooled, proved ample at all times to master in a most commendable manner the difficulties and musical thought found in each number. As the mood demanded, so did he play. There were moments and phrases of the most brilliant playing, and again the soft, smooth, legato playing, which is always satisfying and is only heard when one who knows the music at hand thoroughly is at the piano.

Mr. Fahrney will be heard again with pleasure, and he should play often.

H. M. B.

KENWOOD EVANGELICAL CHURCH

An organ recital will be given by Palmer Christian Sunday afternoon, May 9, at 4 o'clock, assisted by the quartet of the church: Marie Sidenius Zendt, Jennie F. W. Johnson, William Clare Hall, Dr. Carver Williams.

PROGRAM

Prelude and Fugue in E Minor.....Bach
Scherzo.....Shelley
Prelude to La Dame Blanche (The Blessed Damsel).....Debussy
Chorale Prelude on Rejoice Ye Pure in Heart.....Leo Sowerby
The Twilight Falls.....Schreck
Quartet—By the Waters of Babylon.....Coleridge-Taylor
Liebestod (Tristan and Isolde).....Wagner
Rhapsodie Catalane.....Bonnet
Intermezzo.....Bonnet
Nocturne.....Ferrata
Cajrice de Concert.....Archer

This is the last recital of the regular monthly series for this season. The first one for next season will be on October 10.

EFFA ELLIS PERFIELD

Effa Ellis Perfield spent Friday and Saturday in St. Louis holding examinations for teachers who are studying feeling, reasoning and drill under her system. She also went especially to attend a recital given by her normal teacher, Mrs. Frank Henniger. Eight pupils were examined in harmony by Mr. Ernest Kroeger and Mr. Nathan Sack, who constitute the board of examiners for the Missouri State Music Teachers Association, these pupils passed on an average of 95 per cent.

Mrs. Frank Henniger is the first teacher in the United States to have pupils under 12 years of age pass this examination which is designed for music teachers.

Friday evening the pupils gave a modern artistic recital, several ensemble numbers were given by pupils under 10 years of age, in which five pianos were used with two and three pupils at each piano accompanied by an orchestra of thirty-two pieces. It was a fine demonstration of pulse and rhythm. Blackboard drills and playing drills in harmony were given, the audience called for scales, chords, cadences, modulations, etc., and pupils wrote them and played them. One small boy, 10 years old, played his own composition with the orchestra. Twelve hundred people were in attendance. Effa Ellis Perfield gave a short talk on feeling, reasoning and drill through the eye, ear and touch.

Diplomas and class pins were awarded. Mrs. Henniger will help Mrs. Perfield in her Summer School which will be in session in Chicago during July.

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MYRTLE MCFADDEN

ROSE HANAPEL'S PUPIL

Miss Rose Hanapel is a young artist, teacher with a serious attitude toward her art, and it is a pleasure indeed to hear a recital given by one or many of the talented young people under her guidance. On last Friday evening she presented Miss Myrtle McFadden in a program at the recital hall of the Grant Park Building. Miss McFadden is very talented, her sense of rhythm is good, and her musical feeling is also very fine. She has an abundance of interpretative ability, and added to this is a very engaging personality and attractive stage presence and has poise that should carry her far, if she continues the careful study so well begun, and Miss Hanapel deserves much praise and commendation for the work so well done.

The program opened with a "Gavotte," played with much clarity and with good musical values.

A Haydn "Sonata," in G Minor, was played with surprising breadth and a technical display that was very interesting, and proved beyond doubt her very unusual musical talent. She gets a tone from her instrument that many mature players might well wish for, and she uses it in a very distinctive manner in the variety of musical expressions employed in the presentation of a program. An "Etude" by Cramer was delightful, and the Chopin number was very musical as she played it, as was the rhythmic "Polish Dance" (Scharwenka).

Other works not heard were numbers by Raff, Liebling and the "Finale" from the Mendelssohn "Concerto in G Minor."

Miss Helen Brown, a youthful violinist, assisted, and displayed much musical ability

and gave great pleasure in the "Allegro Brillante" (Pen Haven). Miss Emma A. Miller was her able accompanist.

H. W. P.

SHERWOOD MUSIC SCHOOL

On Thursday evening, April 29, the Sherwood Music School presented Mabelle Church Van Alstyne, reader; G. Magnus Schutz, baritone, and George Ralf Kurtz, accompanist, in a Liza Lehmann program. Mr. Schutz's fine voice is always heard with great pleasure, and on this occasion he surpassed himself in the interpretations of the Lehmann songs, "Thoughts Have Wings," "If I Built a World for You Dear" and "Myself when Young." He has caught the spirit of the songs to a nicety, and is so well equipped, both vocally and musically, that he can draw his interpretations along broadly dramatic lines with such great ease as to be thoroughly convincing and artistic in conveying the many moods and meanings of the text to the audience in a vital and effective manner, that won him the sincere approval of all who heard him.

Mrs. Van Alstyne, a beautiful woman, with an engaging personality, was heard in the first part of Oscar Wilde's poem, "The Happy Prince," the musical setting by Liza Lehmann. The part heard was made very attractive and enjoyable.

Mr. Kurtz, at the piano throughout the evening, left nothing to be desired in musicianly and artistic accompaniments, which merited the highest praise.

H. W. P.

Death of Scriabine—Alexander Scriabine, composer, died in Russia last week.

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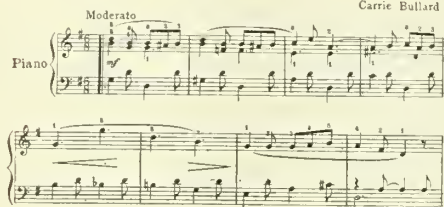
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GUY HERBERT WOODARD AND DAVID E. BAXTER IN RECITAL

At Bush Conservatory, on last Friday, the joint recital of Mr. Guy Woodard, violinist, and David E. Baxter, baritone, was provocative of pronounced enjoyment and unstinted enthusiasm. The keen interest which Mr. Kenneth M. Bradley, the president, infuses into the entire organization manifests one of its many phases in the way fellow students and teachers applaud and stimulate one another on public occasions. There seems such an unbounded loyalty and support right in the ranks that it draws out and reveals all powers in a good light.

It was learned that Mr. Woodard had set for himself the difficult task of presenting the works he chose for his share of



DAVID BAXTER

the program for performance by him for the first time in public. As these included the elaborate "Spanish Symphony" of Lalo, two "Hungarian Dances" of Brahms-Joachim, the intricate "Gypsy Airs" of Sarasate, the "Tambourin Chinois" of Kreisler, and an ornate and brilliant "Caprice," which a fellow violinist, Mr. Herbert Butler, had dedicated to Mr. Woodard, it will be seen that the strain was pretty severe. The exactions were met with a splendid vigor of tone and style, tense and brilliant and appealing, and fine grained by turns, and even muttering surlily in the Hungarian excerpts. There was no let-down of spirit until the bristling working out of the mule-tee's song, which makes the finale of the Lalo symphony such a tax, when the tone lost some of its purity and sureness. The slow movement was a concentration of feeling, and the Sarasate number a fiery network of pyrotechnics. Mr. Butler's "Caprice" is something new and stunning for the violin, with an intermezzo of simplicity and grace to contrast its more involved moments. He writes with a sure hand, and asks for an equally competent one to deliver his message.

Mr. Baxter was a distinct surprise for the reviewer. The lines heretofore have not crossed, but the desire is strong that they may do so often, for Mr. Baxter

brings with what he offers the finest of musical flavor—the best traditions of English training. When he began to sing the aria "Si Tra i ceppi" one knew at once that he came from the school which produced Charles Santley, Plunkett Greene and David Bispham. It has back of it poise, authority and distinction, and what it does has a character to command attention. It enabled Mr. Baxter to take this aria from a forgotten Handel opera and yet make it delightfully illustrative of a period. And he followed it with the "In-felice" from Verdi's "Erani" and made its stilted form convincing and acceptable. When it came to the German group, the requisite style to make it leader singing of the first water was at once in evidence. After many unsatisfactory hearings, Grieg's "Swan" was at last revealed in its true colors. The Old English songs were of course inimitable, the text made so lucid and the quaint melodies so alluring that a repetition was demanded. The Cruickshank setting of Kingsley's "Three Fishers" came to a first hearing, and it had the expected dramatic quality that was atmospheric and forceful. Mr. Baxter added two encores, and his entire offerings were of unalloyed pleasure. He had effective and sustaining support from Miss Wright, who substituted for Mr. Edgar Nelson. Miss Lucille Wallace served in like capacity for Mr. Woodard. Together they gave most acceptably two movements from the Schuett "Suite" for violin and piano. Each rehearsing of this meritorious work increases its value, and on this occasion there was a fine ensemble and an artistic sense of proportion and use of color that freshened the music anew.

ALBERT COTSWORTH.

MUSICALE AT SINAI SOCIAL CENTER

The Fortnightly Musical Club at the Sinai Social Center is a very active organization, if one may judge by the enthusiastic audience that assembles to hear the splendid programs that Dr. J. B. Sonnenschein arranges for their meetings throughout the season.

Messrs. Alfred Goldman, violinist, and A. L. Shynman, pianist, gave a delightful Brahms "Sonata" an excellent reading, proving beyond doubt that they have done their share of ensemble playing.

Miss Naomi Nator, soprano, always a welcome singer, gave a very effective rendition of the aria from "Aida," which won her much merited applause. Miss Ludgen gave a reading that was much enjoyed, and Mr. Pierce was heard in a piano solo.

Devries—Musie News last week stated, incorrectly, that Mrs. Maurice Devries, who has been engaged for the Chicago Grand Opera Company, is a pupil of Mr. Herman Devries. She received her entire musical instruction from the late Mr. Maurice Devries.

Mossberg—On April 8 Mr. Joel Mossberg sang in a concert at Wicker Park Hall, Chicago; on the 11th at Rockford, Ill.; 16, Sioux City, Ia.; 23, Immanuel Lutheran Church, Chicago, and May 1, Omaha, Neb.

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WESTERN CONSERVATORY

Vocal pupils of Miss Margaret Dahlstrom gave a fine account of themselves in a recital at the conservatory rooms in the Mallers Building last Friday evening, and reflected much credit on her careful and artistic teaching.

Many were appearing for the first time, but each one, measured according to the time spent in study, gave evidence of careful work, and many numbers were sung with fine effect.

The young singers were Hazel McLean, Pearl Andresen, Vera Guedtner and Catherine Gerlin.

The English enunciation of all the singers was good, and musical style was constantly in evidence.

Miss Gerlin's number was the "Leite Signor" from "Les Huguenots," and this was admirably done in Italian.

The piano numbers covered a wide range of repertoire and were given by pupils in various stages of development, all showing, however, training and in some cases decided talent. The players were Harriet Schnitker, Pearl Fountain, Hazel Desherow, Edna Uthes, Ethel Erickson, Irene Keeler, Charles L. Bourrie, William Luckow, Adeline Eriksen, Hazel Manauso and Rae Christie.

DRAKE SCHOOL OF MUSIC

The light opera, "The Mite and the Mighty" or "The Suffragettes," music by Earl R. Drake, text by Howard Hodgkins, received its first presentation at Elburn, Ill., April 20 last. It was well received. Miss Blanche Blood also appeared on the program as viola soloist. Mr. Drake plays May 4 at Woodstock, Ill., May Festival, Miss Blood appearing as viola soloist.

"The Mite and the Mighty" is to be given at Central Music Hall, Chicago, on Monday evening, May 10, under direction of Mr. Drake, the accompaniments to be furnished by the Drake School Orchestra.

Those taking principal parts are Fannie De Tray, Walter Olson, Winnefred Lafayette, Louis Lamm, Margaret Wiley, Ernst Klein, G. F. Chase, Maurice Lipshultz, Richard Wilson, Otoy Mizuki and A. Shafer.

The chorus will also be made up from the vocal classes in the Drake School of Music.

ROSE LUTIGER GANNON TO APPEAR WITH THE CHICAGO SYMPHONY ORCHESTRA IN THE EAST

Mrs. Rose Lutiger Gannon, the popular Chicago contralto, is to appear in "Mors et Vita" (Gounod) in the Central New York Festival, appearing also at an afternoon concert as soloist with the Chicago Symphony Orchestra.

VIVIAN SCOTT PUPIL IN RECITAL

Miss Vivian Scott presented one of her piano pupils in an interesting recital on Friday evening, April 30, at the South Side Branch Studio of Cosmopolitan School of Music.

Miss Scott is in charge of this branch studio, and specializes in the instruction of children—a line of work in which she is very successful, judging by the playing of some of her young pupils.

Marie Evans, twelve years of age, was the pupil presented last Friday evening, and her playing reflected much credit upon her teacher, as well as upon herself. She played "Minuet" (Bach) and "Bagatelle" (Haydn), as her first numbers; a group—"The Avalanche" (Heller), "A Dream of Angels" (Kullak), "The Rope Dancers" (Kullak), "A Morning Prayer" (Kullak), "The Nightingale" (Kullak), "Slumber Song" (Dennee) and "Waltz" (Lynes)—was her second number, and the program was concluded with "A Fairy Tale" (Seeböck), with Miss Scott at the second piano.

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During the entire program little Miss Evans manifested conscientious application to her work. Her technic was careful and smooth, her touch good, and the intelligent manner in which contrasts were brought out presage good things for her future, musically. The applause which was awarded her was acknowledged with a grace of manner that many more mature performers might well copy.

Miss Lillian Wilhelm, contralto, also a pupil of Mrs. Bracken of the Cosmopolitan School, sang during the evening "Cradle Song" (Grieg), "The Swan" (Grieg), "Mifanwy" (Forster) and "Norwegian Song" (Loge), displaying a voice of fine quality, and excellent training. C. J. B.

MAC BURNEY STUDIOS

At Assembly Hall, fifth floor Fine Arts Building, on Monday evening, May 10, Ethel Geistweit Benedict will sing the following program of songs, with Mr. John Doane at the piano:

Lascio ch io piango.....	Handel
Dubita pur che crillino.....	Faccio
In Waldeinsamkeit.....	
Verrath.....	
Nachtigall.....	Brahms
Aeolsharfe.....	
Auf dem Schiffe.....	
Gloaming Shadows.....	MacDowell
The Swan Bent Low.....	MacDowell
The North Wind.....	Salter
Ritorna vincitor---Aida.....	Verdi
Israfil.....	Kelly
Snake Charmer.....	Lehman
Cradle Song.....	Lehman
Thistle Down.....	Cadman

MRS. MAC DONALD'S CONCERT

Nelle Damuth MacDonald, soprano, gave the third of a series of four spring recitals at the Church of Christ, Sheffield avenue and George street, Thursday evening, April 29, to a very enthusiastic audience.

Mrs. MacDonald was in splendid voice and gave her numbers admirably, infusing musicianship and finish in a decidedly satisfactory way. Her tones are sweet and pure and she gives all her programs without any musical score or the assistance of written words.

Mrs. MacDonald responded to but one encore, which she gave after her second group of songs, singing MacDowell's "A Maid Sings Light," not only a charming song in itself, but it was sung with such beautiful enunciation as to be an object lesson in that respect.

She was assisted by R. Clare MacDonald, a tenor with an excellent voice and pleasing personality; Miss Maude Langlois, whose readings were much enjoyed, and Miss Edna L. Whitmore, the usual MacDonald accompanist, who was again at the piano and brought added enjoyment to the evening by her splendid accompaniments. She also played her solo numbers so very well as to receive a hearty encore.

The following was the program:

Soprano Songs—	
Dreamy Days (A winter-spring song).....	Ashford
Slumber Song.....	MacDowell
Duet—Maying.....	Smith
Reading—Laureame.....	Anonymous
Soprano Songs—	
Mariquita (Bolero).....	Marzo
The Moon Drops Low (Indian tribal melody).....	Cadman
Because I Love You, Dear.....	Hawley
Piano—Selected	
Tenor Songs—	
Love's Sorrow.....	Shelley
Little Gray Home in the West.....	Lohr
Soprano Songs—	
The Star (A fragment from Plato).....	Rogers
Tears and Smiles.....	Protheroe
Waltz song from the opera, Princess Bonnie.....	Spencer
Reading—Her First Pudding.....	Marjorie B. Cook
Soprano Songs—	
An Open Secret.....	Woodman
The Birth of Morn.....	Leoni

WEST SIDE SUNDAY NIGHT CLUB

The following program was given at the West Side Sunday Night Club on May 2:

Offertory—Love Never Filleth.....	Case
Mr. Charles La Berge	
Anthem—There Is a Land.....	Smieton
The Chorus	
Solo—With Verdue Clad (from Creation).....	Haydn
Miss Helen Protheroe	
Anthem—Fierce the Wild Billow.....	Noble
The Chorus	
Solo—By the Waters of Babylon.....	Howell
Mrs. Edna Swanson Ver Haar	
Anthem—Sanctus (from Holy City).....	Gaul
The Chorus	
Solo—How Long Will Thou Forget Me, O Lord.....	Dudley Buck
Mr. Ernest J. Davis	
Anthem—The Heavens Resound.....	Beethoven
The Chorus	
Duet—The Lord Is My Light.....	Dudley Buck
Mrs. Ver Haar and Mr. La Berge	
Anthem—Holy, Holy.....	Stewart
The Chorus	

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ALTA MILLER PRESENTS PUPIL

The School of Music at Northwestern University, Evanston, is in a most flourishing condition and the closing weeks of the year are marked by a succession of students' recitals which are of infinite variety and such excellent quality as to prove over and over again the worth of the school and the excellence of the teachers.

On last Friday evening, Miss Alta Miller's pupil, Miss Frances Arnold, gave her graduating recital and not only pleased her audience at Music Hall very much but proved also that she has made good use of her time under the careful instruction of Miss Miller.

Her voice is of exceptional sweetness and although not large it has fine resonance and carrying qualities and it is manipulated by Miss Arnold with great skill and corresponding effect.

The first of her program, consisting of a "Messiah" aria and songs by Nevin, Massenet and Reiman, was not heard by this writer.

Grieg's "Ein Schwan" was sung with unusual suavity and his "Zur Johannisnacht" was also well thought out.

A Schumann group showed discriminative taste and the vocal charm in "Vissi d'Arte" (Puccini) was great.

"Daisies Picad and Violets Blue" (Arne) was even more charming than usual and children's songs by Rogers and Wassell were captivating.

Metcalf's "Absent," with violin obligato, was very beautiful and the program ended with a well contrasted and colored reading of "Nobles Seigneurs" from "Les Huguenots" (Meyerbeer).

Alternating with the song groups, Miss Bianca Marvin played a group of violin arrangements by Kreisler and two movements from the Vieuxtemps "Concerto" No. 4.

She was particularly good in the "adagio" movement of this great work.

In her obligato to the Metcalf song she was not particularly sympathetic.

C. E. W.

NORTHWESTERN UNIVERSITY

Pupils of Miss Hedwig Brennenman sang with great success at the School of Music, Evanston, on last Wednesday afternoon, as follows: "For a Day" (Hewitt), "The Robin Sings in the Apple Tree" (MacDowell), "Over the Hills of Home" (Garnett), Miss Leonore Rideout; "Rose Dreamed She Was a Lily" (Brown), "Thy Beaming Eyes" (MacDowell), "Down in the Forest" (Ronald), Miss Ada Haukole; "If I Built a World for You" (Lehmann), "Gae to Sleep" (Fisher), Miss Luella Rime; "Snow Flakes" (Ruifrock) and "Love the Pedlar" (German), Miss Frances Bray. Alternate with the songs, groups of piano numbers were played by Miss Gertrude Lynch, Miss Clarissa Dunham, Miss Clara Cissna and Miss Gertrude Nerbovig.

Granville Avenue M. E. Church—The splendid program given at this church on a recent Sunday, under direction of Francis Mackay, was repeated at the Old Peoples' Home last Tuesday evening with great success. Miss Ruth Eppling played all accompaniments and, by special request, closed the program with the Liszt "Sixth Rhapsody."

A BENEFIT CONCERT

Last week a fine concert was given as a benefit for the Beulah Home and the unemployed by a splendid array of artists. Mr. Oscar Deis opened the program with the "Liebestod" (Wagner), played in a very pleasing manner. He also furnished fine accompaniments for Mr. Alexander Sebald, violinist and artist, whose playing has won him a high place in the musical world.

Mr. Sebald played a group by Sarasate, with a great breadth of style and artistic finish, that won him the enthusiastic approval of the audience.

Mrs. Hanna Butler, always a great favorite wherever she appears, sang numbers by Quilter, Bishop and Bachelet. She is an artist of great merit. Particularly beautiful and artistic were her interpretations of "Chere Nuit" and "Lo! Hear the Gentle Lark."

Miss Emma H. Osgood gave much pleasure in a number for harp by Pierne.

Mr. Kirk Town's resonant baritone voice was heard to a fine advantage in the "Prologue" (Leoncavallo) and "Macushla" (Mendurrough). Very effective and refined was his singing of "A Perfect Day" (Bond). It was so well done that an encore was demanded.

Mrs. Grace Keesler, at the piano, left nothing to be desired in artistic accompaniments.

Lagertha Nielsen Traver sang a group of songs by Wilson, Gilbert and Molloy that was much enjoyed.

Mr. Antonio Sala is a newcomer in the musical life of Chicago, but he is an artist and 'cellist of great ability, and his renditions of numbers by Chopin and Popper left nothing to be desired in beautiful playing.

The concert was given under the auspices of the School of Musical Arts. H. W. P.

CHICAGO COLLEGE OF MUSIC

A pupils' concert with a fine program was given by the Chicago College of Music at Kimball Hall on last Sunday afternoon, a very large audience being in attendance.

The early part of the program introduced young players in a good variety of pieces, the list including Adele Mandelson, Sylvia Lipsky, Myrtle Friedman, Lulu Glass, Rae Bernstein, Esther Swiren, Evelyn Yedok, Theresa Cohen, Helen Ginsburg, Jeanette Stein, Della Blum, Marion Gettelson, Dinah Rosenberg, Frances Schwartz, Ruth Sax, Dora Omansky, Rose Golden and Minnie Lipsky.

Pupils of more advanced grades were also heard, and the work of these was of especial interest. These included Libbie Brasnick, in "Water Nymph" (Schuytte) and "Indian Summer" (Stoye); Morris Kowsky, "Reve du Coeur" (Bendel); Miriam Kiefer, "Butterfly" (Lavellee); Ruth Messe, "Seguidilla" (Bohm); Etta Blonstein, "Twelfth Rhapsody" (Liszt); Mary Sternberg, "Hexentanz" (Paganini); Gertrude Weinstock, "Rondo Capriccio" (Mendelssohn); Josephine Harrison, "Second Rhapsody" (Liszt), and Henrietta Herfurth, in the "Rigoletto Fantasia" (Liszt).

The program altogether reflected much credit on the college and its teachers.

C. E. W.

ELSIE EIDAM GIVES RECITAL

Miss Elsie Eidam, pianist and pupil of Mr. Clarence Eidam of the Cosmopolitan School of Music and Dramatic Art, played an elegant program in Auditorium Recital Hall on Tuesday evening, April 27, which was heard by a large number of appreciative friends and admirers.

Miss Eidam well deserved the many rounds of applause which greeted her every effort; also the numerous bouquets of beautiful flowers which were showered upon her during the evening.

She possesses in large measure all the requirements necessary for great success in her chosen work. Not only is she a pianist who has been exceptionally well schooled in technical and musical study, but her stage deportment and personal appearance at the piano is a rare delight and will have much to do with making her appearances in the future a welcome.

Gracefulness, refinement, seriousness, assurance and genuine musical expression adorned her offerings throughout the program, which opened with a brilliant rendition of "Sarabande," by Rameau-MacDowell; the "Sonata in E Minor," by Haydn, and a "Caprice" by Gluck-Saint-Saens.

The "Sonata in G Minor," Op. 22, by Schumann, furnished the middle portion of the program, and gave Miss Eidam ample opportunity for the display of her enviable powers over the piano in a most commendable light.

Her fingers were sufficiently fleet to make MacDowell's "Moto Perpetuo" a smooth and polished point in the group of numbers closing the program, which also contained the "Romance d'Amour" and "Pizzicato Valse," both by Ed. Schutt, which were delightfully delicate and melodious in the hands of this pianist, and the brilliant "Caprice espagnol," by Moszkowski, rounded out the evening in a glorious manner.

The splendid Mason and Hamlin grand piano which was at the disposal of Miss Eidam deserves a remark of commendation in the list of enjoyments derived from the evening. The recital was indeed a successful achievement for both Miss Eidam and her well-known teacher-pianist. H. M. B.

Roney—The well-known "White House Chimes," after ten years in storage, will be heard again next season, at the hands of the Cheney Concert Company, who have purchased them of Henry B. Roney, who had them made for "Roney's Boys" Concert Company, and were used by them for two seasons. They are the largest organ chimes ever made, having a scale range of six octaves. President and Mrs. Roosevelt delighted hundreds of their guests by bringing "Roney's Boys" and the big chimes to Washington to give a Christmas concert in the east room at the White House. These chimes have four pipes for every tone, are rich and mellow, and have come to be known as the "White House Chimes."

Root—Mr. Frederick Root is giving a series of Saturday morning recitals at his Kimball Hall studios, extending till May 22. The hour is 11:30. Next Saturday Miss Bernice Schalker will sing, assisted by Miss Marian Pilsbury and Miss Mildred Wayman.

MRS. JESSIE MACK HAMILTON PRESENTS MISS ADA WILLIAMS IN RECITAL

That Mrs. Jessie Mack Hamilton is a teacher with an excellent method for the training of voices was again demonstrated on last Sunday afternoon, when her pupil, Miss Ada Williams, sang the following selections on a recital program at Mrs. Hamilton's home, 5057 Winthrop avenue:

Aria from Oesteria.....	Lalo
The Lass with the Delicate Air.....	Old English
Wiegenlied.....	Humperdinck
Air from Romeo and Juliet.....	Gounod
When Soft Winds Blow.....	Claire Guedy
Mifanwy.....	Dorothy Forster
The Fairy Pipers.....	Herbert Brewer
Spirit Flower.....	Campbell-Tipton

Miss Williams has a beautifully clear, light soprano voice, which, thanks to the afore-mentioned excellent method of her teacher and to her own persistent endeavors, she has under good control. Her tones are of the liquid, flowing nature, well placed and produced with no apparent effort, while her interpretative ability is of a high order. This singer has also self-possession and pleasing presence to further recommend her to public favor.

Mrs. Hamilton sang as the second part of the afternoon's program "With Verdure Clad" (Haydn), "Allerseelen" (Strauss), "Reverie" (Reynaldo Hahn), "Before My

Window" (Rachmaninoff), "May Day" (Walthew) and "At Morning," from "Trio of Spring Songs" (Jeanne M. Boyd), thereby again proving herself to be a versatile and thoroughly artistic musician. The Hahn "Reverie" was given an especially beautiful reading. The closing number, "At Morning," by Jeanne M. Boyd, a young Chicago composer whose productions are rapidly gaining favor among the builders of recital programs, was sung from manuscript, printed copies not being on the market at this time. It proved to be a charming little composition, and so skillfully rendered that it must needs be repeated.

Grace Keesler, at the piano, was a prime factor in making this recital a success, and by her skillful accompaniments strengthened the good impressions made on previous occasions.

A delightful social hour followed the recital. C. J. B.

Erb—Mr. J. Lawrence Erb has been giving a series of very fine organ recitals at the University of Illinois. Music News has received many attractive programs, some of which will be printed later.

Salvi—Alberto Salvi, harp, was soloist in a concert given by the Military Band at the University of Illinois on March 6.

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THE FRENCH BENEFIT CONCERT

An audience as distinguished as it was vivacious filled the Blackstone Theater on Sunday afternoon and not content with having bought tickets for the good of the "Secours National de France," also decked it-



HERMAN DEVRIES

self with flowers and French emblems, paying the pretty young sales ladies liberally therefore—and it also filled itself with candy for the benefit of the cause and uttered not a murmur even when programs could not be had except on liberal payment therefore.

The Honorary President of the Committee of Arrangements was the Baron de St. Laurent, French Consul, and among its members were Herman Devries, noted vocal teacher and coach of Chicago, and Mlle. Jenny Dufau of the opera, the charming song bird who on more than one occasion substituted for Tetrizzini before a sold out



MARIE YAHN

house at the Auditorium and on each occasion made the audience promptly forget the plump prima donna.

Mlle. Dufau herself is slim and girlish, but she is the very epitome of artistry, and sang on Sunday with such beauty of coloratura effects as have been heard in Chicago very seldom of late years.

Her program consisted of songs by Carey, Loehr, Huhn, Delibes, Maillart and "Chanson de Paques," written by A. Parelli (of Chicago) and dedicated to the petite Miss Dufau, and also the wonderful "Air d'Ophele," from "Hamlet" (Thomas), which, with an encore number was all that was heard by this writer, owing to the extraordinary length of the program.

The aria was a perfect marvel of roulades, trills, staccati and chromatic scales, all of which were given with such perfection as to dazzle the audience and evoke a perfect storm of applause.

Signor Antonia Sala, the distinguished



JENNY DUFAU

Spanish 'cellist, who has just completed a remarkably successful tour with the C. W. Best Artist Series, and who will spend the summer in Chicago, played the brilliant "Concerto," by Saint-Saens, which was heard from him early in the season and commented upon in Music News.

Sala is the equal of any 'cellist before the public today, not excepting the much advertised Casals, and his tone is the very acme of 'cello beauty.

His control of shading possibilities is remarkable, for while he has ample power on occasion he is also master of a pianissimo which very few players have equaled. It is to be hoped that he will be heard often in Chicago.

Mr. Beecher Burton, tenor, contributed an



LEMUEL KILBY

aria from the Massenet "Herodiade," and at once stepped into full favor.

His voice is big and resonant and is also imbued with an unusually attractive quality.

His musicianship is of superior quality and his enunciation of the text (in English) was of such remarkable excellence as to place him in a class apart from most singers. An encore was enthusiastically demanded.

Appearing also was Mr. Hamilton Hopkins, a Chicago teacher of voice, who has had a career abroad in opera and who, at this concert gave a strikingly dramatic and original reading of the "Prolog" from "I Pagliacci."



BEECHER BURTON

Mr. Hopkins has a splendid method of voice production and an excellent style. The enunciation of the text (in Italian) was fine and each phrase was colored and finished in a very remarkable way.

The audience was so very much pleased with this performance that an encore was necessary, and to the delight of the audience Mr. Hopkins repeated the last part of the aria, giving an even more ringing tone at the climax than on the first singing.

Thoroughly fine and absolutely authoritative accompaniments were played for both Mr. Burton and Mr. Hopkins by Mr. Herman Devries.

Mr. Emile De Rochat and Mlle. Lily Lenora gave some dances which were more or less diverting and which fell just a little short of being professional in effect.

The accompanist for Mr. Sala (not programmed) was superb. Mr. Charles Lurvey played for Mlle. Dufau and was also scheduled for some piano solos which were not heard by this writer.

A chief asset of the afternoon was an act from "Lakme," given by Devries' pupils, with much the same cast as earlier in the season at the Fine Arts Theater.

There was a fine chorus, the dressing was beautiful and Mr. Devries at the piano proved a tower of strength and not only provided good accompaniments, but showed also that the training of his pupils had been of the very best possible kind.

Mrs. Thomas Prindiville repeated her beautiful singing as Lakme, looking the part also to perfection. Mrs. Marie Yahr as Malika again demonstrated the fact that her voice is one of rare beauty and that her style is distinctly professional.

Miss Dorothy Cannon was as cunning as it would be possible to imagine as Ellen and sang her little solo with great effect. Mr. Huntington B. Henry proved himself an actor and a singer in the very grateful part of Gerald, and Lemuel Kilby was again an ideal Frederick, proving also that his voice is of unusual beauty and caliber and that his musicianship is of fine quality.

Other parts were well done by Anna Polleschek, Margaret Gaffey, Raymond Gifford and Richard Davis, the various ensembles of the act being particularly creditable to all the principals as well as to the chorus and the director.

The list of patronesses was a very large one and, as stated before, the audience was big and thoroughly enthusiastic.

C. E. W.

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ROBERT LOUIS BARRON

Robert Louis Barron, violinist, appeared before the Temple Sholom's Women's Club April 7, and before the Town and Country Club on April 30. He has given joint recitals with Mr. Clayton Lunham, tenor:

April 6—Lake Forest, Ill.

April 10—Deerfield, Ill.

April 23—Mudlavia Sanitarium.

April 24—Mudlavia Sanitarium.

May 2—Moraine Hotel, Highland Park.

On May 19 he will give a joint recital with Mr. Lunham and Earl Victor Prah, pianists, in the Auditorium Recital Hall.

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Kimbell—May 10 Grant Kimbell, tenor, will make his second appearance with the Berwyn Choral Society when they give the "Swan and Skylark," under the direction of Phelps Cowan. May 12 he will make his third appearance on the Annual Spring Festival at Algona, Ind. On this occasion he will sing the tenor role in the "Messiah."

H. B. BARTHOLOMEW'S PUPIL IN RECITAL

On Friday evening of last week Mr. H. B. Bartholomew presented his pupil, Lawrence B. Reeder, tenor, in recital at the Auditorium Recital Hall. Mr. Reeder has a voice of fine quality and, under the direction of Mr. Bartholomew, he has learned to present songs in a very effective and artistic manner.

The first portion of the program, comprising numbers by Schubert, Beethoven, Grieg, Mendelssohn, Wolf and Strauss, was not heard.

Mr. Reeder proved himself to be an exceptionally well equipped young artist in a group of folk songs, comprising Old English, Scotch, German and Irish, vesting them with many touches of tonal color and displaying a fine breadth of interpretative thought, that was very convincing and effective.

As a closing group he sang numbers by

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Elgar, Haynes, Homer and Logan, with great finish. Very beautiful indeed were his renditions of the "Banjo Song" and "Pleading."

Mr. Bartholomew furnished musicianly and sympathetic accompaniments throughout the evening, adding much to the pleasure of the program.

Mr. Harold Simons, violinist, and Mrs. Simons, accompanist, assisted. H. W. P.

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Van Dusen—Miss Idorna Newmark, pianist, a pupil of Frank Van Dusen, was one of the soloists at a musicale given for the Fort Henry Dearborn Chapter of the Daughters of the American Revolution in the Florentine Room of Congress Hotel on Tuesday, April 26. Miss Newmark will be pianist at a lecture-recital given in Kimball Hall, Wednesday evening, May 5, and will appear in recital with the Newmarzel Trio at M. E. Church, La Grange, on May 10.

###

Spencer—Following are the engagements of Mr. Allen Spencer for April and May: April 19, Kemper Hall, Kenosha, Wis.; April 28, Tiffin, Ohio; May 6, I. M. T. Assn., Centralia, Ill.; May 12, Academy of Our Lady, Longwood, Ill.; May 17, Alma, Mich.

A SPLENDID RECITAL GIVEN BY MACBURNIEY SOPRANOS

Madeleine St. Claire Blachly and Florence Pettinger, two admirable sopranos from the MacBurney Studios, gave a recital on Monday evening in the Fine Arts building which was largely attended and greatly appreciated.

The program contained songs and duets by a varied list of composers and was one of the most interesting and enjoyable heard in the MacBurney series of song recitals this season.

Miss Blachly possesses a voice of the pure lyric type, while that of Miss Pettinger is of a darker dramatic character, and the two combined proved a rare delight in their numerous joint selections. "Scheiden und Meiden" (Cornelius), "Nottwino" (Herman), and "The Gypsies" (Brahms), were duets made of excellent material for opening the program. The first two were sung in German and interpreted with skill and beautiful tone quality as was the bright, joyous Brahms' composition. The music of this number is better known in orchestra and band concerts than in song recitals.

The "Flower Duet" from "Madame Butterfly," which came in the middle of the program, was a bright and artistic point in the achievements of the evening, and the sopranos closed their musical activities for the night with a brilliant and praiseworthy rendition of "Sous le dome epais" from "Lakme."

Miss Blachly's first solo appearance gave to the audience a group of five Brahms songs, all sung in German. She was especially good in this composer's "Wiegenlied." "Feldeinsamkeit" was given with great feeling and beautiful display of voice, as was the charming "Meine Liebe ist gruen." Later in the program when Miss Blachly sang "Je suis Titania" from "Mignon" the audience found her at her best. The delightful, yet difficult music of this aria proved especially grateful to her voice and she received vigorous applause from the audience for her commendable efforts.

Miss Pettinger shows decided improvement at her every appearance. Her voice is rich and full and there is a rare degree of intelligence shown in her usage of it and the interpretations of her songs are convincing to the last degree. She sang the gay "Fussreise" by Wolf, and the beautiful "Zueignung" by Strauss in a manner which brought great credit to both herself and teacher, and her singing of a group of songs in English, which included "Since We Parted," by Manney; "The Star," by Rogers; "Spring Is at the Door," by Quilter, and "Separation," by Ward-Stephens, would be a welcome addition to any program.

Accompaniments of the most finished and artistic type were played by Miss Grace Grove, whose connection with a concert of any style always brings added pleasure.

###

Mossberg—The "Bohemian Girl" was given last evening at Bjorgvin Hall (in English) and is to be repeated this evening (Friday) and Sunday evening. The cast includes Louise Burton, Mildred Smith, Andrew McCallum, James Hamilton, C. P. Schulz and Joel Mossberg. The performances are under the direction of Mr. Mossberg.

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MENDELSSOHN PROGRAM AT THE CLIPPINGER STUDIOS

Mr. D. A. Clippinger, who is responsible for a great number of worthy, commendable and enjoyable hours of music during each season in Chicago, added to his long list of laurels on Saturday afternoon, May 1, when he presented a lecture-recital of the songs and duets of Mendelssohn at his studios in Kimball Hall, before an interested and appreciative audience.

No more appropriate music could have been offered on "May Day" than the bright, cheering and beautiful compositions of Mendelssohn. Mr. Clippinger was unusually enthusiastic in his remarks on the beauties to be found in this composer's works, and after an hour and a half in these studios, amidst Mendelssohn music and Mr. Clippinger's discourse on the life of the composer, the point came forcibly home to those present that the music-loving public, which has gone almost mad over the harsh, startling music furnished by present-day composers, can well afford to spend some time occasionally listening to the simple, charming and understandable music of such composers as Mendelssohn.

Mrs. Anna C. Binnix, soprano; Mrs. George A. McGaw, contralto, and Mrs. Charles Orchard, accompanist, offered the program, which contained eight of the more choice Mendelssohn duets, sung with beautifully blended voices and fine musical expression by the soprano and contralto; in addition to groups of solos for both voices, which, by the way, have been heard in previous recitals in these studios.

Mrs. Binnix, whose soprano voice is of a rich quality and produced very intelligently, sang with true intent for the mood of each song. Her two groups contained a "Spring Song," "Witches' May Song," "The First Violet," "On Wings My Fancy Ranges," "New Love," "Travelers' Song" and another "Spring Song," of which Mendelssohn wrote many.

Mrs. McGaw was very successful in her presentations of this composer's songs. Her first group was made up with "Afar," "In Autumn" and a "Spring Song," each seeming especially grateful to the smooth, well-developed voice of this singer, and her ideas of interpretation were carried out in a manner which made her offerings of strong appeal. "The Garland," "Lullaby" and "Morning" also formed a splendid group for Mrs. McGaw, and she again sang with charming ease and simplicity throughout the three.

The accompaniments for a large portion of the songs offered on this occasion were tremendously difficult, and only the accompanist of undeniable ability and experience could have succeeded in playing them with true accord to the vocal power and musical thought of the singer. Mrs. Orchard accomplished the task of playing the piano score in true sympathy with the singers, and finished to the highest artistic degree. Mr. Clippinger and those who appear in his many studio recitals are indeed fortunate in having Mrs. Orchard at the piano.

H. M. B.

Bingham—Helena Bingham-Burton has been visiting at Leadville, Col., for a few weeks and was given a fine reception at the public library last Saturday afternoon.

AMERICAN CONSERVATORY RECITAL

Of a very high average were the numbers which made up the program of a recital given at Kimball Hall on Tuesday, April 27, by members of the post-graduate class of the American Conservatory, assisted by advanced vocal students. These students had already won their spurs by meeting the exacting requirements which precede a diploma, but chose to still further prepare themselves for professional life. Naturally, then, their playing possessed all the requisites of accuracy, abounding good tone, power and fleetness, to which were added the enjoyable ones of abandon, enthusiasm and very much of interpretative intention. In some cases this valuable faculty had reached an enviable state of proficiency, which made for much ease and poise for the players and pleasure for the listeners. When one begins to put himself freely and surely into his work, something "gets over" that never did before.

In each case the young artist had the assistance of the sponsoring teacher. Mr. Silvio Scionti presented Miss Cora Anderson in the Beethoven-Saint-Saens "Air and Variations" and the Liszt "E Flat Concerto," both of which had splendid variety of tonal effects, as well as dash and brilliancy for contrast. Mr. Victor Garwood accompanied Mr. Delos Owen in that fine old war-horse, the Weber-Liszt "Polacca," which is still something undeniably sterling, even if Weber be regarded as of a fading standing. To compass its exactions in the Liszt dress requires abilities of a rare good order, and when it is well done it is of fine force. Mr. Garwood also played the second piano part of the second and third movements of Tschaiowsky's unfading "Concerto," the solo portion being done with care and understanding by Mrs. Emma Grant Holmes. An effective and well wrought out finale came in the first movement of the Moszkowski "E Major Concerto," in which the solo part was in the capable hands of Miss Katherine Kittelsby, and an admirable accompaniment was contributed by Mr. Kurt Wanieck.

Mr. T. Paxton Spink, a young singer with a high, well-placed baritone voice and a tip-top enunciation, sang the Homer "Requiem" and Huhn's "Invictus," and Mr. Charles La Berge's very promising and interesting pupil, Miss Ethel Tamminga, made more than good work of three songs from the Carpenter "Tagore" cycle, the "Life" being particularly well thought out. Miss Maude Tollefson, the possessor of an intense musical spirit and voice of large compass, found in the dramatic "Song of the Shirt" of Homer an agreeable vehicle. The song is not well constructed, however; somehow a modern does not always obtain the atmosphere of men of other days.

ALBERT COTSWORTH.

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Oberlin—The Oberlin May Festival will take place on the 17th and 18th. Among the artists will be Mabel Sharp Herdier, Margaret Keyes, Clarence Whitehill and Lambert Murphy.

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Hahn—Carl Hahn's "Tis All that I Can Say" was sung by Mr. Rafael Diaz at a concert at the Waldorf-Astoria in New York on April 26.

MR. ANDERSEN'S COMPOSITION CLASS

It was an embarrassment of riches that was spread out before a large audience at Kimball Hall last Saturday afternoon and, since very much of the program was novel and some of it distinctly bizarre, it would be impossible for anyone, on a single hearing of so many new works, to do more than give an impressionistic sketch of what was really presented.

Such indeed this review must be considered. A second and third hearing of any one of the works might modify opinion materially.

The occasion was the annual concert given by the Composition Class of Mr. Arthur Olaf Andersen, and there was an absorbing interest in the program and in the young artists presenting it.

Most important work of all, probably, was the "Suite for Violin and Piano" by Leo Sowerby, in which the composer played the piano and Miss Ruth Ray displayed great technical finish and much musical intelligence in the violin part. The ensemble was a thoroughly well balanced and sympathetic one.

The work is not particularly obtrusive, nor is it of infantile ease. It was so well done technically as to give the impression of no towering difficulty, and yet this impression was probably very much of an illusion.

Constructively it pleased this writer better than some other Sowerby works, particularly ingratiating being the "Capriccio" and the "Poem." The first was dainty and elusive; the last was beautifully legato for the most part, but rose to one rugged climax which was very telling.

The "Melody" seemed unduly elaborate, as also the "Romance," in a somewhat lesser degree, and the "Scherzo" was not so altogether distinctive as the "Capriccio." On the whole the work proved to be very fascinating, however, and it will gladly be heard again.

Second in beauty of effect, if not in composition values, was the "Forest Suite," for piano, which was composed by Alice Margaretha Olsen, and was also played by her, with fine pianistic values.

"In the Forest" and "Forest Spirits" were original and charming. The "Berceuse" suggested that of Iljinsky, but in saying this it is not intended to convey the thought that there was any imitation. On the contrary, Miss Olsen gave the impression in unusual manner of being thoroughly original, but the Iljinsky spirit and a little of his idiom was present, even as "By the Brook" reflected something of the naivete of a piece of something like the same title by Gade.

This "Suite" was beautifully played, and was received with much acclaim.

Not so successful was Miss Olsen in her song (no title given on the program), with violin obligato, which was sung by Mrs. William Lester, to the accompaniment of Miss Olsen and Miss Gertrude Steinkraus (violin).

The vocal line did not lie well for Mrs. Lester, and failed utterly to show her lovely quality.

Nevertheless, she showed great musicianship, and succeeded, with her colleagues, in making a good impression.

Mr. Fred Hart was represented on the program by some children's songs, which were sung in appealingly beautiful voice by Miss Clara Schweinfurth, but failed of their proper effect, simply because none of the cunning words could be heard.

Mr. Hart displayed his duo-talent for composition and piano playing in a "Suite for Piano," which was very good and reasonably coherent, though a good many styles were introduced in a short space of time.

William Wuthenow, Jr., although he did not sing or play, was also represented by two numbers, the first a "Sonata" for piano, admirably played by Mr. Sowerby, and the second a group of doleful love songs, which were invested with exquisitely graceful vocal charm by Miss Schweinfurth, but which, like her other group, lacked in clarity of enunciation.

The "Sonata" at first sounded like a set of Chopin "Etudes," but as it progressed developed Lisztian and Debussian tendencies, sometimes disquieting. There was a lot of virtuoso piano playing in the piece, but not a very distinct adherence to what one might expect of a "Sonata."

Small piano works composed by Cora Anderson and Gustav Dunkelberger, in each case played by the composer, were sane and logical. Both were well received.

Miss Gertrude Steinkraus, violinist, presented her own "Berceuse" in good style, and Mr. Pietro Angelo contributed some good 'cello obligatos. Altogether a very interesting and suggestive concert—one, indeed, about which a much longer review could be written, did space permit.

C. E. W.

EDWARD V. EHRHARDT PUPILS IN RECITAL

Mr. Edward V. Ehrhardt presented a goodly number of his piano pupils in recital at Kimball Hall on Thursday evening, April 29. That Mr. Ehrhardt is a thoughtful teacher and one who has high ideals in his own artistic work and that of the many pupils who come to him for instruction cannot be doubted if one may judge by the list of numbers that are representative of the best in classic piano literature. It is impossible to give individual mention of the pupils' work, for the program was of great length, but viewed as a class they displayed good musicianship and well developed technical equipments, and they played with considerable surety and understanding.

Mr. Ehrhardt may feel justly proud of the entire class, for they acquitted themselves in a praise-meriting manner.

Marian Kunze, Mindelle Annenberg, Benedict Saxe, Walter Burger, Juliet Goldenberg, Lester Lesterman, Rhoda Rice, Vivian Smith, Sybil Goodman, Emelie Voltz, Joe Pick, Sidney Adler, Herbert Lewis, Alice Borchardt, Robert Kunz, Rose Strauss, Mildred Bergling, Viola Burkart and Lucille Frank Goldsmith were those on the program, and they played numbers by E. Bach, Gurliitt, Ellmenreich, La Fontaine, Heller, Grieg, Schumann, Beaumont, Massenet, Schmoll, Schubert-Leschetzky, Pieczonka, Tschakowsky, Chopin, Strauss-Schuett, Liszt, MacDowell, Von Weber, Chaminade, Sinding, Mendelssohn, Godard, Beethoven, Ed. Schuett, Grieg, Moszkowsky, Arthur Whiting and Poldini.

FRANK W.

Van Dusen

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THOMAS McGRANAHAN SINGS IN EVANSTON

Sunday evening, the popular orchestra concerts of the season under the direction of George Dasch in Evanston, came to a



THOMAS McGRANAHAN

close with Thomas McGranahan, tenor, as the soloist.

Mr. Dasch has been very successful in his efforts to give the people something that they can enjoy, and at the same time feel they are getting something worth while.

Sunday evening the orchestra gave numbers by Elgar, Auber, Godard, Herbert, Strauss, and Weber with great sincerity of purpose and a fine appreciation of the musical content of the varied programmed numbers. Particularly delightful were their renditions of the Berceuse, "Joselym," "Al Fresco," "Roses from the South," and the overture, "Jubel," Weber.

Mr. McGranahan's beautiful tenor voice and ingratiating personality have won him a host of friends and admirers wherever he has chosen to appear.

His first group comprised numbers by Clay and Rubinstein. "I'll Sing Thee Songs of Araby" was given with a fine breadth of style, and in the Rubinstein number, "Be Not So Coy, Beloved Child," he added many touches of tonal color and musical graces that were a joy to hear.

In his second group Mr. McGranahan excelled himself. Rarely does one hear "Then You'll Remember Me" (Balfe) sung with greater beauty of voice, and Tours' "Mother o' Mine" was so thoroughly well done that many recalls were made and two encores demanded, and graciously granted, and artistically sung. H. W. P.

Plymouth—Mr. H. W. Owens will present "Elijah" at Plymouth, Ind., on Thursday evening. The soloists will be Lillian Landwer, Ethel Stout, Harlan Haines and Carl Brown. Palmer Christian will be the organist.

"CREATION" AT THE NEW FIRST CONGREGATIONAL CHURCH

The three performances of "The Creation" given by the vested choirs of the New First Congregational Church under the able direction of Mr. H. Augustine Smith have been a splendid achievement and more honor is added to previous successes of Mr. Smith and his faithful singers.

Mr. Smith's intense musical feeling coupled with his spiritual interpretation and excellent judgment brought forth gratifying results. The singing of the chorus, "A New Created World Springs Up at God's Command," by the sweet, childish voices of



WARREN E. PROCTOR

the little girls' choir was most lovely and has been much commented on.

The performance as a whole as it was given on Sunday evening was reviewed at length in last week's Music News. On Thursday and Friday evenings there was a different list of soloists. Thursday evening Mr. Warren Proctor, tenor, and Mr. Gustaf Holmquist, bass, sang with Mrs. Marie Zendt and Friday evening Dr. William Carver Williams sang the bass role.

Mr. Proctor did praiseworthy work on

both evenings. His clean enunciation and clear, true tones are most satisfying and his singing of the aria, "In Native Worth," was most graceful and beautiful.

Mr. Proctor has, this season, proven his great value in many diverse environments and has shown artistic finish in many kinds of work.

To his other achievements must now be added a "Creation" interpretation which is both forceful and beautiful and which should put him in line for many engagements in the part.

Mr. Holmquist and Dr. Williams each scored a splendid success in the elaborate part given the bass voice. The engagement of these two artists was a distinct success and both were voted fine by the audiences.

Mrs. Zendt received much applause from both audience and choir and many times had to bow her acknowledgment of the appreciation.

Sunday evenings during May, Mr. Smith has elaborate music programs arranged which will bring into the services much variety. There will be a mixed quartet, male quartet, adult choir of 60 members, boy choir of 20 voices, men's choruses, a processional each evening and beside the splendid organ the singers will have the assistance of a piano and orchestra.

The New First church is to be heartily congratulated on the possession of so energetic and enthusiastic a music director.

M. K. W.

Cramer—Alice Ione Cramer will be soloist at the La Salle Hotel Thursday afternoon, May 6, at a tea given by the senior class of Starrett School for Girls. May 14 she will sing at the Bismark School. Miss Cramer leaves early in June for a several months' trip to the coast. She will give several recitals and attend the Biennial Federation of Woman's Musical Clubs in Los Angeles.

Bollman-Ludwig — Maude Fenlon Bollman, soprano, and Marie Ludwig, harpist, gave a very successful joint recital at the Sheridan Club rooms in Clinton, Ia., on April 29.

Bush Temple—A children's concert was very successfully given last Saturday morning at the Bush Temple.

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PALMER CHRISTIAN

Mr. Palmer Christian will leave Chicago on May 10 and is to play an organ recital at Cedar Rapids on the 11th.

On the 20th he appears at Los Angeles and on Monday, Tuesday, Wednesday and Thursday, May 24, 25, 26 and 27, will play



PALMER CHRISTIAN

the following remarkable programs at Festival Hall, Panama-Pacific Exposition, San Francisco.

Mr. Christian will be absent from Chicago three weeks.

PROGRAM, MONDAY, MAY 24

Allegro con fuoco	De Boeck
Reverie	Debussy
Gavotte	Wesley
Prelude	Saint-Saens
Fantasia and Fugue in G Minor	Bach
Scherzo	
Idylle	Bossi
Intermezzo	Hollins
Toccata	Mailly

PROGRAM, TUESDAY, MAY 25

Dithyramb	Harwood
Romanza	Sibelius
Fugue in C	Buxtehude
Sonata No. 6	Guilmant
Allegro con fuoco	
Meditation	
Fugue	
Adagio	
Intermezzo	
Reverie	Bonnet
Rhapsodie Catalane	
Cradle Song	Dreyschock
Caprice (The Brook)	Dethier

PROGRAM, WEDNESDAY, MAY 26

Concert Prelude and Fugue	
Barcarolle	Faulkes
Capriccio	
Phantasia and Fugue in D	Karg-Elert
Berceuse	Spinney
Toccata	Mereaux (1791)
Allegro (Tenth Concerto)	Handel
Nocturne	Ferrata
Finale (First Symphony)	Vierne

PROGRAM, THURSDAY, MAY 27

Rhapsodie	Cole
Lohengrin Vorspiel	Wagner
Caprice de Concert	Archer
Scherzetto	De Lamarter
Toccata, Adagio and Fugue C	Bach

Summer Sketches	Lemare
Dawn	
The Bee	
Twilight	
Evening	
Rondo Capriccio	Lemare
Berceuse	Dickinson
Overture in C	Mendelssohn

NORTHWESTERN UNIVERSITY
SCHOOL OF MUSIC

Miss Erma Hoag, soprano, artist pupil of Miss Alta Miller, gave her graduating recital at Northwestern University School of Music on Friday evening, April 16, in such a commendable manner as to reflect great credit on herself and her successful teacher.

By 8 o'clock Music Hall was well filled by her many admiring friends. Her program contained the usual groups of contrasting style and showed a taste for program making of the best.

To a very sweet voice Miss Hoag brings a simplicity of manner and a wealth of sympathetic understanding seldom heard in student recitals. She has a command of the technical side of her art, much display of vocal facility and a good musical style. Her fine enunciation was shown in her diction.



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Every word in the four different languages could be distinctly heard in the furthest exits.

All her work was a pleasure because she sang with great confidence and ease, with sincerity of purpose and a surprising power of tone. Her chief effort was the taxing composition, "Michaela's Aria," from "Carmen," arranged for her third appearance. This she delivered true to the dramatic intent of the composer. The "Lorelei" of Liszt was equally well done and to this she brought warmth and fervor and an abundance of musical interpretative thought.

An unusually interesting feature of her program was the group of old French game songs which were given with appropriate gestures and so pleased the audience that an encore was demanded. "One Spring Morning," by Nevin, with additional accompaniments of violin and cello by Miss McDonald and Mr. Defty, also had to be repeated.

Much of the credit of the success of the evening must be given to Mrs. Nina Shumway Knapp who, in her usual splendid way, furnished accompaniments.

Rankl—Mr. John Rankl will be soloist with the Strand Theater Company at Orchestra Hall next week.

PUPILS OF A. ALFRED HOLMES AND
AGNES LEIST BEEBE IN RECITAL

A recital of much merit was given by Martha M. Johnson, pianist, pupil of A. Alfred Holmes of the Mendelssohn Conservatory, and Esther Henrietta Anderson, soprano, pupil of Agnes Leist Beebe, at Kimball Hall last Monday evening. The following program was presented:

Prelude and Fugue in D	Bach-Busoni
Martha Johnson	
Prelude in C Sharp Minor	Rachmaninoff
Concert Etude, Op. 35, No. 2	Chaminade
La Papillon	Lavellee
Rustle of Spring	Sinding
Martha Johnson	
Il est doux, Il est bon (from Herodiade)	Massenet
Esther Anderson	
Fantasia in C Sharp Minor	
Waltz in A Flat, Op. 42	Chopin
Etude in D Flat (Butterfly)	
Martha Johnson	
From the Land of the Sky-blue Water	Cadman
Last Night I Heard the Nightingale	Salter
Anathema (from Eliland Cycle)	Von Felitz
The Rose's Cup	Stephens
Surrender	Niewiadomsky
Esther Anderson	
Military March	Schubert-Tausig
Martha Johnson	

The talent displayed by these young ladies is of a high order, and the manner in which they presented the program on Monday evening should be gratifying to their instructors.

Miss Johnson in her playing shows skill, brilliancy, an excellent sense of tone values, and an entirely commendable thoroughness. She also has poise and self-possession.

Miss Anderson's voice is one of beauty and richness, and she uses it with considerable ability. Her enunciation is distinct, and her interpretation of the numbers on Monday evening's program was good indeed, the singing of the compositions in the groups being especially praiseworthy in this respect.

Miss Sylvia Wahlstrom, who played Miss Anderson's accompaniments, deserves favorable mention for the way in which she acquitted herself. C. J. B.

FOURTH PRESBYTERIAN CHURCH

Anthem schedule for May:

May 2—Morning, *Tschakowsky, "Hymn of Praise"; afternoon, Elgar, "Doubt Not Thy Father's Care"; evening, Chadwick, "Thou Who Sendest."

May 9—Morning, West, "Sing a Song of Praise"; afternoon, *Ippolitof-Ivanof, "Bless the Lord, O My Soul"; evening, Mendelssohn, "O Praise the Lord" (S. S. A.)

May 16—Morning, *Bortnyanski, "Cherubim Hymn"; afternoon, Elgar, "Psalm 48"; evening, *Wood, "Sanctify, O Beatific Lord."

May 23—Morning, Schubert, "The Lord Is My Shepherd"; afternoon, *Palestrina, "I Will Magnify"; evening, *Noble, "O Wisdom!"

May 30—Morning, *Rachmaninoff, "Glory to the Trinity"; afternoon, Eric DeLamarter, "As He Wills" (cantata); evening, Foote, "God Who Madest Earth and Heaven."

Numbers marked with * a capella.

NORA LORRAINE OLIN

During the period of rebuilding Miss Olin may be found at 524 Kimball Hall.

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Miss Olin's pupils are filling good positions in Chicago and near by suburbs and are making a reputation for themselves and their teacher.

Indiana Music Teachers Convene at Greencastle

Reviewed by HERBERT M. BAILEY

The thirty-eighth annual convention of the Indiana Music Teachers' Association, which convened at De Pauw University, Greencastle, Ind., Thursday and Friday, April 29 and 30, was greeted with ideal weather and a high degree of hospitality on the part of the populace of that charming city and institution. Delegates from cities in every part of the state began to arrive early Thursday morning and registered at the De Pauw School of Music, which was headquarters for the convention. All sessions and concerts were held in the De Pauw Chapel, "Meharry Hall." The meeting on Thursday morning was devoted to getting acquainted and renewing old acquaintances as well as registration.

The Indiana Music Teachers' Association was organized in 1877 by a few earnest and devoted musicians. It has pursued an honorable career uninterruptedly since that time, holding its meetings annually and visiting all parts of the state. Since 1900 the meetings have been held as follows: 1900, South Bend; 1901, Terre Haute; 1902, Marion; 1903, Richmond; 1904, Fort Wayne; 1905, Kokomo; 1906, Frankfort; 1907, Noblesville; 1908, Washington; 1909, La Fayette;

1910, Princeton; 1911, Shelbyville; 1912, Elkhart; 1913, Marion, and 1914, Logansport. The presidents during this period were: Oliver Willard Pierce, Arthur W. Mason, W. J. Stabler, S. Hamilton Nussbaum, Alexander Ernestinoff, Clark Leaming, J. J. Black and Percy L. Nussbaum.

During the past year Milton B. Griffith passed away, his death occurring March 31, 1915. The official program contained this "In Memorium."

"The Indiana Music Teachers' Association has sustained a severe loss in the death of Milton B. Griffith. In the few years that he has been a member of the Association, he not only served very efficiently as chairman of the Program Committee and made his influence felt as a valuable member, but also won the liking of all with whom he came in contact for his honesty, frankness and genial spirit. It is all the more sad that he should have passed away just before the convention, while engaged at the task of building the program. His loss will be felt by all."

The program for the two days was valuable, interesting and consumed every hour available. The papers and lectures were all on vital subjects and pertained to points that are uppermost in the minds of the music teachers of the state. The concerts, which were wholly artistic throughout, were given by musicians from Chicago, New York and De Pauw University. At 1:30 Thursday afternoon the preliminary opening of the convention occurred when Percy L. Nussbaum of Marion, President of the Association, gave his address. This was not heard by the writer and consequently cannot be reviewed. However, we have heard Mr. Nussbaum address the Association heretofore and know that he has the work of the music teachers of the state wholly at heart and has strived at all times to better all conditions for them. His broad experience gained from years of work in the musical world makes his advice of great value to the association. A tribute is due Mr. Nussbaum this year especially in that he has been confined in the hospital until very recently and it was through great courage and effort that he could attend the 1915 meeting at all.

h h h

Standardization Discussed

While the Indiana Association did not adopt standardization this year, it nevertheless was one of the chief topics of discussion during the convention and received a great force toward the goal already reached in many states by Mr. Lynn B. Dana's paper and remarks on that theme which he delivered at 3:30 on Thursday afternoon. Mr. Dana is President of the Dana Musical Institute at Warren, Ohio, also President of the Ohio State Music Teachers' Association, and his address therefore carried tremendous weight with all present. He spoke in part as follows:

I might present to you a long drawn out essay on music and its important place in all human life, but

to do so would be to tell you only what we all already know. I may touch on the subject in the course of my remarks, but I want to speak directly on some of the things we know (or at least think) very little about.

A present-day sage has hit conditions as they exist now, in 1915, by saying that "Those who can, do; those who can't do, teach." Ponder over that remark. Of course, all rules have exceptions, and I am glad to say that there are teachers who do teach; but, seriously, honestly, as regards and directly concerns the musical art or profession today, was our sage far wrong? I, for one, am willing to agree with him.

Where we hear of one great success in the musical profession, there are thousands of failures of which we never hear; and what of these failures? Many of us may say, "Tis the fault of the pupil." Is it? True, there are many pupils who lack the necessary things that make for success, but I do believe they are in the minority. After a thorough and searching investigation, I believe that in nine-tenths of the cases of failure, the teacher is the one at fault.

You ask me why I say that the majority of our music teachers are unfit to follow the vocation which they have chosen, and I reply by asking you to look about you and compare the preparation of our public school teachers for their work and the preparation of the music teachers for their work. What do you find in the majority of instances? The public school teacher has been receiving instructions almost daily for, say twelve years at least, and after leaving high school, has gone to college or some school for special preparation for teaching. Lo! the music teacher, well, if he gets four continuous years of two thirty-minute lessons a week he feels that his musical education is complete, and then, he only studies one or two musical subjects, but, the saints preserve us! he teaches everything from tom-tom to pipe organ at most any price. The study is just as vital as any other profession and takes just as many, if not more, years of diligent study as any other profession. Of all persons who study music in our music schools, less than one per cent of them ever graduate, or even take a four years' course, yet over sixty per cent of them teach music as a profession.

What is the remedy? The same that has been applied to doctors, lawyers, chemists, druggists or practitioners of a like sort—standardization.

The belief that young teachers of small experience and learning are good enough to instruct children is a fallacy. Not only is the money thus paid a financial loss, but the injury to the pupil is everlasting. A teacher who is good enough to teach a child is good enough to teach the greatest artist. "As the twig is bent, the tree's inclined," and many failures are directly due to the first teacher.

We want the best teachers in our public schools, why not the best in our music life? We would not think of entrusting the public schooling of our children to mediocre teachers, but in music teaching, it seems that any kind of a teacher will do, especially if their price is low. The music profession has more followers than any other of the professions, but I verily believe that there are fewer seriously minded people as teachers in it than in any other profession. Too many people who take up music study as an accomplishment, turn to it as a profession without further study. "Tis true, 'tis pity, and pity 'tis, 'tis true."

For these reasons and because of existing conditions, standardization of music teaching has become a necessity.

Standardization means the best pupils, the best teachers, the best schools, the best conservatories, the best musicians, the best in all that goes to the making of the larger musicianship. By elevating our music, our morals will likewise rise, and jealousy among the "so-called" musicians of today will give way to the fraternalism of the real musician of tomorrow. "Watchman, will the night soon pass?" comes the cry, followed by the jubilant chorus in answer, "The day is approaching."

h h h

A Lecture on "Tristan and Isolde"

Mr. Carl W. Grimm of Cincinnati, Ohio, furnished one of the educational and enjoyable features of the first day by his lecture (illustrated at the piano) on Wagner's masterpiece, "Tristan and Isolde." Being well known for his treatises on harmony, it was but natural for Mr. Grimm to comment upon the harmonic texture of this great opera and being extremely well versed on the Wagner form of writing certain melodies, motives, etc., as well as incidents in the life of the great composer which are interesting the hour allotted him was very



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valuable. He gave a very comprehensive discourse on the entire opera and played the leading motives and various selections of the music in a masterful and musicianly manner.

"Formal Opening" and "Concert"

Thursday night the formal opening of the convention took place with Judge James P. Hughes, presiding. President Grose of De Pauw University gave a short, complimentary address of welcome in which he told the visitors it was a pleasure to welcome them to the city and a school wherein music is given credits in the course of the liberal arts department. He also assured the visitors that they would receive the very best of attention and invited them to visit chapel exercises the next morning.

President Nussbaum responded in his usual appropriate, witty and happy manner, saying the music teachers were glad to come to Greencastle for they knew of it as a highly developed music center. He said further: It is a custom of the association to meet at different points from a geographical basis for they felt that a session of the association with its discussions and programs did good in any community and added to the interest and left an impression that was for the advancement of the cause.

The remainder of the evening brought to the large audience a splendid concert given by Rachel Steinman Clarke, violinist, Edward Clarke, baritone, and James Whittaker, pianist, all from Chicago, and Helen Wood Barnum, accompanist, of Greencastle.

Mr. Clarke opened the program with singing the well known and always welcome "Vision Fugitive," from Massenet's "Herodiade," in French. He prefaced its rendition with a few well chosen words concerning this aria. His singing brought great pleasure to the audience and they demanded an encore to which he responded with an ideal and convincing rendition of Homer's "Unele Rome." Mr. Clarke's was no less successful later in the evening, when he appeared and sang a group made up with "Soft Footed Snow," Lee; "Smuggler's Song," Kernoehan, and "Song of the Flea," Mousorgsky. His rich, resonant and well controlled voice was a delight in every line of his songs and his clear enunciation was a rare model of excellence and worthy of high praise.

Mrs. Clark always gains hosts of admirers at her every appearance and had much to do with making the evening an enjoyable and artistic success. She played the "Adagio" and "Finale" from the Bruch G Minor Concerto in a masterful and memorable manner and pleased even more, later in the program, when she played "The Little Shepherd," Debussy; "Liebeslied," Kreisler, and the "Caprice Viennois," by the same composer. Mrs. Clarke brings a beautiful tone from her instrument, especially when muted, and her technique is clean, sound and sure. The Clarkes will no doubt be welcomed with enthusiasm should they appear again in Greencastle. They closed the program with the "Hindu Lament," by Bemberg, which gave to both voice and violin an opportunity for a fine display of artistry, and the Clarkes made again a deep impression. The versatility of Mr. Clarke was well shown at one point in the program where he offered as an encore a delightfully realistic reading, entitled "Little Brown Baby," by Dunbar,

which was much enhanced by the violin obbligato played by Mrs. Clarke.

Mr. Whittaker is well known to De Pauw and Greencastle through his connection with the music faculty of the university last year and he was given a royal welcome by his many admirers.

His portion of the program was divided and gave to the audiences hearings of "Variations" in G Major by Camille Chevillard; "Nocturne" in E Flat Major, and "Impromptu" in F Minor, both by Faure; "Fenillet d'album," Chabrier, and the "Tarentella, Venzia e Napoli," by Liszt. A list of numbers, by the way, which are unhaekneyed and thoroughly delightful when played in the finished and artistic style of this pianist.

Mrs. Barnum gave a good account of herself during her playing of the accompaniments for Mr. and Mrs. Clarke. She was in full accord with the soloists at all times.

Officers for the Ensuing Year

The business meetings of Friday morning and afternoon accomplished several tasks, notable among those was the election of officers for the coming year, which is as follows:

President—Edward Nell, Indianapolis.

Secretary—L. M. Tilson, Franklin.

Treasurer—Mrs. Myra Gordon, Logansport.

The following committees were named to serve for next year:

Program Committee—R. G. McCutchan, Greencastle; Max Miranda, South Bend.

Executive Committee—Percy L. Nussbaum, Marion; Laura Gaston, Richmond; S. T. Meigs, Indianapolis.

Public School Committee—A. W. Mason, Columbus; Mr. Alexander, Sullivan; W. E. Moore, Florida.

South Bend was selected as the place for the 1916 convention.

Special Music at Chapel

Meharry Hall was packed on Friday morning by students and teachers when the De Pauw School of Music gave a half hour program of special music at the regular chapel exercises. Dean McCutchan, who by the way was an exceedingly busy man during the entire convention, was in charge of the music of the morning and led his forty piece orchestra through splendid renditions of "The Military Polonaise," by Chopin, and "Sarabande," by Bohm. Mr. McCutchan indeed proves to be the proper man for the head of De Pauw's music school; he not only is doing wonders with that, but is a conductor of splendid ability, which was proven by the fine work of this amateur orchestra. The Girls' Glee Club of twenty-five voices also were heard in two delightful selections under the leadership of Mrs. Degner, who was heard to good advantage in some obligato soprano work with the club. The orchestra was heard in another number and the musical climax of the morning was reached when the orchestra, piano, organ, Glee Club and entire audience joined in a rendition of the inspiring University song, "In Praise of Old De Pauw."

Osborne McConathy Gives Address

At 10:30 Friday morning Osborne McConathy of Northwestern University, Evanston, Ill., gave an address on "Public School Music," which received rapt attention from the large audience. Mr. McConathy is a

fine speaker and he knows this subject thoroughly. He spoke in part:

There has been an unfortunate lack of co-operation between the general music teacher and the supervisor of public music. Although the two fields of endeavor are in many respects closely identified; although their interests are mutual, and their purposes similar in many respects there has not been the close association of effort which would best further the purposes of both kinds of musicians. The reasons for this lack of unity is probably largely due to misunderstandings. I realize that the school music teacher very frequently is blameful. Too often his musicianship does not win the respect of the other musicians in the community in which he lives. Frequently his personality is not of that commanding kind which would lead the other musicians of his city to look upon him as a leader. Frequently he has not the tact to bring about the close associations which ought to exist between himself and the private music teachers. On the other hand, very often the private music teacher is so engrossed in his own work that he does not look about him to learn what is being done in the public schools of his community. Too often he feels that the school music teacher is not his professional equal and, therefore, does not deserve his support. Not unfrequently he looks upon the work of the school music teacher as merely a dabbling in the subject of music, which he cannot recognize as professional.

The private music teacher seldom is willing to give the time to study the problems of the public school music teacher. Were he to do so he would realize that the public school music teachers of the country, taken as a body, are a group of exceedingly well versed, thoroughly educated and extremely enthusiastic workers. The public school music teachers believe in their calling; they believe that the music development in this country must in a large measure spring from their work in the schools. To this end they are bending every energy to the development of

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the kind of music instruction which will cover the largest amount of ground in the least time.

I wish to urge upon the music supervisors the importance of keeping in active touch with the private music teachers, and other musicians in the community in which they live. On the other hand, I wish to urge equally strongly that the private music teachers get into touch with the work being done in the public schools.

If there is a strong music teacher in your community, learn what he is doing and help him to do it better. If there is a weak teacher, either help that teacher to grow stronger or insist that the school committee engage a competent instructor. Just as soon as our school committees realize that the musicians of their cities are sincerely working together to develop a musical atmosphere in the community, and that the private music teachers and public school teachers are in accord, and striving after the musical welfare of the whole body of citizens, just that soon will music in the public schools be given its rightful place in the school curriculum.

Already in a great many cities recognition of the place of music in a liberal education has been shown by giving ample time to the subject in the primary, grammar and high schools.

One of the more recent moves has been the accrediting of outside work in voice, piano or other instruments done by high school students under private teachers. Pupils have been allowed to substitute their outside music study for certain of the high school subjects and thereby given more study periods during the school hours in order to relieve their afternoons and evenings—thus they may give the necessary daily time to the practice of their instruments.

This is a matter in which all musicians are vitally concerned and it is a matter which, in the course of time, will become more or less general.

We print the greater part of Mr. McConathy's address because it should be of value to not only the private music teachers but public school teachers as well.

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Conferences

Among the delightful and instructive sessions of the different sections of the association were the conferences at 2 o'clock Friday afternoon. The Supervisors' Conference was presided over by W. A. Mason, ex-president of the Supervisors' Section of the N. E. A. The Piano Conference was presided over by Laura B. Gaston of Richmond, and discussions were led by James Whittaker, Chicago; Van Denman Thompson, Greencastle, and others. The Voice Conference was presided over by Edward Nell, Indianapolis; W. H. McHenry, South Bend, and others participating. In these meetings much of the practical work of the departments was discussed.

□ □ □

Henriette Weber Talks on "Modern Music"

A feature of the entire convention which had been looked forward to with expectancy and pleasure was the address on "Modern Tendencies in Music," to be given by Henriette Weber, director of the Sunday Evening Opera Concerts at the Art Institute, Chicago; lecturer for the University Lecture Association in co-operation with the University of Chicago. She does not have to write her addresses, as is well known, but keeps her ideas developing continually and gives them straight to the point. Her illustrations, which are many in this address, are likewise to the point and wholly convincing. Miss Weber said:

That modern tendencies were not so new as they seemed but the striking features sometimes make us forget the close connection with the old. It is very necessary, she said, to know this old thoroughly in order to make a comparison that is worth while. In trying not to be superficial there is also danger of becoming too precise in the sense of paying too much attention to minor details and thereby losing sight of the significance of the whole. The new is invading the sanctified portals of the old and the change keeps us busy adjusting our standards. Sometimes when we are left behind, said the speaker, we lose our sense of perspective and we find ourselves

either laughing at the new or having our aesthetic sense shocked morally and orally.

Modern music is developing in three general deductions; program music, in the direction of newer romanticism as a reaction, towards the new classicism. Characteristics are common to all modern music but subject to national treatment. Miss Weber then spoke of the development in France and Germany and also in Italy, and in summing up her admirable paper she said that art fluctuates continually from romanticism to classicism, and back again, the two movements representing radicalism and conservatism. It is the return to the newer classicism that is going to save modern music.

□ □ □

New York Organist Gives Recital

At 4 o'clock Friday afternoon Mr. Edward Rechlin, organist of Immanuel Church, New York City, who has been making an extensive concert tour through the middle-west during the past month, played a grand program on De Pauw's magnificent ten thousand dollar pipe organ, which has recently been installed in Meharry Hall by the successful and well known organ builders, Casavant Brothers of South Haven, Mich.

Mr. Rechlin is a pupil of Guilman and Widor of Paris and paid his respects to those masters by playing a composition from each during the afternoon, namely "Noel," by the former and the latter's well known "Toccata." Mr. Rechlin's own "Caprice" was indeed a bright point in the program as was his "Improvisation," which followed his first group. In this he displayed to the fullest extent his mastery over the king of instruments, bringing out in a beautiful light the organ's thrilling chimes. Numbers by Bach, Corelli, Rameau, Jadasohn and F. Reuter gave ample opportunity to Mr. Rechlin to test the many unique and beautiful combinations of this splendid organ and this he did with telling effects. He used no score and therefore gave his whole soul, thoughts and movements to the instrument and music at hand. Great were the results attained and we can easily say it was one of the best organ recitals heard in many a day.

Assisting Mr. Rechlin was Miss Bernice Pafford, soprano, and Mr. Van Denman Thompson, composer-accompanist. Three delightful and very singable songs from the pen of Mr. Thompson were Miss Pafford's offerings and they did great credit to both soloist and composer.

□ □ □

Chicago Artists Give Closing Concert

The 1915 convention of the Indiana Music Teachers' Association was brought to a brilliant close on Friday night when the well known and much admired Chicago artists, Hazel Eden Mudge, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor; Burton Thatcher, baritone, and Edgar Nelson, organist, accompanist, gave a concert in Meharry Hall to a very enthusiastic audience.

The "Quartet" from "Rigoletto" opened and the "Sextet" from "Lucia" in four part form closed the program, both being sung in the heights of artistic excellence by these singers of rare attainments. The four

of them are successful church singers in Chicago, and it was wholly appropriate and really to be expected that they sing a sacred anthem. This came in the form of "Fear Not, O Israel," by Spicker, and was a meritorious display of religious song in beautiful form and from a musical standpoint was likewise excellent. This number was much enhanced by the splendid organ accompaniment furnished by Mr. Nelson.

Mrs. Gannon and Mr. Miller sang "Home to Our Mountains," from "Il Trovatore," in a style which proved their powers in operatic music to the fullest extent and drew from the audience a great round of applause.

Mrs. Mudge sang a group of songs which contained "Pastoral," Veracini; "O Let Night Speak of Me," Chadwick, and "Time of May," Salter. This singer is fast taking a place among America's leading singers and after hearing her splendid voice and noting her personality and interpretative gifts, again, in this concert the success is understandable. She covered herself with glory on this occasion.

Mr. Thatcher created unusual applause and high commendation by his elegant vocal display, interpretative thought and assurance in "Even Bravest Hearts," from "Faust." His voice is one of rich, powerful quality, yet sympathetic and authoritative and deep artistic musicianship adorns every phase of his offerings.

Mrs. Gannon with the beautiful contralto voice which adapts itself to the artistic thoughts of its owner in charming effects is a welcome addition to any program and she easily shared the honors of the evening in her excellent singing of "O Mio Fernando" from "La Favorita." She possesses the poise and confidence in her resources which is convincing and restful to the lover of good singing and she was especially at home with her share of the program on this occasion.

Mr. Miller's solo offering was that charming aria from "Carmen," the "Flower Song." His broad musicianship and full, resonant tones stood him in good stead again as usual and his excellent concert style, combined with his rare skill and feeling in interpretation, was thoroughly appreciated by his hearers who gave him vigorous and enthusiastic applause.

Mr. Nelson, the accompanist of the evening, was, as ever, perfect. He not only gave to each soloist and ensemble faultless support, but really added greatly to the artistic successes of the evening through his masterful playing of the piano scores, several of which he did not even bring to the piano, so experienced and well equipped for this style of work is he. Mr. Nelson consented on very short notice to play one organ number, this being the "Fantasie Symphonique," by Rosseter G. Cole of Chicago. Although having no time to try the organ he nevertheless played with his accustomed skill and artistry and added new laurels to those already gained at the piano from this musical audience.

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The Artist and His Art

By KATHARINE S. BROWN
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X—Other Arts

"To be a great artist one must be a great man or woman. As such the artist must share the vision of the people. . . . The great raff of American artists . . . have little or no interest in anything out of their line of work. They are . . . wrapped up in their trade and filled with a petty, exaggerated self-importance and jealous rivalries. . . . Great men are great because of the breadth of their interests; the greatest have been helpful and useful aside from their artistic pursuits—in the intellectual activities of their age. Michael Angelo was a capable writer, engineer, and an architect of such ability that he was put in charge of the building of St. Peter's. Da Vinci was an inventor, engineer, writer and brilliant speaker. Velasquez, while doing his best work . . . was household keeper of the palace of Philip IV. Sir Frederic Leighton, Sir Joshua Reynolds, Reubens, Watts, to name only a few, were all men who would have been equally great as statesmen, men of letters or scientists."—Gutzon Borglum.

The artist ever has been high priest in man's temple of noble desire. Art in all its expression is the inevitable manifestation of man's ideal; and as there never was a time when man was without ideal, there likewise never was a time when poetry, painting, sculpture, music, drama, did not exist as scientific facts in the mind of man and consequently in the expression of man's life.

The history of all art is the psychic history of man. It is the story of man's emotional emergence into freedom and light. It is the revelation of darkness dispelled, of brutality vanquished, of materialism dissolved at the sweet coming of beauty. And the history of art in man is the individual artist's experience as he reaches out through his own gifts toward infinite beauty. His emotional emergence into freedom and light records the conquest of self—the self men see and know—by the self that is possessed of that all-gift, his art, the masterful one gift! It recounts all poesy of vision, all drama of majestic conflict, all harmony of merited hopes, all sculptured dreams well-wrought and builded into being and consummated at last—"in that most lovely hour when the light gentles and the wind is soft and beauty in the heart breaks like a flower."

His own art-work, his own art-ends are no longer his craft and his trade. They are himself expressed; himself consummated, added up, completed so far as may be. He is now one with the world to live, to love all beauty, to minister and be ministered unto together with his kinsmen in other arts, high priests like himself. He stands in the lightened gateway of celestial vision to call all waiting, thirsting hearts to drink with him of beauty everlasting; to drink of this enduring substance of joy, pure, quiescent, radiant; that joy which lifts the tired mind to calm and rest and from that rest awakens it to a realization of its own eternal youth. In the reaches of himself he has touched the fingers of the eter-

nal. He takes commands from the Eternal Law. The master artist, contained, aware, is supremely conscious that there is not anything of power in his work which he can lack if he would manifest the power of the Eternal Truth and Beauty.

What wealth of beauty is at the call of the true artist for his sustenance. The fine arts, sculpture and architecture, painting, drama, poetry and music, compose each a world in itself, infinite in its capacity for beautiful expression, each contributing in an individual way a distinct message that no other of the arts can contribute, and yet all relying upon the same great fundamental truth of art. That which sculpture expresses of majesty, of spiritual might, of lofty nobility, no other art can equally well express. It has its own uncompromising and unyielding place upon which no other art can successfully trespass and toward which none can, in truth, even approach. If then an artist fails to receive through sculpture what it has to give all artists he has utterly missed something that can not be supplied him in any other way or through any other channel. It is true, equally, of painting. A good musician can not be so good that he would not be better

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for the sudden rush of glad, colorful feeling a great painting inspires; and there is every reason why a good artist, if he be such in any line whatever, should know a great painting from a near-great one. Yet too often is he not only unable to discern a picture's technical worth—which is somewhat excusable—but he is unable to discern its quality of feeling—to receive its message of loveliness and to regard it merely as good to look upon—or worse to "look at!"

Music, the most sensuous of the fine arts is naturally the most popular, although the youngest of them all. It has the simplest and quickest appeal to the human heart and in that sense is the most necessary. Wrote Lanier: "To make a home out of a household, given the raw materials, to-wit: wife, children, a friend or two and a house—two other things are necessary. These are a good fire and good music. And inasmuch as we can do without the fire for half the year, I may say music is the one essential. . . . Late explorers say they have found some nations that have no God; but I have not heard of any that had no music. Music means harmony, harmony means love, love means—God!"

Of the five arts none is so little understood and appreciated by other artists as poetry. They have less comprehension and regard for poetic form than of any other art form—that is, of versification—and they straightway deprecate poetry because they so completely fail to know "poems," as

such. Denunciation of poetry is insufferably common among artists of other persuasions, while the true poet at heart, even if he be not a poet by trade, recognizes poetry as "the first and best of all arts"—the most natural of all arts, the one which earliest found expression, because it welled up in passionate beauty at the first touch of truth. So it sprang first and then simultaneously to rhythmic dance and dramatic action and thus to song. Without the poetic quality creative vision is well-nigh impossible. That evanescent loveliness of rare, great works in all the arts is invariably poetic, whatever else it may be as well. Because the poetic is the most evanescent and transcendent quality of the arts it is the least understood and that frequently by artists who have in their own work a poetic "feeling," so to speak, to a high degree. On the other hand, the dramatic quality is of the widest appeal and therefore the most misused of any quality of the arts. It is always easier to develop a dramatic feeling than a poetic sense—a simple and mathematically correct reason for the spurious and sensational attempts at dramatic quality in many artists. While the true dramatic quality is as rare as the true poetic quality, the sensationally dramatic is universally attainable and one can not be sensationally poetic. Therefore the poetic as a quality in art has a small, rare, true following indeed.

Again poetry as an art and as it appears as a quality in other arts, is the only one of the fine arts that is independent of the physical senses. All the others can be heard and seen and felt and handled with men's hands. Poetry alone of all rests utterly upon the individual capacity of imaginative discovery—of purely visual thought and this again is the reason of its incomprehension. "Poetry turns all things to loveliness: it exalts the beauty of that which is most beautiful and it adds beauty to that which is deformed. It transmutes all that it touches and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes. . . ." (Shelley). What can an artist more desire than to partake of the loveliness of all the arts that he may the more happily serve his own? And what more fatal to that spontaneous joy of his art than to live forever on one diet? One kind of food loses its taste to him and he is then no judge of other viands.

—♦♦♦—
Adams—Mr. and Mrs. Crosby Adams have sent out an attractive little booklet announcing their summer classes, which this year will be held as follows: First session, June 17 to 30, at the Adams home studio, The-House-in-the-Woods, Montreat, N. C. Second session, July 15 to 28, Whitton-Carlisle School, corner Twentieth and D streets, Lincoln, Neb. Third session, August 5 to 18, the Loring School, Forty-sixth and Ellis avenue, Chicago. For information about any of these courses address Crosby Adams, Montreat, N. C.

—♦♦♦—
North Shore School—On Friday evening, April 30, the Girls' Glee Club of the North Shore School, under the direction of Hilda B. Brown, gave a concert. Wilma Soverhill, violinist, and Shepard Kelly, reader, assisted Doris Trafford, accompanist for the club.

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People & Events

CECIL FANNING AND H. B. TURPIN

The history of music has never before offered such a combination as Cecil Fanning and H. B. Turpin. The critics everywhere are comparing Mr. Fanning to Georg Henschel, David Bispham, Plunkett Greene and Dr. Wullner, but a Fanning-Turpin recital offers a unique feature—which these great artists never gave to the public—that is an absolutely perfect ensemble. Mr. Fanning's singing is not merely fine vocal art assisted by a finished accompanist, but the combined work of these two musicians has been brought to such a degree of perfection, by years of combined work, that the voice and accompaniment are as one.

Some fourteen years ago, when Cecil Fanning was but sixteen years of age, he came to H. B. Turpin for vocal instruction. At that time Mr. Turpin was the leading vocal teacher of Columbus, Ohio, and in that city had guided so many singers to a high proficiency of vocal artistry that even now Columbus is a stumbling block for many singers of note. After four years of careful vocal studies Mr. Fanning showed such great promise that Mr. Turpin gave up his class, and for the past ten years has devoted himself entirely to Mr. Fanning and to the development of his own ability as an accompanist.

To understand the background of Mr. Fanning's interpretations one must know something of his unusual mentality. As a child he showed a budding literary ability, and great love for literature, and at fourteen decided that to accomplish his ends it was necessary to specialize on languages and literature. He developed great love for Shakespeare and the classics, and at sixteen thought of becoming a romantic actor, and it was this that prompted him to study the science of the voice. A few years of application to vocal art demonstrated to him that his best talent was that of a song reciter, so his efforts have been expended along that line, and now at thirty he is considered the most versatile song interpreter of the day, and he has been pronounced by many of the foremost critics to have no superior as an exponent of pure vocal art. To be an interpreter of songs one must appreciate poetry. The fact that Mr. Fanning is able to appreciate the best in poetry, and so express himself, has been proven by Constable and Co., the principle publishers of London, in their willingness to bring forth his book of poems, entitled, "The Flower-strewn Threshold." G. Schirmer of New York has recently published two very successful cantatas, "Sir Oluf," by Harriet Ware, and "The Foolish Virgins," by Marshall Kernochan, the librettos for which were written by Mr. Fanning. Many of the prominent song writers are making settings of Mr. Fanning's short poems, and his two melodramas, "The Pipes of Pan," music by Lulu Jones Downing, and "La Princesse Lointaine," music by Guy Bevier Williams, have met with such success that they are being used on the programs of the best readers in England and America.

"The Pipes of Pan" was recited by Mr. Bispham in Chicago.

Mr. Fanning is entirely a product of America, and so great a product that at the age of twenty-seven he and Mr. Turpin went abroad and successfully gave recitals in Germany, Italy, France and England, and still Mr. Fanning has kept himself a product of America in that he studied with no one abroad. What the foreign critics thought of him may be gleaned from the following short extracts from his many encomiums:

All in all, the world of singers has found in Mr. Fanning a superior interpreter, in whose blood seems to be the true essence of song.—*Allegemeine Musikzeitung*, Berlin, October 4, 1912.

Mr. Fanning, however, is not merely an interpretative singer of the acquired or even the spontaneous type. He is more; namely, the happy owner of a very beautiful and very even baritone voice, great purity of diction, and a perfectly clear enunciation and sense of style.—*Daily Telegraph*, London, England, April 9, 1913.

As program makers Messrs. Fanning and Turpin are par excellence. Research for novelties is one of their strong points, and they have already presented to the American public many classics which have never before been heard in this country. Their programs can but serve to raise the standard of music in any community where they are known. Mr. Fanning's unusual dramatic ability has made it possible for him to keep green the memory of some of the great ballad writers who have found very few interpreters able to cope with the difficulties of their compositions. Mr. Fanning and Mr. Turpin never descend to the common or commonplace in music with any desire to become popular, and they have thoroughly convinced the unmusical and unthinking public that they are able to entertain with compositions that cannot but elevate. It can be truthfully said that no singer before the public can sing from memory such a repertoire as Mr. Fanning. A short time ago he gave four programs, four days in succession, singing from memory eighty-two songs, and these songs comprised but a small part of his repertoire, which embraces the best of German, French, Italian and English song literature. His knowledge of languages is such that one of the London critics said: "His pronunciation of foreign tongues seems to show that he has a real speaking knowledge of the languages, and not merely a coldly nodding acquaintance with them."

It is the universal comment that Mr. Fanning should go into opera, but in spite of the fact that he has had several offers from the Metropolitan and Chicago Opera Companies he has not been attracted by an operatic career, and for years to come hopes to continue his work as a song reciter.

Saint-Saens—Camille Saint-Saens sailed from France on Saturday for New York, from whence he will go direct to the San Francisco Exposition, where he is to appear in a series of concerts and one lecture.

Pawloska—Miss Irene Powloska, late of the "Sari" Company, has been engaged for the Chicago Grand Opera Company.

AN ILLINOIS ORGAN AT PANAMA-PACIFIC EXPOSITION

The organ recitals being given twice weekly in the Recital Hall of the Illinois State Building at the Panama-Pacific International Exposition demonstrate the increasing popularity of organ music. The Illinois Commission writes that large and enthusiastic audiences gather for every recital that is announced and that the Recital Hall could be filled a dozen times over on every such occasion. The Hinners Organ Co. have received many favorable comments on the instrument. Mr. Clarence Eddy, who gave the inaugural recital, writes:

"Accept my congratulations upon the excellence of your organ upon which I had the honor of giving the inaugural recital at the dedication of the Illinois State Building in connection with the Panama-Pacific Exposition at San Francisco."

The Illinois Commission has engaged Dr. Maurice W. O'Connell of San Francisco as official organist of the Illinois State

CINCINNATI CONSERVATORY

Violin talent and proficiency much beyond the usual was exhibited at the recital given by advanced pupils of Mr. Bernard Sturm at the Cincinnati Conservatory of Music Tuesday evening, April 27. The program opened with a beautiful presentation by the Messrs. Ralph Weil and Philip Dreifus of that great favorite, the "F Major Sonata" of Grieg. Clare Yarwood proved himself an earnest young musician in his playing of the Bruch "Concerto," G Minor, which he gave in its entirety. Miss Lucile Blakely gave the "Air Varié," D Major, of Vieuxtemps an artistic, thoroughly capable reading. Oliver Kilb, whose warmth and beauty of tone, direct manner of presentation and musicianly understanding mark him a student of decided promise, played "La Folia" of Corelli; Miss Ruth Ritchey was much applauded for her brilliant playing of DeBeriot's "Air Varié," No. 12, and Mr. Philip Dreifus brought the program to a close with Sarasate's "Zigeunerweisen," playing with that temperamental abandon which carries an audience. The recital was in the nature of a splendid tribute to the ability of both the participants and their master, Mr. Sturm.

The Misses Clarissa Crawford, violiniste,

OMAHA FESTIVALS TO CEASE

The annual spring musical festival of the Mendelssohn Choir, assisted by the Chicago Symphony Orchestra, ended forever with last night's concert at the Auditorium, killed, in the opinion of Thomas J. Kelly, director of the choir, by the indifference of the Omaha public. The five years' contract between the choir and the orchestra, which closed with last night's concert, will not be renewed. This is certain unless something unforeseen prevents.

Frederick Stock, director of the orchestra, is willing to try again, but Mr. Kelly declares that he is through. He says that the choir will continue its work, but will attempt nothing in the way of a festival again. He declared Tuesday that Omaha people will not support home talent.

"The business men will boost for Omaha in everything except music," he said indignantly.

To Mr. Stock's suggestion that the Commercial Club be asked to get behind a music festival for next year, Mr. Kelly exclaimed indignantly, "All the Commercial Club likes is cabaret singers."

"The trouble with Omaha, it is so material," said Mr. Stock. "Like all towns of its size, it is still all commercial. Art is at a standstill."

"The choir is deserving not only of united support of the Omaha citizens, but of state-wide support," said he. "The material in it is splendid. It compares with the finest in the country. Mr. Kelly has a special talent for that kind of work and is a fiend for work."

"With this choir you should have a big three days' festival—instead of two—with the whole state subscribing to its support. You could bring the best orchestras and soloists here and have a big festival as in other places."

As it is, according to Mr. Stock, he was obliged to leave thirty of his orchestra behind because of the expense of bringing the full 100 men. From here he goes east on a five-weeks' spring festival tour with the full orchestra, appearing with choirs in many cities before returning to Chicago.

"Why, I have never heard anything like the Mendelssohn choir tonight from an organization of this kind," said Miss Margaret Keyes, the beautiful contralto soloist, after the performance Monday night. "It was a remarkable achievement." Miss Keyes has sung in the most important cities of the country. Her remarks were echoed by others who heard the concert Monday night. The audience itself was very appreciative and gave the choir and orchestra enthusiastic greetings.

During the closing rehearsals of the choir, it developed that the sale of tickets was not proceeding as it should. Conductor Kelly was indignant at the difficulties with which the members of the choir coped in disposing of them.

"As a matter of fact we should not have to sell these tickets at all," he said. "You come here and rehearse faithfully most of the winter and prepare a fine performance. In addition to that you have to push the ticket sale. That would not be so bad if you met with friendly appreciation. But this indifference of Omaha people is depressing. I am coming to the conclusion that Omaha does not want a spring festival, after five years' trial of it."

It is still hoped by music lovers that some way may be found to assure easier sailing for this organization, and that a contract may yet be made with the symphony orchestra.

At the close of last night's concert Thomas J. Kelly said he would have to wait for the box office returns before he could state whether or not the concert had been financially successful. He was under the impression, however, that it was not.—Omaha World-Herald.

ROBERT LOUIS BARRON

Robert Louis Barron, violinist, has appeared in joint recital with Clayton Lunham, tenor, and Catherine Reid Martin, pianiste, as follows:

April 6—Lake Forest, Ill.
April 10—Deerfield, Ill.
April 24—Mudlavia Sanatorium.
April 25—Mudlavia Sanatorium.
May 2—Highland Park, Moraine Hotel.

They will appear in Chicago during the month of May.

Stead—Mr. Franklin Stead of Peoria, president of the Peoria Musical College, gave an organ recital at Fairbury, Ill., on April 20, being assisted by Sol Cohen, violinist.

Leginska
PIANIST

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Flora Rabe, pianiste, Eva Rosser, contralto, and Martha Craver, soprano, pupils of the artist department of the Cincinnati Conservatory of Music, gave a concert for the blind at the Public Library last Tuesday evening.

Robert Schenk, violinist, Mrs. Blanche Hauer, soprano, and Miss Naomi Lowe, mezzo-soprano, of the Cincinnati Conservatory of Music gave a musical program for the "open house" ceremonies at the Salvation Army Industrial Headquarters last Tuesday evening.

GALESBURG, ILLINOIS

The following program of organ music was played April 19 at Knox Conservatory, Galesburg, by Miss Laura L. Leard, a member of the class of 1915, and a pupil of John Winter Thompson:

Sonata in D Minor	Merkel
Allegro risoluto	
Andante	
Allegro risoluto; Fuga	
Romanza	Chas. A. E. Harriss
An Autumn Sketch	Brewer
Pilgrims' Chorus	Wagner
Prelude and Fugue in G Minor	Bach
Communion in G	Batiste
Scherzo in D Minor	Faulkes
Evensong	Johnston
Marche Religieuse	Guilmant

Arizona—The Arizona School of Music, Phoenix, Ariz., direction of Mrs. Shirley Christy, gave a fine program on April 22, the artists being Claude Gotthelf, piano; Frank Lloyd Stuchal, violin, and Mary Edna Styles, reader.

HINNERS ORGAN AT THE EXPOSITION

Building, and recitals are being given twice weekly as announced in the official program. The following letter from Dr. O'Connell was received by the builders:

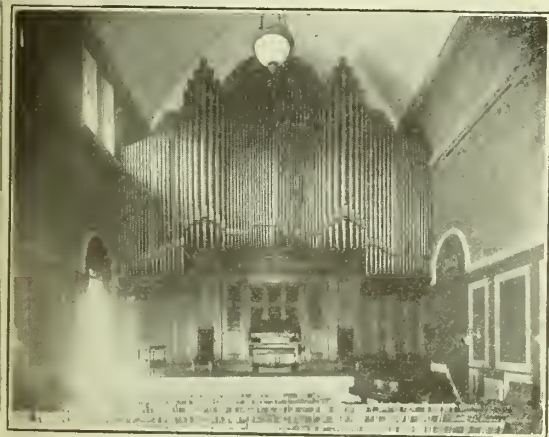
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The Illinois Commission has been greatly pleased over the success and popularity of the organ, and feel gratified in having made this a part of the equipment of the building, which, with the interesting "Lincoln Room," displaying a statue of the martyred president and prized relics of his life, are proving magnets which draw thousands of people to the beautiful Illinois Building. The San Francisco representative of the Illinois Commission gives this expression concerning the organ:

"Every organist who has played on the magnificent organ erected by your company has praised most highly the merits of the instrument. It has proved to be one of the real features of the Exposition."

There is no question but that the popularity achieved by this organ will encourage the installation of organs in many other buildings of like character in the future.



Boston Orchestra in San Francisco

The Boston Symphony Orchestra will play at San Francisco from May 14 to 25. The following programs will be given:

Program No. 1, Friday Evening, May 14

Symphony No. 3, in E Flat Major, Op. 55
"Eroica".....Beethoven
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace. Trio
Finale: Allegro molto
Variations on a Theme by Josef Haydn, Op. 56a
(Chorale Sancti Antoni).....Brahms
"Don Juan," Tone Poem (after Lenau), Op. 20
.....Richard Strauss
Overture to the Opera, "Euryanthe".....Weber

Program No. 2 Saturday Afternoon, May 15

Overture—Sea Calm and Prosperous Voyage, Op. 27
.....Mendelssohn-Bartholdy
Symphony No. 6, in G Major, "Surprise".....Haydn
Adagio cantabile e vivace assai
Andante
Menuetto
Allegro di molto
Suite, No. 2, in E Minor, "Indian," Op. 48
.....MacDowell
Legend: Not fast; with much dignity and character. Twice as fast; with decision.
Love Song; not fast; tenderly.
In war time; with rough vigor; almost savagely.
Dirge: Dirge-like, mournfully.
Village Festival: Swift and Light.
Hungaria, Symphonic poem, No. 9.....Liszt

Program No. 3, French Program No. 1, Sunday Afternoon, May 16

Symphony in D Minor.....Cesar Franck
Lento: Allegro non troppo
Allegretto
Allegro non troppo
"L'Apprenti Sorcier" (The Sorcerer's Apprentice),
Scherzo (after a ballad of Goethe).....Dukas
Suite, "L'Arlesienne," No. 1. Music to Alphonse
Daudet's play.....Bizet
Prelude
Minuetto
Adagietto
Carillon
Rhapsody for orchestra, "Espana".....Chabrier

Program No. 4, Monday Evening May 17

Symphony No. 1, in C Minor, Op. 68.....Brahms
Un poco sostenuto: Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio: Allegro non troppo, ma con brio
Suite for Flute and Strings in B Minor, No. 2.....J. S. Bach
Overture
Rondeau
Sarabande
Bourree
Polonaise
Double
Badinerie
(Solo Flute, Mr. Andre Maquarre)

Symphony (Shepherds' Music) from the Christmas
Oratorio.....J. S. Bach
Overture to Goethe's "Egmont," Op. 84.....Beethoven
Wagner Program—Program No. 5, Tuesday Evening,
May 18

Overture to "Rienzi"
Overture to "The Flying Dutchman"
Introduction and Bacchanale from "Tannhauser,"
Act I (Paris Version)
Prelude to "Lohengrin"
Prelude to "Tristan and Isolde"
Prelude to "The Mastersinger of Nuremberg"
Funeral Music from "Dusk of the Gods"
Prelude to "Parsifal"

Program No. 6, Wednesday Evening, May 20

Overture to the Opera "Der Frieschutz".....Weber
Symphony No. 8, in F Major, Op. 93.....Beethoven
Allegro vivace e con brio
Allegretto. scherzando
Tempo di menuetto
Allegro vivace
Symphonic Sketches: Suite for Orchestra.....Chadwick
Jubilee
Noel
Hobgoblin
Vagrom Ballad

"Karelia," Overture for full orchestra, "The
Swan of Tuonela," Legend from the Finnish
Folk-Epic, "Kalevala," Finlandia": Symphonic
Poem for orchestra, Op. 26, No. 7.....Sibelius

Program No. 7, Thursday Evening, May 20

Symphony No. 2, in D Major, Op. 73.....Brahms
Allegro non troppo
Adagio non troppo
Adagietto grazioso, quasi andantino
Allegro con spirito
Symphonic Poem No. 3, "Les Preludes" (after
Lamartine).....Liszt
Tone Poem, "Death and Transfiguration," Op.
24.....Richard Strauss
Prelude to "The Mastersingers of Nuremberg".....
Wagner

Program No. 8—Italian Program—Friday Evening, May 21

Symphony No. 1, in D Major, Op. 16.....Sgambati
Allegro vivace, non troppo
Andante mesto
Scherzo: Presto: Trio; Un poco meno
Serenata: Andante
Finale: Allegro con fuoco
Overture to the opera "Anacreon".....Cherubini
Intermezzi Goldoniani, Op. 127.....Bossi
Preludio e Minuetto
Gagliardi
Coprifuoso (Curfew)
Minuetto e Musetta
Serenatina
Burlesca

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MUSIC NEWS

Overture to Goldoni's "Le Baruffe Chiozzote," Op.
32 (The Squabbles of the People of Chiozza).....
Sinigaglia

Program No. 9, Saturday, Afternoon, May 22

Symphony No. 2 in G Minor (K. 550).....Mozart
Allegro molto
Andante
Minuetto (Allegro)
Finale: Allegro assai
Concerto in D Minor, for Two Violins and Orches-
tra of Strings.....J. S. Bach
Vivace
Largo
Finale (Allegro)
(Solo Violins, Messrs. Anton Witek and Sylvain
Noack)

Overture to "Sakuntala," Op. 13.....Goldmark
"A Siegfried Idyl".....Wagner
Overture, "Carnival," Op. 92.....Dvorak

Program No. 10—French Program No. 2—Sunday Afternoon, May 23

Symphony No. 3, in C Minor for Orchestra and Or-
gan, Op. 78.....Saint-Saens
Adagio; Allegro moderato, poco adagio
Allegro moderato. Presto. Maestoso. Allegro.
Overture to the opera "Gwendoline".....Chabrier
Three Pieces from "The Damnation of Faust," Op.
24.....Berlioz
Menuet of the Will o' the Wisp
Dance of the Sylphs
Hungarian March (Rackoczy)
Symphonic Poem "Viviane," Op. 5.....Chausson

Program No. 11—Russian Program—Monday Even- ing, May 24

Symphony No. 6, in B Minor, "Pathetic," Op.
74.....Tchaikowsky
Adagio: Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso
Overture Solonelle, Op. 73.....Glazounoff
On the Steppes of Central Asia, Orchestral Sketch,
Op. 7.....Borodin
Caprice on Spanish Themes, Op. 54.....Rimsky-Korsakoff
Alborada

Variations
Alborada
Scene and Gypsy Song
Fandango of the Asturias
(Played without pauses)

Program No. 12, Tuesday Evening, May 25

Symphony No. 1, in E Minor, Op. 39.....Sibelius
Andante ma non troppo; Allegro energetico
Andante, ma non troppo lento
Allegro
Finale (quasi una fantasia) Andante: Allegro molto
Tone Poem, "Thus Spake Zarathustra" (freely after
Friedrich Nietzsche) Op. 30.....Richard Strauss
Overture, "Leonora," No. 3, Op. 72.....Beethoven

SOUTH BEND, IND.

Max Miranda, one of the best known musicians and teachers of music in Indiana, has succeeded the late Milton B. Griffith as director of the South Bend Conservatory of Music, the leading institution of its kind in this section of the country. Mr. Miranda will have full charge of the institution. Since the death of Mr. Griffith, Mr. Miranda has been regarded as his logical



MAX MIRANDA

successor, having been more closely associated with him and the affairs of the conservatory than any other person. For more than two years he has been the assistant director of the institution and one of the most valued members of the faculty.

In taking over the directorship Mr. Miranda announces that he realizes that Mr. Griffith has accomplished much since the institution was established, but he is determined to bring about even greater results during the next few years. Friends of Mr. Miranda are confident that the public will come to his support, morally and financially, and thus enable him to keep South Bend firmly fixed in the musical firmament of the middle west.

Mr. Miranda, who will teach on the organ, piano and harmony, has associated with him all the former members of the faculty, including Max R. Wald, piano; Dora Hershenow, piano and harmony; Valeiria Bon Durant, piano; Hazel Harris, voice; Gerald Hunt, voice; Frank E. Kendrie, violin; Miss Marie Boles, reading; Miss Jane White, dramatic art. Arrangements are also made for the study of band instruments and guitar.

The State Music Teachers' Association, which will convene here next year, will give a new impetus to South Bend's musical interest. The local association just started will do much to bring all teachers closer together.—South Bend Tribune.

Stein Conservatory—Wednesday evening, May 19, in Central Music Hall, the Stein Musical-Dramatic Conservatory will present the comedy, "His Model Wife," Bagg, the opera, "Olivette," Audran, and Ada O'Donnell, danseuse.

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COVENANT CHORUS GIVES "THE CREATION"

Monday evening, April 26, the Covenant Chorus of 100 voices, under the direction of John B. Trowbridge; Helen Axe Brown, soprano, M. J. Brines, tenor, Charles Lutton, bass, George S. Schuler, organist, and Mrs. Charles Davidson, piano, gave a fine performance of Haydn's "Creation." Mr. Trowbridge has built up a fine chorus at the Covenant Church, and on this occasion they proved themselves equal to the demands he made upon them. There was a certainty of attack, a clearness of pronouncement seldom heard in church choirs, and the manner in which they responded reflects great credit upon themselves and the director, Mr. Trowbridge, whose alert directing might well be taken as an example by many.

Miss Helen Axe Brown did some beautiful singing in the very grateful score assigned to the soprano. She sang with great poise, intelligence and her interpretations reached a high point in artistic and finished oratorio singing. "With Verdure Clad" was superbly sung.

Mr. Moses J. Brines again proved himself a thorough oratorio singer, with a fine style and great intelligence. The "Native Worth" aria was a masterful piece of vocal work that will long be remembered.

Mr. Charles E. Lutton excelled himself by the superb and artistic readings he gave the bass score.

He sang with telling effect, rare intelligence and vocalization the elaborate bass role. His "Rolling in Foaming Billows" aria left nothing to be desired in fine oratorio singing.

Mrs. Davidson, pianist, and Mr. Schuler, organist, gave a good account of themselves for the most part in the accompaniments throughout the evening. H. W. P.

WALTER SPRY MUSIC SCHOOL

The series of interpretation classes given by former graduates was brought to a close last Wednesday by Mr. Clinton Fahrney. He gave a splendid account of himself, playing works by Mendelssohn, Dohnanyi, MacDowell, Debussy and Grieg.

The last pupils' recital of the season will take place in the Literary Club Rooms, Fine Arts Building, Friday evening, May 7, when advanced pupils of Walter Spry, Hugo Kortschak, Cedric W. Lemont, Bruno Steindel, William Beard and Jessie Curtis will take part.

Columbia School—On Saturday at 2:30 a pupils concert will be given at the School Recital Hall. On Friday, May 14, at 8:15 in Assembly Hall, Fine Arts Building, a program will be given by pupils of Clare Osborn Reed and George Nelson Holt.

Sturkow-Ryder—Madame Theodora Sturkow-Ryder will play a piano solo at the Strollers Club benefit performance this (Friday) afternoon at the Studebaker Theater.

SOCIETY OF AMERICAN MUSICIANS

The first of the series of Chamber Music concerts of the season, under the direction of the Society of American Musicians, was given on May 2, in Fullerton Hall at 3 and 4:15 o'clock. The Society of American Musicians is doing a very desirable thing that has created so much interest that two concerts are given each Sunday.

The purpose is to give a public hearing to many of the worthy young musicians in the city.

The concerts are under the direction of Ludwig Becker and Hugo Kortschak, both artists of the first rank.

Ludwig Becker, violinist, Franz Wagner, cello, Sidney Arno Dietch, pianist, gave a splendid performance of the "A Minor Trio" (Tchaikowsky).

Particularly fine was the vital and artistic playing of Messrs. Becker and Dietch. The "Andante Cantabile" (Tchaikowsky) was given with a wealth of tonal color and a fine appreciation of the musical content, by Messrs. Becker, H. Linden, C. Linden and Wagner.

Miss Florence Schmoll presided at the piano in the performance of the Schumann "Quintet," Op. 44.

Mr. Frank McNellis, baritone, sang at the first concert, and Miss Bess Beyer, soprano, also disclosed a voice of much beauty, that she uses with fine effect in the presentation of songs. Mr. Phelps Cowan furnished splendid accompaniments.

NEWS ITEMS

Mrs. Anna Groff-Bryant, the well-known Chicago vocal teacher, who for the past year and a half has been director of the Vocal Art Institute of Lombard College, Galesburg, Ill., and has personally instructed a large vocal class in both cities each week, gave the first series of student recitals at the college May 3. She presented Miss Viola Elma Graber, dramatic soprano, in a song recital, who was heard in the following program:

Hear Ye, Israel (Elijah).....	Mendelssohn
Zueignung.....	Richard Strauss
Traum Durch Die Dämmerung (Dream in the Twilight).....	Richard Strauss
Love and Music, These Have I Lived For (Tosca).....	Puccini
Blow, Blow, Thou Winter Wind.....	I. Sargeant
Songs My Mother Taught Me.....	Antonin Dvork
Mr. Hodson	

Summer.....	Chaminade
The Lark Now Leaves His Watery Nest.....	Horatio Parker
When Love Is Kind.....	A. L.
Cry of Rachel.....	Mary Turner Salter
Love Is a Bubble.....	Allitsen
Drink to Me Only With Thine Eyes.....	Old English
Trottin' to the Fair.....	C. V. Standford
Mr. Hodson	

A Spirit Flower.....	Campbell-Lipton
The Cuckoo.....	Lehmann
My Laddie.....	Thayer
Supposin'.....	Joan Trevalsa
Joy of Morning.....	Harriett Ware

The second series of May Musicals will be given by Miss Mae Anna Ross, lyric soprano, May 10.

CARL E. CRAVEN AT HEMINGTON RECITAL

The stormy weather of Monday evening put a damper as well as dampness on the attendance at Francis Hemington's current recital at Epiphany. But he did exactly the right thing, and played his best for the few who showed by their presence that they cared much for his music.

His programs are always varied and catholic, and this time he gave place to our Quincy friend, Roland Diggle, who is writing freely in these days. His "Song of Joy" is a cheerful fragment, better in its leading themes than the rather sentimental middle section. A conventional "Grand Chorus" of Georg MacMasters, also was heard, as well as several better-known things like Holbrook's "Souvenir of Spring" and Stebbins' "In Summer." The largest work was Mr. Hemington's own "Sonata," the last movement, only, being heard. It is intensely cheerful and bright, with a sort of lofty purposeful movement of sedateness, and straightforwardness in the development of its C Major voices.

Mr. Carl E. Craven was the soloist, using Alfred Wooller's "Hear My Cry," a not really illuminating setting, and the ever welcome "Then Shall the Righteous" from "Elijah." Mr. Craven has the natural equipment of a mellow tenor voice of good range, fairly well placed and obedient. To these he adds the healthy, youthful traits of enthusiasm, earnestness, real depth of feeling, a good musical sense and much intensity, perhaps, at times, too much for the repose he seeks for. He presents everything with unaffected sincerity, yet with careful and studied endeavor, and gives genuine pleasure to those who hear him sing. The "Elijah" excerpt was very well done, indeed, with a search for the exalted spirit which animates both text and music, and a large measure of success as a resultant.

ALBERT COTSWORTH.

Neff—Miss Hazel Dell Neff sang a solo at the Park Avenue Methodist Episcopal Church last Sunday morning, at the Chicago Athletic Association in the afternoon, and at the First Methodist Episcopal Church of Austin in the evening—a very busy day.



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FANNIE BLOOMFIELD ZEISLER IN BOSTON

Following is some comment of the Boston press on the recital given recently in that city:

Fannie Bloomfield Zeisler, one of the great pianists of whom America has reason to be proud, and who was called by Leschetizky in her student days "my electric wonder," gave a recital before a very enthusiastic audience of good size. Her program included the Beethoven "Appassionata" sonata, and other compositions by Schubert, Mendelssohn, Weber and Chopin—a program decidedly romantic in its general character, and interpreted in that vein. Mme. Zeisler's musicianship, her splendid technical equipment, the virility and yet the womanly refinement of her art, need no extended description at this time.—Boston Post.

Mrs. Fannie Bloomfield Zeisler's piano recital was one of the most artistic events of the current musical season.

It would be no special compliment to Mrs. Zeisler, to say that she plays the piano like a man. She plays it better than all but a few men who have been heard in this city in the last quarter of a century, and it is a question whether she has any equal among the women pianists, now that Carreno's sun is setting. Mrs. Zeisler's art is today at its zenith. It has grace, strength, fire, and, above all, a poetic cast that lends rare merit to her interpretations. The audience was grateful for the fine pleasures dispensed by this poetess of tone.

The program comprised Beethoven's "Sonata Appassionata," and selections from Schubert, Mendelssohn, Weber and Chopin.—Boston Journal.

Mme. Fannie Bloomfield-Zeisler, not heard in Boston in recent seasons, returned for a recital of music from Beethoven, Schubert, Mendelssohn and Chopin, in which he showed that the fires of impassioned feeling still burn within her, and speak eloquently through a technic as brilliant now as a dozen years ago.

Mme. Zeisler played a "Menuet (G Major)" and a "Sonata" by Beethoven, which traversed a wide range of feeling. There are qualities in Mme. Zeisler's playing that make it like that of no woman since Mme. Carreno in her late prime, a sense of rhythm, majestic, imperious, yet plastic and spontaneous in its gradations; an emotional fire that vitalizes repose even as it intensifies passion. She played the "Menuet" with a fine sense of its formal elegance, its courtly grace, as a dance written for the pleasure of those of patrician minds and gentle birth.—Boston Globe.

Mme. Zeisler had not played here for a long time, much to the regret of her admirers. The years pass quickly, but time has not quenched her flame. It is not necessary to quote Mr. Huneker's characterization of her. It is familiar to all and holds good today.

The program was an agreeable change from the

conventional and eccentric ones that have been put before us this season. There was no thunderous disarrangement of one of Bach's organ pieces; there was not a formidable row of Sonatas without relief; there was no choice of composers whose names all begin with an "A" or a "B" or a "C." It was a delightful idea to open the concert with Beethoven's little "Minuet"; it put the hearer in a receptive mood instead of encouraging him to make a hasty retreat; and it at once revealed a pianist with a charming touch and poetic fancy. The pieces by Schubert were welcome. The chosen "Songs Without Words," which are too often under-rated as other works of Mendelssohn, "Elijah," for instance, are over-rated, brought up pleasant memories, the first of Gertrude Hoffmann and other rude children of nature bounding and leaping over the stage. And then there was an admirable performance of Weber's "Invitation to the Dance," a performance in the chivalric manner of Weber. There was also the joy of hearing the "Invitation" interrupted by applause. And this in Boston, the "center of musical culture!" In the recent adoration of Debussy perhaps Weber is forgotten.

The characteristics of Mme. Zeisler's playing are unchanged. That she could still be tempestuous and tumultuous, even without consideration of the size of the hall, was shown by her reading of Beethoven's "Sonata," which for once was passionate and did not belie its name. But with what verve and gusto she played the allegro movements! Her mechanism is as polished and brilliant as ever, but the polish has warmth and the brilliance is not metallic. Her sense of rhythm is still marked. She is a mistress of tonal gradation, dynamic contrast that are significant and romantic. There was at times as of old a curious and tantalizing succession of passages now played with a certain imposing inflexibility and now with ravishing temporal freedom. All in all a concert to be enjoyed and remembered without the labor of analysis, criticism and hyper-criticism on the part of the hearer.—Boston Herald.

The years are kind to Mrs. Bloomfield-Zeisler. They have merely and graciously matured her aspect and left undiminished her technical and temperamental qualities as a pianist. Indeed, so far as they have ripened it and her playing yesterday afternoon was still full and alive with the individuality that differentiates her from every other pianist that comes to our concerts. The most orthodox and exacting sponse to the music deliberately makes it so. She commands an exceeding amplitude and power of tone that is harsh only when for an instant her emotional response to the music deliberately makes it. She commands now the softer, the lighter and even the whispered voice of the piano. Between, her tone is unfailingly elastic and shrewdly controlled in its force and sensitively and expertly shaded in its coloring. She is mistress of the resources of her pedals; she has plumbed the whole range of the dynamics of her instrument. She can summon it to eloquent and proclaiming declamation; she can sustain and modulate it through instrumental song; she can whirl it through swift runs and tumbling arpeggi; she can make it scintillate with ornament and arabesque and she can hush it to the voice of echoed melody or gentle musing. The range and the elasticity of her playing on its technical side remains its unfailing distinction. Even now her technical accomplishment is not routine to her. Zest for it enkindles her; yet not for a moment does she forego her clear and supple control of it.

Range and elasticity, again, distinguish Mrs. Zeisler in her response to her music and her imparting of both to her hearers. She happened to begin her concert with a little minuet of Beethoven. She played it with tranquil clearness and crispness, with finely clear and communicating sense of the gentle brightness of its melody and the gentle beat of its rhythms. She was wholly serene and suave with the music. Its manner as well as its matter pervaded her tones. A little later in the concert she wove gossamer-like Schubert's intertwining web of melody and rhythm in the "Moment Musical" that is dear to many dancers. They might have envied the pianist her lightness of touch and her softness of line. Further on, Mrs. Zeisler revived, as it seemed, two of Mendelssohn's "Songs Without Words." She led the melody of one lightly and rhythmically through her streaming and iridescent tone; she kept the other moving in swift and undulating phrases to rhythms that never lost their quick, clear beat and with accent that now and then struck bright fire. She revived, too—as again it seemed—Weber's "Invitation to the Dance," beginning in clear and warm sonorities, artfully leading the suggestion of the dance into the full expansion of it, sustaining it yet diversifying it with as artful play with pace and rhythm; giving it its romantic glamor and its ardent voice, touching in the Weberian flourishes and then at the end vaporizing it like vision away.—Boston Transcript.—(Advertisement.)

CONSTANCE PURDY IN GREAT DEMAND

Constance Purdy brings to a close a most interesting season with an appearance at the Hotel McAlpin on May 4, when she will sing two groups of songs by Marion Bauer. This will be Miss Purdy's tenth public appearance this season in New York City. Miss Purdy is widely known as the American singer of Russian songs, and though a glance at her numerous programs of these past months shows a preponderance of the Russian songs, it shows a surprising number of American names. For Miss Purdy has always been one of the singers who could be counted on to give the American composer encouragement and practical support. On her programs this year are to be found compositions by Marion Bauer, Mrs. Beach, Gena Branscombe, John Carpenter, Farwell, Wm. Armes Fisher, Fay Foster, Henry F. Gilbert, Victor Harris, Charles F. Manney, Walter Rummel Stillman-Kelley and Ward-Stephens. Next season she plans to place more French songs on her programs and in carrying out this plan she will merely place herself again in touch with a field in which she is peculiarly at home. French was familiar to her even before she learned English, and her years of study with such masters as Charles Clark, Oscar Seagle and Jean de Reszke, with the continued background of Paris, have given her an accent which has all the purity of the born Parisian. Miss Purdy has indeed a rare linguistic gift, for few not born in Russia could so master the intricacies of that language that the Russians themselves, who are an exceedingly plain speaking race, would be moved to approve. Yet this is just what has happened to Miss Purdy, not once only but many times.

From the number of inquiries that have already been received next season promises to more than double the past one. Two tours, for November and January have already been arranged. The latter opens with a recital before the Woman's Music Club of Columbus, Ohio, on January 4. Miss Purdy appears in this series in company with such artists as Kreisler, Julia Culp, Maud Powell, Frieda Hempel and Mr. Scotti. At all her appearances she will have the assistance of Mabel Hammond. Miss Hammond has recently been elected President of the Radcliffe Club of New York City, the largest of the many clubs composed of graduates of Radcliffe College. Miss Hammond was a pupil of MacDowell for three years.

Bollman—Maude Fenlon Bollman is to be a soloist at the Lansing May Festival.

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CLARENCE EDDY IN FLORIDA

On the occasion of his recent organ recital at St. Augustine, Fla., the Evening Record of that city commented as follows:

Those who had the good fortune to hear Clarence Eddy's recital at Memorial Presbyterian Church Thursday night must have come away with the feeling that they had indeed heard a prince of players on the king of instruments. Indeed, it is no exaggeration to say that this wonderful exponent of organ music left his hearers in a state of stupefaction and intoxication at the multitude of marvelously contrasted and combined melodies and harmonies, so skillfully controlled and interpreted as those with which Mr. Eddy both delighted and astonished his hearers.

To these realizations must be added the consideration of the difficulties which always attend the recitalist. Together with the varied types of organs now-a-days to be found all over the country are the equally varied methods of operating the instruments—a circumstance to be reckoned with—and while the Flagler organ does not perhaps present the complexity of the modern electrically operated instrument, yet the prodigious nature of this organ and the individual qualities of the stops call for a wealth of control, insight and experience, and here again did Mr. Eddy manifest his absolute mastery of the instrument, and add more than wonderment to the listeners who knew the organ on which he played. Glancing over his program, one could not help but realize the vast field of expression from which Mr. Eddy compiled his program. The very varied nature of the pieces—both technically and expressively—gave to his listeners an experience that will be appreciated the more as they realize that the many types of sentiment that were interpreted for them, and the many classes of tone pictures so skillfully painted, were the outcome of years of patient study and untiring energy, with undoubtedly a natural and deep power of introspection and comprehension.

To analyze the program faithfully would be the work of a critic as far advanced in musical culture as Mr. Eddy and yet not to mention in passing—certain of the more outstanding features of the evening would be to withhold natural admiration of those things which especially called for praise of the highest order.

Commencing with a prelude on a German chorale by Faulkes, we were treated to a noble theme, powerfully constructed, with interest never flagging—indeed, increasing to the very end—and reproduced in a truly masterly manner.

Next came a wonderful pair by Nevin and those who listened with rapt attention to the wailing and pathetic strains, so wonderfully produced, of the "Song of Sorrow," were fascinated immediately after with the brilliantly fantastic rendering of "Will o' the Wisp," the florid and complex difficulty of which both electrified his hearers and yet left them with a new sense of extreme daintiness which the organist brought from the huge instrument in his hands.

A massive work was the "Sonata in E Major" by Becker, in which we have the construction of a sonata reproduced with the most modern ideas of composition, and from the flowing prelude—at once noble and yet not heavy—the beautiful adagio forming the second movement to the brilliant and complex "Toccata" taken at tremendous speed, Mr. Eddy took his hearers through almost every form of modulation and tone coloring conceivable.

Possibly the most pleasing memorable melody of the evening was heard in the "Russian Boatmen's Song on the River Volga," in which Mr. Eddy reproduced with striking effect the plaintive chantlike song of the boatmen, together with the realistic sounds of the oars striking water, which effect moreover was gained by purely legitimate chord construction, ably construed and not by any mere mechanical contrivance.

In the "Vorspiel" to "Lohengrin" Mr. Eddy presented to us the well known themes with his own construction and we heard fresh interest and color from the mind of this master organist infused into the noble tones originally built up by the great Wagner.

Undoubtedly the most popular item was the Fantasia on "My Old Kentucky Home"—which to dwell at length on or to give full justice to would take far too much space. Suffice it to say that in the hands of the exponent this striking old melody was subjected to more changes of character and tone than would have been conceived possible.

The great "Toccata and Fugue in D Minor" of Bach was, of course, heard to perfection, and in Mr. Eddy's hands the gigantic theme with its equally wonderful exposition and contrasting of tone colors was worked out as only the hand of a master could do.

Certainly no sweeter piece than Faulkes' "Nuptial Song" could be imagined and throughout the charming flutes kept pace with the dainty melodic theme,

which comprised the principal part of this beautiful piece to which a fitting climax was heard in the "Nuptial Benediction" dedicated to Mr. Clarence Eddy and who portrayed for us the dying strains of the organ, after the more brilliant musical portion of the marriage service.

Lastly came the brilliant "Toccata in F" by Crawford, and Mr. Eddy's treatment of this difficult and florid piece was indeed a marvel of execution and a wonder of contrasted effects.—(T. Morley Harvey.)—(Advertisement.)

MRS. CHARLES ORCHARD'S ENGAGEMENTS FOR APRIL

April 3—Jessie Nichols Baldwin, Brahms program.

April 5—Mrs. Hanna Butler, Dorothy Meadows Club.

April 6—Ora Padget Langer, contralto, Charles Mixer, Violinist, at Rogers Park Woman's Club.

April 7—Ora Padget Langer, Ridge Woman's Club.

April 8—Mrs. E. M. Layfield, contralto, Grant Kimbell, tenor "Dejanire," Chicago Dramatic Society.

April 10—Mrs. Anna Butler, soprano, Miss Mary Hansen, violinist, New England Woman's Club.

April 14—Ora Padget Langer, contralto, Charles Mixer, violinist, Chicago Heights Woman's Club.

April 17—Miss Berger, contralto, Grieg program, Clipping lecture recital.

April 20—Ora Padget Langer, recital Lyceum Arts Hall.

April 22—Charles Mixer, soloist, Auditorium; Nicholas Senn High School.

April 25—Mrs. Hanna Butler, soloist, Majestic Theater.

Haydn—The Haydn Choral Society, under direction of Mr. H. W. Owens, gave a concert at the Chicago Athletic Association on last Sunday afternoon, being assisted by the Haydn Sextet, the Haydn Male Quartet, Messrs. Theodore Phillips, Charles Burch and Carl Brown, Misses Hazel Dell Neff, Augusta Collson and Lillian Landwer, soloists, and Haydn Owens and H. R. Vail.

AGNES LEIST BEEBE PUPILS

Following is a list of some appearances of artist pupils of Mme. Agnes Leist Beebe, recently:

Madame Agnes Leist Beebe's students in recital—Alice Geer Ferguson, soprano.

Recital, Kimball Hall, Chicago, April 20—Elmer Hallberg, tenor.

Recital April 26, Kimball Hall.

Recital May 11, Cheltenham.

Recital May 13, Pullman.

Recital May 17, Bethlehem Church.

Concert, May 14, Nebo Lutheran Church.

Concert, May 15, Deerfield, Ill.

Concert, May 18, Broadway M. E. Church.

Concert May 20, Saxon Church.

Concert May 21 Messiah English Church.

Several joint recitals with Sylvia Jackson Wahlstrom, pianist, and Esther Henrietta Anderson, dramatic soprano:

Recital May 3, Kimball Hall.

Bessing Gilbert Collingwood and Lina Levine, recital May 18, Kimball Hall.

Dr. A. B. Oren—Recital, Gary, Ind.

Ina Pegan, Concert, Shelbyville, Ill.

AUGUSTA MEEKER

Some press comment:

Mme. Meeker of Chicago was the soloist on this occasion. She has an evenly developed contralto voice of much power and a resonant and smooth quality, which she uses with dramatic skill. "The Cry of Rachel" Mme. Meeker sang particularly well, and her impression on the audience was so positive for appreciation that she appeared again and sang "My Native Land." At the close Mme. Meeker sang a group of German songs, with freedom and sympathy. She makes an attractive stage appearance, and is free from stage mannerisms.—Fort Wayne Sentinel.

All of Mme. Meeker's numbers were calculated to show the range and quality of her superb voice, but the difficult "Cry of Rachel," by Salter, held the large audience spellbound. Mr. Lester's sympathetic accompanying added much to the pleasure of the audience.—The Weekly Reminder, Auburn Park, Chicago. (Advertisement.)

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THE THURSDAY MUSICAL CLUB

The Thursday Musical Club is an organization which may be justly proud of its results achieved in so many directions; not the least of these being the impulse given to its members, belonging in the main to what is called the "Leisure Class" (a sad misnomer in these days of stirring times and unceasing activity for society people as well as the rest of the unsubmerged, to continue their studies in whatever branch of the divine art they may elect to employ themselves, as artists in feeling and accomplishment; not as dilettantes.)

Mrs. John MacArthur, the president of the club, is a woman of heart and brain, personal assets that are not always found in happy conjunction. Hers is a ravishing form of activity; invariably upon the heights; invariably achieving results the most creditable.

In almost every field of civic or philanthropic endeavor her name heads the list as devoted adherent and participator.

She is identified with almost every organization of importance in the city. The Thursday Musical Club is a sort of very darling of her heart, and she looks upon what it has accomplished with pardonable pride.

This season the Scholarship Concert of the Thursday Musical Club will be held in the spacious music and drawing rooms of the MacArthur mansion, and Mrs. MacArthur, a musician of high standards and finished accomplishments, will be the pianist of a distinguished ensemble—the Kneisel Quartet.

The Kneisel Quartet has been most generous in the past in donating its services, and this year again it will shine resplendent upon the program which holds as soloist that remarkable young violinist, Sascha Jacobsen, one of Franz Kneisel's favorite pupils who has won the admiring encomiums of nearly all the world-renown violinists who have visited these shores these last few seasons.

Sascha Jacobsen has for several years been the recipient of the Thursday Musical Club scholarship at the Institute of Musical Art, and this year he graduates.

In all probability he will be under distinguished management next season, and will tour the United States.

The club, which has been so eminent a factor in the ripening of his remarkable talents, has the greatest confidence in the unusualness of his gifts, and will, of course,

be justly proud of what promises to be a wonderful career.

Sascha Jacobsen has already made 14 records for the Victor, and very complimentary things are said about his performances in their catalogue.

Young Herman Eisenberg, 'cellist, and pupil of Mr. Willike, will also appear in a group of solos.

□ □ □

Zenatello Acclaimed in Havana

My own special correspondent in Havana of the doings of the Opera in that city (my correspondent is one of the leading violinists of the orchestra, and an artist and man well known throughout the country), writes me a long letter from Havana, not the least interesting bit of information being the news of the torrential success (torrential meaning the wild applause of the delighted audience in "Pagliacci," of Giovanni Zenatello.

He informs me that the people fairly rose at Zenatello, and in their Latin enthusiasm shrieked their bravos.

"It seemed like the old times at the Manhattan Opera House," writes Mr. Vonderheim, "only Zenatello has grown so greatly as actor and singer. He was superb."

Mr. Ruffo also had a genuine triumph in the same opera. It will be seen that Havana is getting the cream of things; what with Ruffo and Zenatello in the same cast.

□ □ □

Celeste Heckscher Will Go to California

These are busy days for Mrs. Heckscher, who is identified with so many movements for the artistic and musical uplift, will make her California hegira somewhat late in the spring or beginning of summer.

Aside from her artistic endeavors, her plans for compositions of varying order, Mrs. Heckscher as a grande dame of society (writ large), has found her time well filled.

I imagine that in the program of music prepared for the Biddle-Duke wedding, at which Mrs. Heckscher and her daughter were distinguished guests among a list of notables from New York, Boston and other cities with high and aristocratic affiliations, one at least of Mrs. Heckscher's works was not missing.

It is still a matter of doubt whether or not Mrs. Heckscher will be able to carry with her to the coast her amiable and intellectual secretary, Miss Emilie Moyle, whose devotion to the talented composer's interests is so marked.

It is to be hoped that the Californians

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will not miss the opportunity of producing some of Mrs. Heckseher's works while the composer is in their midst.

In a world of little people with trite things for the telling, Mrs. Heckseher looms large as a composer who anticipates the effects of her ideas. Calculates the settings of her symphonic schemes down to the very last notelet in the score. Has heard her musical designs a thousand times in her mental ear, before putting them down upon paper, and has something forceful and big to give in the scope of her broadly-drafted symphonic works.

I am informed that her latest composition, "The Slav," is an opus of magnitude, breadth and vitality; that its message is as unusual as its treatment is virile and forceful.

Mme. Marie Sundelius in the West

The Minneapolis Orchestra has been fortunate in securing the services of so pleasing and competent a soloist as Marie Sundelius, one also of so much modesty and charm, who is bound to take her place in the front rank in a shorter time than is given to most singers of her youth and modesty.

Not the least conspicuous and desirable of assets in the soprano's repertory of good and desirable things (I should modify the noun or rather expand it into a pronoun) is her manager, Mrs. Gertrude Cowen, reliable, efficient and an excellent musician, who might be trusted to tour in her capacity of pianiste, so much is she a virtuoso of the instrument.

Much success for Madam Sundelius and her bright-eyed impresario.

A Maitland Note

Robert Maitland pleased the good people of Newark when he sang there very recently as soloist with the Schubert Society in Bruch's "Cross of Fire." And this is what the Evening News of that burgh had to say about his singing of the lines of Norman.

"Mr. Maitland is well equipped with voice, skill in using it, and temperamental energy for the role of Norman. So artfully did he attune his tones to the sentiment in the air, 'My Bed Tonight Is the Heath Alone,' that his singing of it happily mingled the tenderness of love's young dream, the joy of anticipated happiness, and the feeling of resignation to whatever fate might have in store for him.

"Elsewhere in the cantata he was equally satisfying."

Mr. Maitland has very many other appearances before the close of the season, notably the creation of a role with the Springfield Oratorio Society.

Mr. Thuel Burnham's Popularity Assured

Mr. Thuel Burnham, America's favorite pianist, as some of his doting admirers term him, has surely made good since his plans for doing America as a virtuoso (so acclaimed and beloved by European audiences) of the piano were first germinated in that fine mind nature has given him.

His present season—the season almost, but not quite past, for Burnham has re-engagements to consider and fill—under the admirable management of Harry Culbertson, has been in every particular a success.

(Continued on page 30)

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Laura Rappoldi-Kahrer celebrated her fiftieth jubilee as a concert-giver by a pianoforte recital, on which occasion she repeated the program she played when a girl of ten, fifty years ago. The famous pianist further added Draeseke's big "Sonata," Op. 6, in the performance of which she has no rivals. Mrs. Rappoldi was feted beyond description.

At the Royal Opera three one-act operas were given a brilliant presentation, under the distinguished lead of Court Conductor Fritz Reiner. They were "La serva padrona," by Pergolesi; "Bastien und Bastienne," by Mozart, and "Der Apotheker," by Haydn. The fine stage mounting and the soloists are something to remember.

"Tristan and Isolde" also achieved due attention, with two Isolde's alternating, viz., Eva von der Osten and Helena Forti. Both were new in their parts. Those remembering Schuch's presentation of Wagner's love drama could not, of course, easily accommodate themselves to Herr Kutzschbach's solid conducting.

The Vincentius Society's annual big concert, which also used to be a triumph for Schuch's lead, was trusted to Herr Kutzschbach's care. Two soloists, Eva von der Osten and Herr Plaschke, introduced some new musical literature, among which Frau von der Osten's interpretation of Miss Evelyn Faltis' songs won high favor with the audience. Miss Faltis appeared as a pianist. She played Liszt's "Dante Sonata." Several other Dresden artists, Wunderlich (flute), two violinists from the Royal Orchestra, and others contributed selections.

The Schluss concert (final examination concert) of the Royal Conservatory displayed exquisite results. Herr Nagel, a finished scholar of the institution, performed Weber's clarinet concerto. Fraulein Hess played that of Grieg. Fraulein Huebler, a master pupil of Mrs. Rappoldi, distinguished herself as an interpreter of Brahms' "Concerto" (M. Minor). Two singers of the Orgein School displayed their teacher's method to utmost advantage. They were Fraulein Frankenberger and Fraulein Eruster. The former sang the big "Traviata" aria exquisitely. A cello player, Schiebold, a pupil of Wille, gave high satisfaction by his reading of Klughardt's "Concerto." A mere boy-violinist, Tolant, a pupil of Herr Rappoldi, surprised everybody by his fine tone and musicianly reading of Mendelssohn's "Concerto." Two future orchestra leaders, Levin and Dettmer, did their teacher, Herr Striegler, much credit. In the preceding four concerts some pupils were very good, some less so; all of them, however, evincing serious aims. Among very successful teachers were, as mentioned above, Frau Rappoldi, in first line; further, Herren Feigler, Vetter, Gabler, Wille and the ladies Sievert and Wollen, singing teachers; also Zimmermann, Braunroth, and others.

The People's Singing Academy scored in

presentations of big choral works by Brahms, Mozart and others. Johannes Reichert is the gifted leader. Two great novelties by Kauffmann Jassoy and by George Schumann ("Tränenkruglein") will be brought out this month.

A novelty composition, "Das eiserne Kreuz," a melodrama by Albin Trenkler, made a great impression when produced before invited connoisseurs the other night. The composer of the music (which is exceedingly descriptive and musically interesting) was attached to the Cologne Opera. He is now in Dresden to recuperate from overwork. On the same occasion the gifted American singer, Miss Effie Volkman, sang a Verdi aria brilliantly; also the coloratura waltz by A. Sieberg of New York, "In Sylvan Shade," for which she was strongly applauded. Miss Marga Bruck interpreted effectively a fine lied, "Liebesleid," by Sieberg, and songs from George Henschel.

A. INGMAN.

— # # # —

Heyman—Miss Dora Heyman gave a piano recital at the Little Theater on Monday evening of this week.

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Music in America

BOISE, IDAHO

The recital by the students of the Boise Conservatory of Music at Carnegie Hall last evening was a delightful affair, so largely attended as to tax the seating capacity of the hall to the utmost with a deeply appreciative audience of musicians and music lovers. Koelling's "Hungary," (eight hands) by Mrs. William Healy, Miss Ina Fry, Miss Frances Walker and Miss Ruth York opened the pleasing program very satisfactorily.

Miss Marion Antisell followed with three vocal numbers, sung very sweetly and with expression. (a) "Es War Ein Traum," Lassen. (b) "My Mother Bids Me Bind My Hair," Haydn. It was in "My Sweet Repose," (Schubert), that Miss Antisell's voice reached its best and won for her a delighted meed of praise from the audience.

"Berceuse," (Chopin), Miss Marie Cain's number, was charming as is everything this talented pianist does. The two numbers by Miss Lundgren, (a) "But the Lord is Mindful of His Own," "Oratorio St. Paul," (Mendelssohn), and (b) "On the Shore," Neidlinger, were sung in a big, rich contralto, almost alto voice, which suited the words and music perfectly and was warmly applauded. "Hark, Hark the Lark!" (Schubert-Listz) was played with wonderful sweetness by Miss Meryl Kellerman. "Autumn" (Chaminade), and "Valse Brilliant," (Chopin), played by Miss Hazel Greenlee, discovered a pianist of rare ability for a young girl and the enthusiastic applause accorded her was well deserved.

George Brewster's Verdi number, "The Tempest of the Heart," from "Il Trovatore," was sung with a dramatic quality of voice, attended by a depth of feeling and harmony which impressed one with a sense of having listened to something unusually good and full of the romantic thought demanded by the words of the famous opera. Mr. Brewster's second number, "I Hear You Calling Me," was fully as pleasing.

Each musician was heartily applauded and several responded to encores.

The "Concerto" in G Minor, Mendelssohn, "Allegro con Fuoco and Presto, Allegro e Vivace" by Miss Inez Woerner, with Miss Cain playing an orchestral accompaniment on second piano, was one of the best offerings of the evening, and Miss Cain herself, probably, the best musician on the program.

Miss Alta Elmer of Nampa was also, as always, an excellent accompanist—especially excellent when the youth of this young pianist is considered.

While Mr. Cook pleasantly assured the audience in the beginning of the evening that the recital was a "pupils' recital only, the audience found to their great pleasure that it ranked beyond even the "advanced students' recital" stated on the program, and warm praise was given to both Miss Lilian Smith and Mr. Cook for the high order of accomplishment exhibited.

ERIE, PA.

The month of April promises to be a record breaker for musical events in Erie. Beginning with the final symphony concert by the Erie Orchestra, on Sunday afternoon, April 11, concerts and recitals followed in rapid succession. Alma Gluck closed Mrs. McCoy's splendid artist series with one of the finest song recitals it has ever been my pleasure to hear, on the following Tuesday night. On Thursday evening, April 15, the Apollo Club gave its final concert of the season, with Alice Nielson as soloist. Miss Nielsen had not been heard in Erie for several years, and was given a most enthusiastic welcome. Last Sunday afternoon the Erie Symphony Orchestra gave an extra concert of "request" numbers, made up from programs of the year. This concert proved to be the best of the year, and the poise and finish of the playing, under Franz Kohler's masterful direction, were a source of delight to every local Erieite. The program was as follows: "Coronation March," from "Folkung" (Kretschmar); Schubert's "Unfinished Symphony"; "Under the Linden" (Massenet); the ballet music from "Sylvia" (Delibes); "Blue Danube" waltzes (Strauss); the "Nut Cracker" suite (Tchaikowsky), and "Rhapsodie Hongroise," No. 2 (Liszt).

Nor is all the music over for the month. On Thursday night of this week the recently organized ladies' chorus, the Rubinstein Club, will make its bow to

the public, and on Friday evening Joseph Erhart, Erie's own operatic tenor, will appear in recital at the Masonic Hall, with Fritz Goerner, cellist, assisting.

Early in May, or to be exact, May 8, we have John McCormack in recital at the Majestic Theater; also a song recital by U. S. Kern, the basso-cantante; not to forget the performance of Coleridge-Taylor's beautiful "Hiawatha" by the Erie Choral Society, with Ludwig Meyer, baritone, and Joseph Erhart, tenor, as assisting soloists. Then, with the May Festival following shortly, Erie can scarcely be accused of being an unmusical city. Truly, things have changed wonderfully in the past five years, for time was not so long ago when two or three concerts a year constituted Erie's musical season, and the best part of the musical progress of Erie is that all of these musical events have been well attended, notwithstanding the unusual financial conditions of the past year.

A. H. D., Jr.

MILWAUKEE, WIS.

Mr. Frank Olin Thompson was heard in a most unusual program last evening. Bach, Liszt, Brahms and Tausig are something to reckon with, and Mr. Thompson acquitted himself in a most musicianly manner. Never sensational in his playing, his technique is of such a certain and satisfying quantity that the listener is only conscious of the message being given, which on this occasion was exacting from start to finish. Mr. Thompson is assistant director of the Wisconsin Conservatory, and spends so much time teaching that he is especially to be commended for having gone so far from the beaten path in selecting his program.

Mr. Albert Boroff was the assisting soloist at the last Lyric Glee Club concert. Press and public alike especially commended his work as an artist.

Miss Alice Johnston gave a pupils' recital recently in Mack Block Hall.

The A Capella Chorus, William Boeppler, director, closed its season with the Beethoven "Missa Solennis," April 25. This is as difficult as anything written for chorus, and the splendid results attained were only brought about through the most persistent work on the part of both chorus and director; in fact, three rehearsals a week were demanded part of the time. This energy is the secret of Mr. Boeppler's never-failing success in this work. The soloists

were Mabel Corlew Smidt, soprano, Mrs. Gannon, alto; Mr. George Tenney, tenor, and Gustav Holmquist, bass. So little solo work was demanded by the score that these singers were heard mainly as a quartet, and paid good attention to the detail work in hand.

ELMIRA, NEW YORK

Academy Students in "The Drum Major"

With every number a treat in itself, "The Drum Major," a light opera in two acts, by Maude Elizabeth Inch and Edward F. Johnston, produced on April 15 by the students of the Elmira Free Academy, under the direction of Charles X. O'Brien, was given before a capacity audience at the Academy Auditorium.

This is the first year in the history of academy entertainments that the students have deviated from their usual custom of presenting a minstrel show. Heretofore the program has consisted of various numbers of stunts and other features, much less difficult to interpret and execute than were the parts in "The Drum Major."

Without a doubt the production eclipsed any previous effort on the part of the academy students in the entertainment line. The show would be acceptable with a professional cast, and last night the students did credit to themselves and Mr. O'Brien by carrying the parts with a poise and an ability that thoroughly pleased the big audience.

There is talk of repeating the performance of "The Drum Major" for the benefit of the Elmira College Endowment Fund.

G. B.

Mt. Pleasant—At Mt. Pleasant, Mich., the Minneapolis Orchestra will play on May 11 and 12, giving two orchestral programs and two artists' recitals, with the addition of some interpretative dancing.

La Belle—Guy Armand La Belle, pianist, is to give a recital at the Auditorium Recital Hall on Friday evening, May 14.

A few words to the Progressive Piano Teacher relative to Fillmore's Modern Graded Course for the Pianoforte in Eight Grades.

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NEW YORK LETTER

(Continued from page 27)

So successful indeed that Mr. Burnham has signed a contract for next season with the indefatigable western manager—a contract which means higher fees and an increased number of appearances, more than a hundred already booked, with quite a number of others in sight.

Very fine, for Burnham (whose modesty is almost a fault in one so gifted), came here, at his own desire almost unheralded, with the intention of being judged upon his own merits, as he asserted, and with but a modicum of that flamboyant and spectacular press-agenting those artists with a passion for notoriety crave and must have.

There was indeed a question of Burnham coming here at all this season though his plans were in part made, for just before the beginning of the much to be regretted outbreak in Europe, he had a flattering offer (one which might have tempted the most blase of artists) to make an extended European concert tour.

The war upset the possible culmination of these projects as it has that of so many other artists of the first rank, and what was Europe's loss was indeed America's gain.

It was a foregone conclusion that the handsome young pianist with the delightful personality would make a hit in this country, where apart from his other valuable pianistic gifts, his originality of treatment and conception of compositions of universal renown and those less well known in this extreme of the occident, his own self, had so much with which to charm and interest.

Mr. Burnham has abundantly proved his versatility in his craft, made clear that he is a master craftsman in technic, freedom of artistic expression, breadth, temperamental effusion, clarity and beauty of tone; gripping energy. And withal an appealing and sympathetic poetry is the verdict of the unbiased critic wherever he has appeared.

Burnham has not been idle in New York. He has appeared in concerts as well as recitals in the city, its environs, in Boston and in several cities of New Jersey.

He has been the soloist at a number of private functions. He has also been heard in the salons of Mrs. Stewart Woodford, widow of the late Spanish Ambassador, General Woodford; in the home of Mrs. MacArthur, and he has played for Mrs. William A. Clark, wife of the senator.

Burnham has no sympathy with those troglodytes in his art, who insist upon elingling with barnacle-like adhesive powers to the so-called classical school, with no powers to see, feel and reveal the beauties of more modern schools, and those remote and, in a sense, untried.

His propaganda includes the teachings of wider truths. He esteems composers for their powers of impressing him without reference to the plane upon which their contemporaries sit in judgment. He would fain

try them out himself and pass judgment after such trial.

Naturally then young Burnham is an earnest and consistently painstaking student of the almost endless literature of the piano. He has given and plans still oftener to give programs which shall have the charm of novelty as well as the educational value inseparable from great works intended to satisfy the ear as well as broaden the viewpoint of the listener.

The world must acknowledge with gratitude the efforts of this ardent disciple of the older masters, and the jubilant prophet of the new, the sound, the delightful.

* * *

Mme. Narelle Sings

On two occasions Mme. Marie Narelle has sung the compositions of Minnie A. Breid, the young ward of Mr. R. E. Johnston, recently, especially her song, "Major and Minor." This song achieved an instant success, and will doubtless be asked for by the young singers who heard Mme. Narelle sing it in New York and Flushing.

Mme. Narelle also sang songs of Celeste D. Heckscher in Great Neck and New York. Her songs of Hungary and the "Aria of the Rose" were redemanded in Great Neck. At the Chickering Hall recital on April 27 the "Aria" was given as an encore after Mme. Narelle had been greatly applauded for her superb rendition of Tchaikowsky's "Adieu Forests," and seemed immensely to please the audience.

Mme. Narelle was also heard in Flushing, N. Y., and Great Neck in an appealing ballad by Victor Despommier, entitled "A Rainy Day," a little gem of song whose triumph with the audience must not go unrecorded.

The diva has also had many requests for the Irish ballads, especially the "Ballynure Ballad," which McCormack is making popular.

The soprano sang it in rollicking style with the relish of acquaintanceship, and the brio of intimacy.

* * *

Gustav Becker Busy as Pianist and Pedagogue

Gustav L. Becker, indefatigable, energetic, up to date, will, as usual, give a summer course for professionals and teachers during June and July, which means that this busy artist will give himself small leisure for repose or recreation.

To see Mr. Becker, invariably cheerful and smiling, one would hardly conceive how arduous are his self-imposed duties, for he is a writer on musical and kindred topics, a lecturer, a composer of serious and pleasure-giving works for voice as well as piano and ensemble, and a pedagogue who is always in demand, and whose studios—one in Steinway Hall, the other on the west side—are invariably the scene of bustling activity.

Mr. Becker has been giving a series of pupils' recitals that has attracted much attention. The last one given in the Lord and Taylor music room brought forward among other interesting pupils Miss Mabelle Sniffen, who played in charming style two taxing Chopin numbers, and the difficult Saint-Saens-Liszt "Danse Macabre."

* * *

Notes

Miss Mabel M. Hammond and Miss Constance Purdy, who have ably sustained their

parts in entertaining the music-loving public this season, will leave for their charming country home in Maine some time during May.

* * *

Durno—Miss Josephine Rogers, a young Chicago pianist, pupil of Jeannette Durno, won the Lake View Muscial Club's \$100 tuition prize contest on Saturday, May 1, at Martine's Hall. There were seventeen contestants. Miss Rogers has been trained entirely in Chicago, for the past three years by Miss Durno, and is eighteen years of age. She played at the Olivet Institute on May 5, and is to give a recital at Thurber Hall on Sunday, May 16.

* * *

Wheaton—Thursday evening, April 29, Miss Marguerite Dresser presented her pupil, Mrs. Maude Smith, in a piano recital at Wheaton, Ill. She was assisted by Mrs. S. W. Plumb, contralto.

* * *

Murphy—Ella La Forge-Murphy was the soloist at the Soeial Economics Club meeting on Tuesday, May 4, singing numbers by Salter, Carpenter, Sanderson and Boccherini.

* * *

Spry Music School—On Friday evening, May 7, a recital will be given at the Literary Club Rooms, Fine Arts Building, by pupils of the Walter Spry School.

* * *

Lyceum Arts Conservatory—Pupils concert, 522 Fine Arts Building, Saturday afternoon at 3.

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EDGAR STILLMAN KELLEY'S NEW SYMPHONY

The following is copied from the Cincinnati Enquirer and is only a sample of what was said by all the Cincinnati press in reference to the new symphony by Edgar Stillman Kelley:

The fifteenth program of the Cincinnati Symphony Orchestra's season in Emery Auditorium, under the direction of Dr. Ernst Kunwald, was given yesterday afternoon. Efreim Zimbalist, violinist, was the soloist. The program follows:

Symphony, New England.....Kelley
Concerto.....Mendelssohn
Zimbalist

Overture—Fantasie, Romeo and Juliet....Tschaiowsky
The symphony concert yesterday commanded more than general attention from the fact that the principal



EDGAR STILLMAN KELLEY

feature of the program was the first performance here of a new symphony by Edgar Stillman Kelley, who, on account of his association with local musical affairs, is looked upon with a feeling of home pride. And, that a prophet may also be with honor in his own country, was shown by the fine performance Dr. Kunwald and the orchestra gave of the work, and the profound impression the composition left on the hearers, and especially on the musicians. In the first burst of enthusiasm one is constrained to say that it was the most important novelty that has yet been heard from the pen of an American composer, and second thought merely serves to substantiate this impression. Surely there has been nothing more characteristically American than Kelley's "New England" inspirations, and the manner in which he has translated them into music makes for a score that is at once remarkable for its constructive excellence, its poetic conception, its cohesion, its appeal to the senses and its idiomatic expression.

One may readily admit that New England is not all of America, but it is truly American in its history and in the character of those men and women who struggled in the pioneer days for the establishment of life, culture and happiness on the new continent. The Puritan spirit, the ruggedness of the lives of those early settlers, their religion and their conquest over conditions that tried the souls of men are so typical of the new continent that their ideals and their spirit have found their way into all parts of the country as the descendants of these first Pilgrims moved forward to new and more western settlements.

This is what Kelley has sought to portray in his "New England" symphony, not by any slavish adherence to detailed painting, but by a broader record of impressions and aspirations. In thematic material the work is rich and yet its unity is exceedingly well preserved by a recurrent use of the underlying motives upon which the composition rests. Chief among these is a theme which represents the New Englander's conception of duty—rugged, firm, vigorous and noble, and a second theme expressive of the joy of living, though this enjoyment of life is bought at the cost of much suffering, many trials, deep sorrows and earnest striving. These two themes form the basis of the first movement, but they appear a number of times in the subsequent movements, and, with a splendid change of the duty theme to the major key in the final movement, indicate that the joy of life is achieved by the fervent pursuit of duty.

The second movement, which is in the nature of an improvisation, is founded on bird themes. The bird calls are stated in a sort of introduction and then are employed as musical themes. The scoring in this

movement is most striking, with charming effects, with a variety of color and daintiness and with such a command of the orchestral resources as to bespeak the composer's intimate knowledge of the apparatus of the modern orchestra and his full appreciation of Berlioz. The movement makes the most direct appeal to the senses of the four and will therefore be the most popular. The very austerity of the joy of life theme in the first movement is characteristic of the New Englanders' idea of pleasure, for they took these things very seriously. In the woods and hills they found their sweetest pleasure, for nature spoke to them with great meaning, and the singing of the birds was the finest music to their ears. The joy of life theme, woven in with the bird music, indicates this.

The third movement reflects deeply their religious feelings. Here the composer has used a fine hymn, "Why Do We Mourn Departed Friends," composed by Timothy Swan in 1757. The tune is a noble one, rich both harmonically and rhythmically. After its statement it is given in variations. In their religion was bound up the sorrows, the pleasures and the daily struggles of this people. The five variations reflect these various moods, from the grave to the gay, as in the third variation—and including the combat with foes, as the fourth variation in the sharpness of its figures attests.

The final movement is again strong and rugged. Work is to be done and difficulties overcome. The menace of the Indians is suggested by a chant and a warlike dance, the happiness in religious devotion is suggested in a return of the hymn, beautifully scored for strings and harp with the roll of the tympani as the bass, and the final triumph of duty in the glorious statement of that theme mounting to an aspiring climax.

Throughout the work is one of sincerity, extremely fine in workmanship, musical beauty and lofty inspiration. The composer has earnestly sought to portray the spirit of New England, and has succeeded in doing so most effectively, and most impressively. It is American music in the highest sense of that expression, the most important contribution that has yet been heard here.

Dr. Kunwald, who evidently regarded the symphony with great affection and sincere appreciation, gave it

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a magnificent reading, as if it were a genuine labor of love, and the orchestra played it in a manner that must have realized the fondest anticipations of the composer. Mr. Kelley was called to the platform at the conclusion of the symphony, most enthusiastically and spontaneously applauded and fittingly remembered with a great laurel wreath.

While the symphony was naturally the foremost feature of the concert, the soloist was also one to command admiration. Zimbalist is a fine, clean, healthy player. The Mendelssohn concerto was given a very beautiful performance, if not exactly a sweeping one, and he too was very kindly considered by the public. Tschaiowsky's fantastic "Romeo and Juliet," one of his less important work, though full of color, was the closing number.

The concert will be repeated tonight, and the audience ought to tax the capacity of Emery Auditorium, for it is an occasion which Cincinnati should celebrate with justifiable pride. J. H. T.

—*—*—*—
Mixer—Charles Mitchell Mixer, violinist played before the Kenwood matinee musicale at the residence of Mrs. W. W. Hodgkins on Greenwood avenue last Tuesday afternoon.

—*—*—*—
Derdiger—Mrs. Ella Jane Derdiger has removed her School of Vocal Art from that part of the Kimball Building which is being torn down to 512 in the part of the building which is to remain standing for the present.

—*—*—*—
Saint-Saens—Camille Saint-Saens sailed from France on Saturday for New York, from whence he will go direct to the San Francisco Exposition where he is to appear in a series of concerts and one lecture.

WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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IN BRIEFER FORM

Death of Scriabine—Alexander Scriabine, composer, died in Russia last week.

h h h

Miller—Reed Miller, tenor, made a very successful appearance in Minneapolis on March 31.

h h h

Brokaw—Henry Leben, violinist, pupil of Ralph Brokaw, has won the prize in the interstate contest at Wichita, Kas.

h h h

Pawloska—Miss Irene Pawloska, late of the "Sari" Company, has been engaged for the Chicago Grand Opera Company.

h h h

Lake View Musical Society—The annual meeting and luncheon of the Lake View Musical Club will be held at the La Salle Hotel on May 10 from 11:30 to 1:30.

h h h

Warner-Ware—Mrs. Marjorie Dodge Warner, soprano, and Miss Helen Ware, violinist, appeared before the Arion Club at Webster Groves, St. Louis, on April 30.

h h h

Matteson—Maurice J. Matteson, baritone, presented his pupil, Miss Celeste Cochran, before the Rogers Park Dramatic Club last Monday evening. She was very well received.

h h h

Little Theater—Madame Borgny Hammar, distinguished Norwegian actress, is presenting "Rosmersholm" at the Chicago Little Theater.

h h h

Sioux City, Iowa—April 29 Miss Grace White, violinist, gave a recital under the auspices of the Whitfield M. E. Church. Ethel Collier, soprano, and Albert Morgan, accompanist, assisted.

h h h

Oak Park—At the First Congregational Church in Oak Park on next Sunday, Mrs. Helen Bright Bengel will sing the offertory solo at the morning service and in the evening Miss Lucille Stevenson will be special soloist.

h h h

Chicago Normal—The Glee Clubs, under direction of H. W. Fairbank and Miss Alice Garthe, will give their spring concert at the Normal School on May 10 at noon. Helen Axe Brown, soprano, Margaret Shirley and the Leviton Trio will assist.



HIGH SCHOOL CHORUS IN "THE GONDOLIERS"

CHARLESTON, W. VA.

Mr. J. Henry Francis, choral and orchestra conductor, presented the High School Chorus in "The Gondoliers" (Gilbert and Sullivan) recently at Charleston, and scored a very great success.

There were more than ninety people on the stage, and the orchestra also was recruited wholly from the high school. We take pleasure in reproducing a scene from the opera and also quote what was said about the singing in two Charleston papers:

"The Gondoliers," the light opera by Gilbert and Sullivan, which was staged at the Burlew Theater last night by the Charleston High School chorus, under the direction of Professor J. Henry Francis. Of all the playlets that have been reproduced, this attraction outclassed all others in every respect. The leading characters were very good and their numbers repeatedly brought appreciative encores from the largest audience that every attended a play of like nature.

Miss Jessie Heizer, as Casilda, the leading lady, was easily the attraction of the evening. The petite little miss had an exceptionally charming voice and went through her scores with ease. Miss Pearl Burgwinn as the Duchess of Plaza-Toro, mother of Casilda, was also good. This young lady carried herself with a dignity that alone made a hit for her. Harold Jones and Clinton Faudre in the roles of the Duke of Plaza-Toro and Don Alhambra del Bolero (the grand inquisitor) were very good, and Jess Thomas as Luiz, the attendant of the Duke, who was later found to be king of Baratania, went through his lines easily, and a duet sung by Miss Heizer and he made a hit with the audience. Misses Carrie Morris and Ruth Sevy as Venetian maidens were very good. Each possessed good voices. Frederick Lively and R. Paxton as the Venetian Gondoliers, who were on the throne of Baratania, and who had been married by proxy to the queen of that kingdom, were good.

The musical numbers of the opera by the chorus were good and showed thorough training in the parts. Following the climax of the show the theater resounded with the staccato bark of the high school yell that brought many cheers from the audience. Many gorgeous bouquets were tendered the leading characters by enthusiastic friends.—Charleston Gazette.

When the curtain went up at the Burlew Theater last night every seat on the lower floor, the balcony and boxes was occupied by friends and alumni of the

Charleston high school, who turned out to witness the presentation of the school play, "The Gondoliers," in which appeared students of the high schools as the performers.

In addition to the cast being made up of the pupils, the orchestra also was composed of pupils of the high school.

To the initiated, one need not explain that the piece was by Gilbert and Sullivan. The music and plot of the piece was so typical of the work of the Englishmen that it could be identified before looking at the program.

Probably the feature of the performance was the chorus. It was well drilled and while individual voices are naturally lost in the ensemble, and chorus work don't stand out like solos, yet the chorus seemed to do the best singing except in the case of Mr. Thomas, who had one of the leading roles. It would be difficult to find a better voice possessed by a young man. He also has good stage presence, lacking in some of the other members of the cast.

Miss Heizer, as Casilda, was a delightful bit of femininity, who looked the part and sang well. Miss Pearl Burgwinn, as the Duchess, was well cast and looked very much a Duchess at all times.

As a straight dramatic performer, Mr. Faudree probably excelled.

Miss Morris has a very sweet voice, a great deal of vivaciousness and looked probably more the part of a Spanish girl than anyone in the cast. She also sang very well. Miss Sevy also deserves mention for her work, a sister part to that of Miss Morris.

Others who had leads in the cast were Harold R. Jones, Roderick C. Paxton, Frederick Lively, Edward Craig, Julian Patterson, Dallas DeVinney, Charles Warner, Vernon Jones, Mary Slotnick, Grace Herne, Caroline Martin, Kathleen, Anderson, Eva Black, Vernon Strachley, Helen Carpenter, Jessie Reber and Miss Annie Morton.

The costumes were beautiful and the blending of colors while the chorus was on the stage reminded one of a public square on a Spanish fete day.—Charleston Post.

Chorus Gives Loving Cup to Prof. Francis

The members of the High School Chorus which took part in "Gondoliers" held an informal reception and social evening last night. The important feature of the evening was the presentation by the chorus to their able leader, Professor Francis, of a beautiful loving cup. This came as a complete surprise to Professor Francis. The presentation speech was made by Ed Craig, in which he expressed, on behalf of all the members of the chorus, their appreciation of what he had accomplished in guiding them to fame

through the successful performance of "The Gondoliers."

Principal McKee was present, as also were Mr. J. W. Wilkinson, of Huntington; Mr. J. H. Bowen, the manual training teacher, and Miss Elizabeth Gray of the English Department. A few of the principals of the play also lent their aid in making the evening a pleasant one.—Charleston Gazette.

ANN ARBOR, MICH.

Director Albert A. Stanley of the University School of Music, Ann Arbor, Mich., has just announced the names of the prospective students who will receive diplomas and certificates in June of this year, as follows:

PIANO DEPARTMENT

Artist Diplomas

Ethel Brodby Grant, Topeka, Kansas.
Mary Louise Rowlands, Wooster, Ohio.
Helen Josephine Malcomson, Detroit, Mich.
Helen Marguerite Derfus, Salem, Ohio.

Normal Diplomas

Myra Dorothea Moon, Ann Arbor.
Florence Alma Clark, Ann Arbor.
Louise Lydia Gaylord, Ann Arbor.

VOCAL DEPARTMENT

Normal Diploma

Hannah George Cochran, Grass Lake, Mich.

ORGAN DEPARTMENT

Artist Diplomas

Frank Albion Taber, Grand Ledge, Mich.

PUBLIC SCHOOL MUSIC AND DRAWING CERTIFICATES

Mary Helen Angel, Oakfield, New York.
Bess Ada Adgate, Ionia, Mich.
Ruby Bigelow, Detroit, Mich.
Gladys Sarah Chubb, Howell, Mich.
Flora Eulalia Peterson, Bergland, Mich.
Bessie Oaks Purvis, Sault Ste. Marie, Mich.
Flora Mae Skidmore, Fenton, Mich.

PUBLIC SCHOOL MUSIC CERTIFICATES

Lucy Mae Cannon, Rochester, Mich.
Gertrude Nina Davis, Grass Lake, Mich.
Mildred Louise Kellan, Marquette, Mich.
Odra Otis Patton, Hartford City, Indiana.
Marion Janes Wooley, Ann Arbor.

PUBLIC SCHOOL DRAWING CERTIFICATES

Phyllis Gay Smith, Saugatuck, Mich.
Bessie Belle White, Ann Arbor.

C. A. S.

OMAHA NOTES

The musical season is rapidly coming to a close in our city, the coming week will be given over to a number of local recitals by students and teachers. In looking back over the list of musical attractions presented here during the past season we find many prominent soloists and three great symphony orchestras, viz., Minneapolis, Chicago and New York Symphonies, organizations, all of which have given much delight to the music lovers.

It is a source of much regret and disappointment to many that Mr. Thomas Kelly, director of the Mendelssohn Choir (which did such creditable work in connection with the Chicago Orchestra), has announced very decidedly through the press that the contract with the orchestra would not be renewed because of lack of support on the part of the Omaha public. It is said that the choir will continue to exist, but give no large affairs in the future.

Loretto Delone, harp soloist, who has opened a school for harp in the Lyric Theater building, gave a recital at the Creighton Auditorium May 2, before a representative audience, that seemed greatly pleased with the work.

Ethel Preston, monologist, gave a very successful impersonation of the seventeen characters in "A Mennonite Maid" at the Plymouth Congregational Church May 6. She was assisted by Mildred Stepp, soprano, who is the possessor of an unusual voice, ranging from A-flat to below middle C to E-flat in alt. Her numbers were "Once On a Time There Was a Prince," from "Ill Guarany," ending on a sustained high E flat. "Sunset," by Dudley Buck, with a low A flat; "The Return," Care Roma, and "The Wind Speaks," Shafer.

Ruth Flynn, local pianist, who is a student of Sigmond Landsburg of this city, and who has also studied in Chicago, gave a recital at the First Christian Church May 6.

Laura Wessel, mezzo contralto, well known in Nebraska and neighboring states, is drilling the local musical people of Wisner for the presentation of "Sing Bad" in the near future. In addition to Miss Wessel's popularity as a soloist, she is recognized as an excellent choral director, and it is expected that this operetta will have a splendid presentation.

May 13 is the date set by the North Side Christian Church for their rendition of "Queen Esther." This is looked forward to with much interest by friends of the choir which is giving it.

May 7 is the date of the New York Symphony Orchestra with Corinne Paulson as piano soloist. She has not appeared in Omaha since her return from Germany, after several years of study, and many are anxious to hear her.

James Goddard, American baritone, who has achieved an enviable reputation abroad, is announced for a recital at the Y. W. C. A. in the near future. He is said to possess an unusually good voice, and music lovers are expecting a treat.

GOODWAL DICKERMAN.

Little Theater—The Chicago Little Theater Company's production of the "Trojan Women" of Euripides now touring the United States under the auspices of the Woman's Peace Party is being eagerly welcomed by large audiences. Splendid performances were given in Grand Rapids on April 20. Ann Arbor on April 22, and three performances in Detroit on April 23 and 24, in each case the audience proving most enthusiastic.

Cosmopolitan School—Miss Margaret Middleton, a very talented young singer, pupil of Lucille Stevenson of the Cosmopolitan School of Music, has arranged a cycle of songs which she has named "L'Internationale," to be given by Miss Stevenson's pupils, on the evening of May 24, in the Auditorium Recital Hall. Miss Middleton is also a very clever actress and linguist, playing various roles with the Little Theater Company all last winter.

CARBONDALE, ILLINOIS

Spring Concert

Scarcely standing room could be obtained in spacious Normal Hall Tuesday night, April 27, when the Choral Society and orchestra of the Southern Illinois Normal University, under the direction of Mr. G. C. Bainum, presented a program in a manner that merits worthiest praise and that dispensed genuine pleasure to the audience.

The phenomenal growth of the department of music under Mr. Bainum's direction seems to be as substantial as it is meteoric, and now amounts to such proportions as to be of vast importance in the work of the university.

One could sincerely say that each offering on this program was of true worth, but certain ones among them deserve especial mention for their exceptionally good execution, ensemble, shading and marked understanding of the message of the composition. These were MacDowell's plaintive "From an Indian Lodge," the fierce, fascinating "Dagger Dance," from "Natomas," the charmingly original "Henry VIII. Dances" by German, and Greig's stirring "Huldigungsmarsch." Of the choral work, Gounod's "By Babylon's Wave," the "Pilgrims' Chorus" (requested), and "Music When Soft Voices Die" (Shelley-Dickinson) were commendable from several standpoints.

Encores completely doubled the attractive and varied program.

By request, Mr. Bainum delighted the audience with an xylophone solo, and was obliged to respond to the insistent encore.

A unique number (not programmed) that contributed much charm and merriment, was the well-played "Ghost Dance," with its striking accessories in electrical effects and weird wails.

One important phase of the excellent fundamental work being done in the department was shown to advantage in a selection by the violin classes of Mrs. Julia Chastaine. It is of interest to note that this is, perhaps, the only school in the country which is at present teaching violin in this unusual manner.

As a director Mr. Bainum is authoritative and inspiring. To an observer, it is immediately apparent that he will obtain the results he seeks. The continued development of these organizations, numbering over two hundred people, he will doubtless pursue, and he is assured of having even greater satisfaction in the further attainment of his purpose.

The Tuesday Music Club will very soon announce to the public their plans for the coming concert season.

The many admirers of the Imperial Quartet were deeply disappointed over the recently canceled appearance of this well known quartet. It is understood that, in truth, it is only a postponement, and music lovers will be pleased to see the definite date announced.

Rechlin—Edward Rechlin, organist of Immanuel Church, New York City, made a tour during April in the middle west, covering the following cities: Philadelphia, Pa.; Evansville, Ind.; Detroit, Adrian, Mich.; Omaha, Seward, Lincoln, Pierce, Columbus, Neb.; Denver, Col.; Winfield, Kans.; Quincy, Ill.; Milwaukee, Stoughton, Wis.; Cleveland, Ohio; St. Joseph, Mich.; Columbus, Ind.; Hamilton, Ohio; Indianapolis and Greencastle, Ind.

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HUGO GOODWIN'S PROGRAMS

Mr. Hugo Goodwin intends to continue his service organ recitals at the New England Congregational Church, 7:30 to 8:00 Sunday evenings, until he has played one thousand numbers without repetition, after which time he will issue them in a booklet, featuring the American composers.

The accompanying list includes his program from the 201st to the 400th pieces—the first 200 having been printed in Music News some months ago:

- Archer—Noel; Caprice de Concert.
Becker—Adoration (from Sonata in E).
Bach—Prelude B Flat; Xmas Pastoral; Prelude B Minor.
Buck—Sunshine and Shadow.
Bonnet—Variations; Etude de Concert; Epithalame; Chaconne; Lamento; Consolation; Revery; Poeme du Soir; Toccata; Nocturne; Paysage.
Batiste—Offertory in F; Communion in F; March in E Flat.
Bridge—Fanfare.
Brewer—Indian Summer.
Bairstow—Nocturne in D.
Bossi—Finale, Op. 118, No. 10.
Borowski—Adagio (Sonata in C); Finale (Sonata in C).
Beethoven—First Movement from Moonlight Sonata.
Best—Festal March in D.
Becker—Adoration (from Sonata in E).
Barnes—Toccata B Flat.
Battishill—Lenten Prelude.
Cole—Symphonic Fantasy, Op. 28; Rhapsody, Op. 30.
Cutler—Toccata in G.
Couperin—La Fleurie; Soeur Monique.
Coern—Nocturne.
Capocci—Toccata in E Flat; Finale in F.
Cadman—Eddy—From the Land of the Sky-Blue Water.
Cappelin—Postlude in F; Postlude in C.
Chopin—Funeral March; Nocturne in E Flat.
Calkin—Postlude, A Minor.
Chauvet—Grand Choeur in C.
Claussmann—Easter Dawn.
D'Evy—Canzona Della Sera; Serenade E Flat.
Dubois—Chant Pastoral; March of the Magi Kings.
Delbruck—Berceuse in A.
Demarest—Thanksgiving.
Darcieux—Noel Bressan.
Deshayes—Easter Offertory.
Debussy—Choisnel—The Good Shepherd.
Demereaux—Toccata d'Oedipe.
D'Aquin—Noel.
Eddy—Prelude and Fugue on Old Hundredth.
Franck—Fantasy in C; Andantino in G Minor; Andante in B (from Symphonic Piece).
Fuller—Meditation, Op. 3, No. 1; Alla Marcia, Op. 12.
Foerster—Prelude D Flat; Epigram; Nocturne, Op. 77.
Foote—Improvisation, Op. 54; Quasi Minuetto, Op. 54.
Fryfinger—Toccata in F.
Frescobaldi—Passacaglio.
Faulkes—Solemn Prelude.
Frost—Postlude, A Flat.
Gigout—Marche Religieuse; Sortie.
Gade—Moderato, Op. 22, No. 2.
Grieg—Elegie, Op. 38, No. 6; Poem Erotique; Berceuse; Vogelcin.
Gossec—Gavotte in D.
Gluck—Andantino in F.
Gabriel-Marie—La Cinquantaine.
Garrett—Andante con Moto, A Flat.
Guilmant—Prayer and Cradle Song; Allegro (from Sonata 5); Adagio (from Sonata 5); Duo Pastorale; Postlude, Op. 46, No. 2; Allegro Assai (from Sonata 4); Andante (from Sonata 4); Finale (from Sonata 4); Offertory in B Flat on Xmas Hymns; Meditation, A flat.
German—Torch Dance; Morris Dance.
Horsley—Solemn March.
Hartmann—Hosannah.
Handel—Pastoral Symphony.
Jores—En Cadinette Cradle Song.
Kramer—Chant Negre.
Karg-Elert—Harmonies du Soir.
Kinder—In Springtime.
Lemmens—Pontifical March; Postlude in D.
Lemare—Evening; Twilight; Chant de Bonheur.
Leschetizki—Impromptu (Le Doux Reve).
Lange—Christmas Pastoral.
Lemaigre—Offertory in F; Pastoral in G.
Liszt—Prelude and Fugue on Bach.

- Liszt—Lemare—Sposalizio.
Loret—Easter Day.
Mendelssohn—Andante from Sonata 1.
Maquaire—Finale Symphony 1.
Merkel—Trio in F; Pastorale, Op. 56; Postlude in G, Op. 134; Allegro Molto (from Sonata in D Minor; Andante (from Sonata in D Minor); Fugue (from Sonata in D Minor); Andantino, Op. 100; Con Moto, Op. 100.
Mozart—Allegretto in D.
Macfarlane—Caprice.
Malling—Bethlehem; Christmas Eve; Gesthemene; Golgotha; Easter Morning.
Nevin (G. B.)—Will o' the Wisp.
Noble—Melancolique.
Prout—Postlude, C minor.
Polleri—Fantasy in F.
Piuetti—Sonata, G Minor, Movement 1.
Rosa (Salvator)—Canzona.
Ropartz—Postlude, B flat.
Rameau—Gavotte.
Rogers—Andante Quasi Fantasia; Christmas Pastoral; Allegro (from Sonata in E); Adagio (from Sonata in E); Scherzo (from Sonata in E); Finale (from Sonata in E).
Renaud—Cantilene in A Minor.
Ritter—Sonata, A Minor.
Reger—Benedictus.
Schumann—Abendlied, Op. 85; Prophet Bird.
Saint-Saens—Rhapsody in E, on Breton Melodies; Rhapsody in D, on Breton Melodies; Finale of Fantasy in E Flat; Finale of Noel; Nuptial Benediction; March Heroique.
Soderman—Swedish Wedding March.
Silas—Melody in C.
Sibelius—Finlandia; Romance in D Flat.
Shelley—Fanfare in A.
Salome—Offertory in A Flat.
Strang—Pensee d'Automne.
Simonetti—Madrigal.
(Traditional)—Song on the Volga Boatmen.
Thomas—Gavotte from Mignon.
Tartini—Larghetto, G minor.
Thome—Allegretto, Op. 109.
Tenegaglia—Aria.
Tours—Postlude in D.
Tschalkowsky—Marche Caracteristique (from Nutcracker Suite).
Volkmann—Postlude, B flat.
Vodorinski—Prelude, C Sharp Minor.
Vierne—Finale (Symphony 1).
Widor—Adagio (from Symphony 1); Marche Pontificale (from Symphony 1); Adagio (from Symphony 3); March (from Symphony 3); Scherzo (from Symphony 4); Allegro Cantabile (from Symphony 5); Adagio (from Symphony 6).
Wright—Highland Scene.
Wely—Hymn of the Nuns; Elevation in A Minor.
Wagner—Evening Star; Album Leaf; Traume.
Wagner—Karg-Elert—Prelude to Lohengrin; Good Friday Spell; Prayer from Rienzi.
Wagner-Rogers—Waldweben from Siegfried.
Whiting—Gradual; Choral and Variations.
Wilkes—A Norse Ballad.
Wolstenholme—The Question; the Answer.
Walder—Easter Alleluia.
Von—Toccata in D; Fantasy on Adeste Fidelis.

Butler—Mrs. Hanna Butler will sing this week at Medinah Temple for the Independent Order of Vikings. Miss Genevieve Berry, a pupil of Mrs. Butler, sang last Wednesday for the Ambrose Club.

Dorothy Wagner—On Tuesday evening a concert was given at the Sheridan Road Methodist Church. Mrs. Dorothy Wagner is the soprano soloist and director of the choir at the church.

De Lamarter—Mrs. Ruby De Lamarter, soprano, and Eric De Lamarter, organist, gave a splendid program for the Music Study Club of Ft. Atkinson, Wis., recently.

North—Dorothea North, Olive C. Parker and Miss Marie Pierik were hostesses at the Blackstone for Rudolph Ganz on Monday evening.

Eppling—Pupils of Ruth Eppling will give a recital at 1259 Early avenue this Friday evening.

A Gala Event at Aurora

Mrs. Theodore Worcester has had a great dream about the possibilities for a musical future in Aurora and on last Monday evening she set in motion a machine which is planned to bring a regular series of orchestral concerts to that city for the coming years.

The inaugural event was also the first concert in the new Sylvandell, a charming auditorium, and the fact that every one of its 2,300 seats was sold in advance seems promise enough that Aurora proposes to back up the effort of Mrs. Worcester.

The event was gala in every sense, and although the evening was raw and wet, there was present as much style and "full dress" as at a premiere of an opera season in Chicago.

There was much enthusiasm also and a very genuine appreciation of the fine program presented.

The factors of this program were the Chicago Apollo Club and the Chicago Symphony Orchestra, both under direction of Mr. Frederick Stock and with Lambert Murphy and Clarence Whitehill in incidental solos in the "Meistersinger" excerpts with which the program closed.

The surprise of the evening was the great success of Mr. Stock as a choral conductor, for he has not heretofore been regarded as a brilliant success in that respect. At this concert, however, he seemed to hold the Apollo Club in the hollow of his hand and was able to evolve effects at once colorful and artistic.

In view, perhaps, of the coming California trip, when an orchestra will not be available, a group of a cappella numbers was given and not only did the Apollo Club prove that it has not forgotten an art in which it formerly excelled signally, but also Mr. Stock, through the skill and finish of his work as conductor, proved that on the California trip he will be a success.

The best of the songs in this group was Stewart's "The Bells of St. Michael's Tower," which was sung with very great style and finish indeed.

"Hail Bright Abode" from "Tannhauser" (Wagner), was sung with splendid zest, and the "Epilogue" from "Caractacus" (Elgar) was again delivered with that great intelligence which made it so popular last fall.

The second half of the program consisted of "Meistersinger" excerpts which, in so far as the chorus is concerned, were done beautifully.

Mr. Lambert Murphy in "The Prize Song" was of exceptional value, singing with unction and extreme finish. He won the greatest ovation of the evening.

Mr. Clarence Whitehill in the "Hans Sachs Monolog" was superb as to vocal quality and in interpretative thought, but in the second number assigned him was not so successful, the ensemble with chorus and orchestra being far from perfect.

The orchestra played excellent accompaniments and in its own numbers upheld the fine reputation it has gained and gave Aurora a taste of splendid orchestral endeavor.

The "Academic Overture" of Brahms was played with classic surety, and the "Meistersinger" music was a revelation of color and effect. While the Stock "Symphonic Waltz," Op. 8, was being played, my neighbor said, "I wish it were the 'Blue Danube,' instead," and so wished many other people as well. A crown of delight to the whole event was the "Star Spangled Banner," which although unprogrammed, was used to end the concert with great brilliance and enthusiasm.

The jolly singing and story telling in all the cars of the special train on this trip and the splendid amount of good fellowship displayed presaged a fine time for all who can manage to take the California trip with the Apollos. C. E. W.

FORMER LA GRANGE GIRL

Elaine Louise Burgess, 11 years old, daughter of Mr. and Mrs. Ernest H. Burgess, Evanston, Ill., formerly of La Grange, Ill., was an assisting artist in the entertainment arranged for "Ladies' Night" of the Membership Conference of the Chicago Association of Commerce. This event took place Thursday evening, April 15, at Fort Dearborn Hotel, Chicago.

Miss Elaine played the following piano numbers:

Venetian Love Song, Op. 25.....	Ethelbert Nevin
Veil Dance—Japanese Ballet, Op. 77.....	Rudolph Friml
Caprice Viennois.....	Fritz Kreisler
Humoreske, Op. 101, No. 7.....	Anton Dvorak
The Skylark.....	P. Tchaikowsky

Her interpretation of these numbers was simply astonishing, considering her age. Under the artistic guidance of Miss Jessie King, distinguished exponent of Leopold Godowsky's method, Miss Elaine has made wonderful progress in the last three years.

She received many sincere congratulations and the good wishes of an appreciative audience.

On May 15 Miss King's pupils will give a recital at La Grange, and Miss Elaine is eagerly looking forward to the opportunity of playing for a La Grange audience, which of necessity will include many of her former schoolmates and their parents.

Radanovits Studio—Miss Rosemary Pfaff, a young girl with a remarkable voice, is called the ten-year-old Tetrassini, and whose home is in Indianapolis, has arranged to pursue her vocal training with Mr. Sander S. Radanovits.

Maverick—Mme. Laura Maverick, mezzo-contralto, with Carl Hahn, accompanist, appeared in concert at the Hotel Astor in New York on May 1.

CHICAGO LEHRERCHOR GIVES FINE CONCERT

Wednesday evening the Chicago Lehrerchor, Hans Biedermann, director, gave its annual concert in Orchestra Hall with Mary Ann Kaufman, soprano, and Grant Hadley, baritone, as soloists.

Mr. Biedermann, during his long term of directorship, built up a chorus that can sing. The orchestra was of goodly numbers, and under the baton of Mr. Biedermann they gave splendid rendition of "Les Preludes," (Liszt), "Jubel Overture" (Weber), and the "Andante" from Schubert's "Unfinished Symphony."

Too much can scarcely be said of the excellence of the chorus work throughout the evening, for there was a surity and clearness of attack, brilliance of accent, and almost perfect pronouncement of the text. There was not only power of tone, but they sensed the meaning of the many songs presented and delivered them as a message in a sincere and earnest manner that won them the enthusiastic approval of the splendid audience. Special mention must be made of the excellence of the a cappella singing that was true to pitch in both the men and women's chorus, for they offered wide choice of numbers, a cappella and with orchestra accompaniment. Mr. Hadley's resonant baritone voice was heard to a good advantage in the Wittekind "Podbertsky," sung by the men's chorus with fine effect.

Miss Kaufman's fine soprano voice gave great pleasure in the soprano solo with the chorus in Goudy's very difficult "Fruehlings Ermachen," and the closing number, also in the "Der Freischuetz" aria, did she sing with great finish and a fine display of artistry. Mr. Biedermann has every reason to feel proud of the work of all who did their share toward making the concert a success under his masterful direction.

H. W. P.

A. G. O. SPECIAL SERVICE

In St. Patrick's Church, Adams and Desplaines streets, on Thursday evening, May 13 (Ascension Day), there will be a special vesper service at 8 o'clock, which will be attended and participated in by the Illinois Chapter of the American Guild of Organists. The organists of the evening will be Wilhelm Middleschulte, Walter Keller and J. Lewis Browne. Mr. Middleschulte will play his own arrangement of the Bach "Chaconne," recently given with the Chicago Symphony Orchestra; Mr. Keller is to present Herbert J. Wrightson's first "Sonata," and Dr. Browne will play the service, which will comprise full vespers, solemn benediction, and the singing of important motettes by the combined choirs of St. Patrick's church (150 voices). This occasion will mark the completion of the new organ. There will be no admission charge.

Robinson-MacDermid—Miss Carol Robinson, pianist, and Mrs. Sibyl Sammis, MacDermid, soprano, will appear before the Lake View Musical Club at the La Salle Hotel on May 10.

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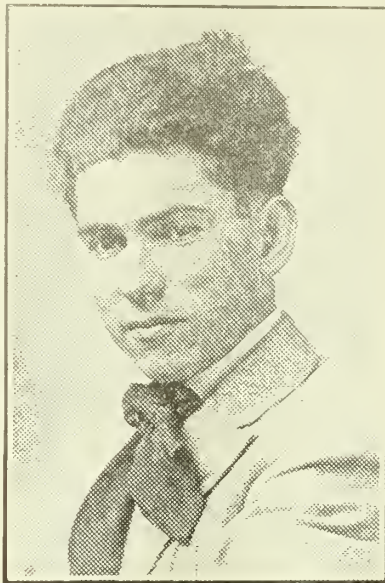
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Mr. Forrest Glenn Fiebach presented his pupils in the following program, assisted



FORREST GLENN FIEBACH

by Miss Lorena Austin, reader, of Jackson, Mich., and the piano students from Jackson, Mich.:

Duet—Raymond Overture	Thomas
Miss Waters, Miss Sisson	
Taps (Military March)	Engelmann
Emery Morris	
Dance of the Honeybees	Greenwald
Hazel Van Orsdal	
Trio—Rosebud	Hofmann
Misses Helen and Margaret Pratt, Robert Townsend	
Brooklet in the Woods	Werny
Miss Copeland	
Les Bohemiens	Brown
Omer Ward	
Gavotte	Pirani
Marguerite Wood	
Reading	Selected
Miss Lorena Austin	
Amaryllys (Louis XIV. style)	Ghys-Rolle
Caprice	Irish
Marguerite Wood	
De Vaux	
Rhodora	
Lois Shipley	Gobbaerts
Marche Heroique	
Omer Ward	
Impromptu	Thome
Miss Sisson	
Reading	Selected
Miss Austin	
Intermission	
Vogel Caprice	Blatterman
Marguerite Wood	
Sonata, E. Major	Beethoven
Allegro	
Allegretto	
Maggiore	
Fantasia	Lysberg
Miss Waters	
Piano Quartet—Valse Venetian	Rinquet
First piano—Robert Townsend, Margaret Pratt	
Second piano—Lois Shipley, Omar Ward	
Marche du Concert	Wachs
Miss Waters	
Piano Quartet—Sunflower Dance	MacClymont
First piano—Marguerite Wood, Helen Pratt	
Second piano—Margaret Pratt, Robert Townsend	
The Nashville Journal-Herald comments as follows:	

The second springtime recital of a series of recitals by the pupils of Mr. Forrest Glenn Fiebach, teacher and pianist, was given Sunday, April 11, at 3:30 p. m., in the Howe Photo Studio rooms in the Stebbins block, city.

Mr. Fiebach was assisted by Miss Lorena Austin, reader of Jackson, and the following pupils of the Nashville class: The Misses Margaret and Helen Pratt, Hazel Van Orsdal and Masters Emery Morris and Robert Townsend.

The program was well chosen and splendidly rendered, to the gratification of the many musical

friends and interested parents of the pupils who attended this recital.

The two-piano ensemble playing that has been a distinctive feature in Mr. Fiebach's work, showed artistic endeavor.

The four young people playing at two pianos was an innovation of much merit.

Miss Waters' dignified reading of the Beethoven "Sonata" met the hearty approval of all listeners, as well as her other numbers.

Little Miss Wood, one of the younger pupils, was certainly at her best, playing her numbers from memory. Her playing brought out the musical and rhythmic thought and good tone work equal to that of persons much older.

Little Miss Austin, the reader for the occasion, entertained the audience delightfully, displaying talent of unusual worth and favored with an encore in her usual happy mode. She proved a great favorite. A beautiful bouquet of flowers was presented to her by the class.

Mr. Fiebach's success in teaching lies in the clearness of explanation personally to each pupil, combining musical talent practically, thereby stimulating musical interest, together with talent bringing out practical results. Much credit is due pupils as well as teacher.

PEORIA MUSICAL COLLEGE

A senior piano recital was given by Elsa Reichett, pupil of Mrs. Stead, on April 19, the program being as follows:

English Suite G Minor	Bach
Prelude	
Sarabande	
Gavottes I and II	
Spinning Song (from Flying Dutchman)	
Wagner-Liszt	
Mazurka, Opus 33, No. 4	Chopin
Ballade, F Major	Chopin
Oriente	Cui
Mazurka	Hubay
Improvisation	MacDowell
Elfin Dance	MacDowell
Eroticon	Sjogren
Concerto, E Flat Major	Liszt
Allegro Maestoso	
(Orchestral parts on second piano and organ)	

Mary Frances Read, pupil of Franklin Stead, played the following program on April 12:

Prelude, E Flat Minor	Bach
Sonata, Opus 14, No. 1	Beethoven
Allegretto and Rondo	
Haiden Roslein	Schubert
Geheimes	Schubert
Ungeduld	Schubert
Polish Song (Maiden's Wish)	Chopin-Liszt
The Juggleress	Moszkowski
Etude, Opus 25, No. 7	Chopin
Rhapsodie, No. 8	Liszt
Aria—Roberto, o tu che adoro	Meyerbeer
Concerto, D Minor	MacDowell
First Movement	
(Orchestral parts on second piano and organ)	

TWENTY-NINTH SEASON

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MUSIC IN MINNEAPOLIS

An opportunity, which comes all too seldom of hearing Brahms' "Requiem" was taken advantage of at Westminster Presbyterian Church recently. It is a sublime thing, and if the choir had been larger or better equipped vocally it would have been a great success. Either the acoustics are to blame (which we doubt as the address by the minister was very distinct) or the singers were too intent in producing tones to pay any attention to words for outside of a very few lines by Harry Phillips, basso, and director of the choir, not a single word was distinguishable all evening and in work of this character poor diction is unpardonable. Mr. Phillips' directing might have been fully as efficient if a little less energetic, and would have been less distracting to observe. Neither Miss Clara Williams or Mrs. Alma Proteous came up to expectations and every section of the choir, tenors notably, was weak. Mr. Campbell at the organ did very creditable work, and we at least heard the music if we understood no word.

The Minnesota Chapter of American Guild of Organists was responsible for a rare treat given St. Paul and Minneapolis when they brought Edwin Arthur Kraft up here for a recital. His Minneapolis appearance was at Gethsemane Episcopal Church. Several numbers he played were dedicated to him, among which was a very excellent arrangement of Beethoven's "Minuet" by E. S. Ender, organist of this church, a "Symphonic Prelude" by Stanley R. Avery of Minneapolis, and a beautiful "Persian Suite" by R. Spaulding Stoughton. The "Prelude to Die Meistersinger," "Overture to Rienzi" and "Ride of the Valkyries" (Wagner) were most effective in orchestral coloring and exceptionally well suited to the organ. "Springtime" (Ralph Kinder) and two compositions by Gaston Dethier, "The Brook" and a "Scherzo" were among the most exquisite numbers he played. Mr. Kraft's technique is good, his pedal work surprising in rapid and sure execution, and we surely hope Atlanta will loan him to us again.

Wednesday afternoon, March 31, and Thursday evening, April 1, the Symphony Orchestra and chorus from Philharmonic Club presented the following program for the finale for both the Beethoven Cycle and the evening Symphony concerts:

Overture, "Lenore," Op. 72, No. 3.....Beethoven
Song with Orchestra, "Adelaide".....Beethoven

Reed Miller

Symphony No. 9 in D Minor, Op. 125.....Beethoven
Allegro ma non troppo un poco maestoso
Scherzo; Molto vivace
Adagio Molto e cantabile

Choral Finale: Schiller's "Hymn to Joy"

The assisting soloists were Lucille Stevenson, soprano; Genevieve Wheat, contralto; Reed Miller, tenor, and Harry Phillips, baritone.

The Lenore "Overture" was given a notable reading, as was also the "Chorale Symphony" with its paean of joy and hope. The chorus and quartet did splendid ensemble work with the orchestra and it was a most adequate finale to the two courses of concerts. Reed Miller's rendition of "Adelaide" was intelligent and musically with well sustained, legato

A correspondingly artistic finale to the series of Sunday popular programs was the last Sunday concert, with Bruno Labate, our exceptionally fine solo oboe, as principal soloist, and Miss Hannah Hoiby, a young local soprano. Besides the "Legende Pastorale" (Godard) for oboe and orchestra, Mr. Labate gave the exquisite "Berceuse" from "Jocelyn" to harp accompaniment. Hearing Mr. Labate in so many beautiful solo passages this winter, we were pretty well prepared to appreciate his consummate art. The beauty of the oboe as a solo instrument was never before brought so forcibly to us.

The orchestra program contained repetitions of three of the most beautiful numbers heard during the winter, the "Overture" to Schubert's "Rosamunde," Schumann's "Spring Symphony" and Mr. Oberhoffer's orchestration of MacDowell's "Woodland Sketches" and three excerpts from the masterpiece of comic opera, Wagner's "Die Meistersinger." Miss Hoiby sang aria "Giunse Alfin" from "Figaro's Hochzeit" (Mozart) and "Solveig's Song" (Grieg) as encore.

April 8 the Orchestral Art Society with Grace Chadbourne, soprano; Edwin Towler, violinist, and Myliux Wilcox, violinist, as soloists, gave a very excellent program under the direction of William McPhail at Gethsemane Guild Hall.

The Thursday Musical gave its annual evening program at First Baptist Church April 9. The program was presented by Apollo Male Quartet of St. Paul, Carrie Zumbach Bliss, pianist, and the club's own chorus of women's voices. The honors of the evening fell easily to the Apollo Quartet as was expected, after the reception they received at the final meeting of the vocal section, and the chorus was ably

assisted by this quartet and violins, violas, and organ, in the presentation of "Hail, Bright Abode" from "Tannhauser," which was a most delightful ending to a splendid program. Mrs. W. P. Remington acted as accompanist and Mrs. Harry W. Crandall as organist. Members of the string section who assisted were Miss Marion Bearman, Miss Blanch Sheffield, Mrs. Edna Williams, Miss Arline Folsom, Miss Winifred Lind and Miss Grace Workman.

George Schumann's "Ruth," which was given by the Philharmonic Club last year, was repeated by the club this year with the assistance of the Symphony Orchestra under direction of Emil Oberhoffer. It is Schumann's masterpiece and a very beautiful and dramatic offering. Although given in the form of an oratorio, it is more operatic in form. The choruses especially lacked any tiresome repetition, such as often falls to their lot in oratorio. The beauty of the final chorus in the first part carried us to the realms of melodius as well as "Starry Splendor." The exacting solo parts were excellently handled by Marie Sundelius, soprano (Ruth), Alma Beck, contralto (Naomie), Marion Green, bass (Boaz), and Vincent MacGregor, bass (The Priest).

From an artistic standpoint it has been a wonderfully successful season that the orchestra has closed in Minneapolis, and if we could judge by attendance it should be highly successful financially. The orchestra has a splendid quota of men; it probably will not be many years before it numbers a hundred members. The growth in twelve years has been phenomenal, and is without doubt due to the personality of its leader and the loyalty of the backers of the organization. Mr. Oberhoffer gives so much of himself that he cannot but be an inspiration to all who come in contact with him, so it is no wonder he holds his men from year to year, which is the only true way to build up an orchestra for substantial results. The orchestra left for an eight weeks' tour April 11, which is the longest tour booked by any orchestra this season, and it is due to the tireless and indefatigable energy of its business manager, Mr. Wendell Heighton, who is personally supervising the tour now.

The Thursday Musical gave its annual "Frolic" at the Schubert Theater Wednesday afternoon, April 14, and the writer regrets very much having been unable to be there. The proceeds of the "Frolic" will be used to further the settlement work done by the club, and it is its desire to in time have a settlement house, where all talented youngsters can receive a free musical education. The club has done in enormous amount of work along these lines and one and all are ready to do more.

MRS. W. C. VAN KIRK.

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LOS ANGELES

The fifty-first concert of the First Congregational Church Orchestra was given under the directorship of their organizer, Mr. William H. Mead, who has had charge of it for twenty years. It has half a hundred players, and up to the demands of a good program work. Schubert's "Rosamunde" overture, Mozart's "G Minor Symphony," Chopin's "Grande Valse Brillante," and Massenet's "Fantasie Mosaique," were the best selections by the orchestra.

Mrs. Molly Byerly Wilson, contralto, was the soloist in a group of three solos with orchestrated setting, "My Heart is Weary," by Thomas; "O Golden Sun," by Grace Adele Freely, and Secchi's "Lung dal Carobene." She sang in her usual good style and won an encore in which "Golden Sun" was repeated. The frequent demand for appearances is marked evidence of the growing popularity of Miss Wilson.

The Trinity M. E. (South) Church was musically prominent during Eastertide, presenting six or more organ recitals by its organist, Mr. Arthur Blakeley. The cantata, "Darkness and Dawn," by Fred W. Peace, with chorus of 75 voices, and quartet of soloists, also the oratorio, "Athalie" (Mendelssohn) with 200 voices of the Los Angeles Choral Society, with Mr. Boneschwetter at the baton and Mr. Blakeley at the organ, and Miss Byerly in the leading role.

The last concert of the season by the Ellis Club was full of interest. The choral selections were well chosen in contrasts, and splendidly interpreted with due light and shade in tone power and quality. Brewer's "Endearing Charms" (Alla Cappella) and Protheroe's "Castilla," words by Dr. Gumsaulus, were greatly enjoyed in the first part.

W. Frank Harling's "Before the Dawn," a cantata of excellence, in which Mr. G. Haydn Jones, tenor, won a hearty recognition by his splendid singing of the solo and obligatos, with the assistance of the cello in the hands of Mr. Axel Simonsen, a master artist.

The four "Hungarian Songs," arranged by Homer B. Hatch, were gems, and so vivid in style and character as to incite intense pleasure.

Mrs. Constance Balfour was the soprano soloist,

and gave a fine presentation of Liszt's "Lorely," "Prayer" from "La Tosca," the "Willow Song" by Coleridge-Taylor, and "Adoration," by Ray Lamont Smith, a local composer.

The program closed with Wagner's "All Praise to God in Light Arrayed," with Mr. Edmund S. Shank in the bass solo, and Mr. Ray Hastings at the organ. The 100 male voices made a fine showing in volume and attack under the leadership of Mr. J. B. Poulin, Miss Mary L. O'Donoghue being all sufficient in all lines of accompanying.

The appearance of Mrs. Thilo Becker (Otie Chew) by stage name in a violin recital the past week was a local effort of high merit. The program included Cesar Franck's "Sonata in A Major" for violin and piano. In this number she was happily supported by her husband at the piano, whose accompaniments were most charmingly delivered in due accord with the composer's genius and the temperament of the solo artist, both being our most worthy musicians and teachers of their respective instruments and have to their credit a score or more of artists of national fame and international recognition. There is nothing effeminate or common in the material of the composer's concepts.

The group of dances arranged by Fritz Kreisler from Francoeur, Couperin, Pugnani, and the Mozart "Minuet in D" were most entertaining and daintily expressed, covering a wide field of contrasts. The Mendelssohn "Concerto" in three movements was no less pleasing.

A Goldmark "Aria," Debussy "Valse," and Dvorak-Kreisler "Slavonic Fantasie" closed the two hours of great artistry. Mr. Will Garroway's piano playing, with the exception of the Franck number. No greater artist has drawn crowded houses, from foreign talent, but it was a home artist.

A unique performance of Sullivan's "Iolanthe" was given by the Polytechnic High School Boys and Girls' Glee Clubs and their orchestra, under the directorship of Mrs. Gertrude Parsons, who is at the head of music in this high school. In staging, acting and singing, they made a fine showing of the training in all lines required in the attractive work, embracing nearly 100 in the presentation, all told.

An indoor performance of Mr. Carl Bronson's "California," a tableaux or pageant of the early days of settlement, was given. It is presented in six scenes. The music, as well as the words, were by Mr. Bronson. The Orpheus Club, under Mr. Joseph Dupuy, who in the play was Father Jumpero Serra. This play had its premiere in the open a year ago, under the native oaks of the San Fernando Mission, 20 miles from Los Angeles, with great pomp and ceremony, with a midnight feast, or barbecue, for a thousand guests. It is very ceremonious in its outline, the time not being conducive to the amusing and joy-making, hence it impresses as highly religious. The acolyte, who was to be a priest, fell in love with "Anita," which changed the dial of the play to a new aspect of the order of priests.

At the last meeting of the Matinee Musical Club a cycle, "Divan of Hadiz," by Franke-Harling, was sung by Mrs. Eugene E. Davis, who gave it a good rendition. The piano performance of Mrs. Edith Lillian Clarke in Beethoven's "Variations, Op. 34 in F Major," with a prelude of verbal analysis, was a performance of excellent merit and artful interpretation. In the second part the "Scherzo in B Flat Minor," Chopin, and MacDowell's "Concert Etude, Op. 36," was equally well delivered by Mrs. Clarke. Perhaps the most real pleasure was in the reading, with music, of Von Wilderbusch's "Dos Hexonlied," or (Witch Song), with the setting of music by Max Schilling. The president of the club, Mrs. Lillian Ballagh, in priestly robe, gave from memory the verbal text in good style and delivery and Mrs. Hernandez Lee skillfully rendered the Schiller music.

A decidedly unique concert closed the Philharmonic Behymer course in the Barrere Ensemble of wood wind instruments of nine pieces. It is a very unusual group, and for a change in effects it was very enjoyable. The music is of the serenade order. Their solo work was artistic on each division. Oboe, clarinet, French horn, bassoon and the flute. The last was in the hands of the conductor, Mr. George Barrere, who is an artist of the first rank. The ensemble effects was unlike any concerted music heard in or outside the orchestra, as the selections from Schubert, Mozart, Prilhou, Debussy, Delibes and MacDowell were especially suited to such an orchestra. Manager Behymer is to be congratulated on the talent and art grade of the artists who made appearances this season.

The Brahms Quintet closed their season in two piano quintets, the first Saint-Saens "A Minor," and Scharwenka's "Op. 118." Their playing reached a higher standard (if such were possible) than any time before. Mr. Roland Paul, tenor, gave Italian, German and French songs, good songs in form, melody and accompaniment adjustment, but uninteresting in

foreign text. On urgent recall he sang in English, "I'll Sing Thee the Songs of Araby," which the audience heartily received. The Brahms chorus is an annual event to the music lovers.

Miss Mary L. O'Donoghue was the accompanist for the tenor solos.

A joint recital, piano and soprano song, was given by Miss Lillian Amalee Smith and Miss Jessie McDonald Patterson.

The piano selections were up to the usual great playing of Miss Smith in Mozart's "E Minor Sonata," Gounod-Liszt's "Faust Valse," and a group of gems, Chopin, Rosenthal, Leschetizky and Lamont Smith. Miss Patterson gave a group of Schubert's songs, and a second group, using "Charity," by MacDermid, and four by Mr. Colby—"Sunbeams," "The Cloud," "Black Eyed Susan" and "Jack in the Pulpit," real chic songs with fancy accompaniments. A third group from Woodman, Bronson, Ronald and Spross were given in the English text.

Mr. Jamie Overton, violinist, made his premiere in a fine recital program with Will Garroway as the accompanist. Mr. Overton has had the advantages of study abroad, and in this country, and has attained a proficiency of high grade merit. His selections were of the solo artists' repertoire, and he will compare in artistry with the best, and being in the early part of a career, experience will show an artist worthy of renown as the years follow.

The "E Major Concerto, No. 2," by Bach opened the program very impressively, with ten choice numbers between, and closing with Saint-Saens' "Andante and Rondo Capriccioso." A good audience attended.

The Julia Culp recitals since my last letter were more cordially welcomed than the others given. Bring us more like her, but all have been excellent in their own field, and we must not discriminate. We want to hear all, the really great, and we can detect the qualities and the differentiations.

The Woman's Orchestra Course is well programed and very interesting, as well as the soloists, but the sunshine on a Sunday p. m. invites to the open, among the flowers and merry round of the beaches, hence small audiences.

Mrs. Henrietta Hawley Cole, soprano, sang "Folk-song" from Humperdinck; "Jennesse," aria from "Tosca" and encore, "Absent."

Miss Frances L. Flint, pianist, gave "Impromptu," Chopin, and the "G Minor Prelude" by Rachmaninoff, in good solo style and effectiveness. She is just lately from Europe in study with the master artists and teachers. The "Fairy Land" opera is in daily rehearsals, going on to perfection and a successful performance in the early days of July.

Beethoven's "Ninth" will be the closing of the Los Angeles Symphony Orchestra season with 200 in the mixed chorus from the Lyric and Ellis Clubs. Some preparation is being made to have the work given at the exposition in San Francisco on the July or August programs. Also our Male Chorus Clubs will be represented in the prize contests in July.

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WINONA, WISCONSIN

The Conservatory of Saint Cecilia at Winona gave the following program of operatic and oratorio selections last Thursday. The artists were Madeline Fogarty, soprano, and Clara Schad, contralto:

Aria—Voi Che Sapete.....Mozart
From "Figaro"
Recitative and Aria—Adieu ye Forest.....Tschaiowsky
From "Joan of Arc"
Miss Schad
My Heart at Thy Voice.....Saint-Saens
From "Samson and Delilah"
Recitative and aria—With Verdure Clad.....Haydn
From "The Creation"
Miss Fogarty
Quist est Homo.....Rossini
From "Stabat Mater"
Miss Fogarty, Miss Schad
Faust, Act II. Garden Scene (in costume).....Gounod
Miss Fogarty, Miss Schad

Cosmopolitan School—Mr. Henry Purmort Eames, director of the Piano Department of the Cosmopolitan School of Music and Dramatic Art, directs three performances of "The Chimes of Normandy" in Bloomington next week, and is musical director of the pageant given by the women of Bloomington the 21st of May.

WICHITA, KANSAS

No little local interest has been added to the New York Symphony Orchestra program given at the Festival, May 3 and 4, by the announcement of the engagement of two local artists, Zetta Campbell Stanley and Mrs. Frederic Hellar, both prominent sopranos.

Edgar P. Carver, director of the recently organized Wichita Union Band, will leave Wichita in May for Dublin, Ireland, where he announces he will study music. The Beacon aptly comments in editorial column that it can't be such "A long, long way to Tipperary" when Carver goes there to study music.

The Friends University Glee Club was heard in concert at the First Methodist Church last week, under direction of Lucius Aedes. The club was assisted by Paul Brees, reader, and the Dodson Saxophone Quartet.

Edward Baxter Perry gave a lecture-recital during the past month at Mt. Carmel.

Ralph Mason Hix, piano; Georgella Lay, piano, and Isabel Gareissin, voice, are the new faculty members for the music department of Fairmount College, as announced for next season. Charles Davis Carter and Madame Carter have resigned and will conduct private studios in the city. It is planned to build up the conservatory and extend its work.

Otto L. Fischer, pianist, assisted by Elsie Randall, contralto, gave a lecture-recital on Edward MacDowell as an interpreter of nature, before the Wichita Musical Club April 13. The public was invited. The following program was presented:

- I.—Andantino and Allegretto (Per amica silentia lunae), from the "First Modern Suite," Op. 10 (1883).
- II.—Silver Clouds, from "Idyls after Goethe," Op. 28 (1887).
- III.—Scotch Poem, from "Poems after Heine," Op. 31 (1887).
- IV.—The Eagle, from "Four Little Poems," Op. 32 (1888).
- V.—Songs for Contralto—The Sea.
"The West Wind Croons in the Cedar Trees," Op. 47 (1893).
- VI.—Will o' the Wisp.
By a Meadow Brook, from "Woodland Sketches," Op. 51 (1896).
- VII.—To the Sea.
From a Wandering Iceberg.
Starlight.
From the Depths.
Nautilus.
In Mid-ocean, from "Sea Pieces," Op. 55 (1898).
- VIII.—Songs for Contralto—
The Swan Bent Low.
The Maid Sings Light, from Op. 56 (1898).
- IX.—Of Salamanders.
A Haunted House, from "Fireside Tales," Op. 61 (1902).
- X.—Midsummer.
Midwinter.
In Deep Woods.
Indian Idyl.
To an Old White Pine.
The Joy of Autumn, from "New England Idyls," Op. 62 (1902).

Lucy Marsh was the last attraction on the Wichita Chorus Course. She gave her program April 23, and owing to the popularity of her records, drew a large house. It was her first appearance in Wichita. The Wichita Girls' Band will attend the San Francisco Exposition in July. It is planned to have this band on the Kansas Day program. Myron Hull of the Metropolitan School of Music is the band director.

At the Lucy Marsh concert the "Inflamatus" from "Stabat Mater" was given with the Wichita Chorus singing the choral part, mention of which was omitted in the above report of the concert. The next season's list offered by the Chorus Course as it stands now is as follows: Mme. Louise Homer, Miss Anna Case, Tina Lerner, pianist; Brick Church Quartet, Reinald Werrenrath, Ada Sassoli and the Zollner Quartet.

The Men's Glee Club of Fairmount College give a minstrel Thursday, April 29.

The program of the musical festival follows:

MONDAY, MAY 3

Morning—Preliminary contests in downtown churches.

1 p. m.—Chorus contest in Forum.
3 p. m.—Matinee by New York Symphony Orchestra.
8 p. m.—Orchestra concert, assisted by chorus of 1,000 voices.

MAY 4

Morning—Glee Club and quartet concerts.
1 p. m.—Finals for soloists in the Forum.
8 p. m.—Concert of prize winners in every department in Forum.

NEW HAVEN, CONNECTICUT

New Haveners have enjoyed the Jepson recitals given on the big organ in Woolsey Hall. The programs have been made up largely by American and English composers. An especially good one had for its numbers the technically difficult new finale in A Major by Prof. Humphrey, another by an American composer, Russell King, Miller's beautiful "Nocturne." The program also included the "Prelude" from the first suite of Felix Borowski, a very beautiful and much appreciated composition. The composer and his works are well known in Chicago and the west. Professor Jepson gave some very lucid renderings to all of the music so well chosen in regard to edifying and educating the musical public.

A big concert by the Harugari Singing Society gave a testimonial concert to celebrate the twenty-fifth year of leadership by Professor Max Dessauer.

A well arranged program was executed by the society in fine style. One of the most pleasing events of the occasion was an appropriate presentation by the society to the leader who had been untiring in his efforts for so many years, thus showing the esteem in which he is held by the Harugari's. Speeches followed and many were the congratulations that Professor Dessauer received.

Mr. Arthur Whiting has been giving a series of chamber music concerts at Lampion Lyceum, the last one being held on Monday evening, April 12. He had the able assistance of a quartet of singers, consisting of Mrs. Charles Rabold, soprano, Mrs. Anna Taylor Jones, contralto; Mr. Wheeler, tenor, and Edmund A. Jahn, basso. The series has given great enjoyment, as Mr. Whiting has performed his numbers in a most scholarly and painstaking manner.

The New Haven String Orchestra, conducted by Professor Isidore Troostwyk of the Yale Music School gave its annual concert on Tuesday evening, May 4, at College Hall. Professor Troostwyk had the assistance of Miss Mabel Beddoe, the well-known contralto soloist of New York.

Musical people hereabouts are looking anxiously forward to the initial production of Professor Horatio Parker's prize American opera, "Fairyland," to be given at Los Angeles, July 1, under the auspices of the American Opera Association, which will provide \$10,000 for a high standard of operatic works to be brought out every fourth year. Dr. Parker's opera, "Fairyland" is the first one to have taken the prize since the American Opera Organization was formed, and it is the second prize opera competed for by an American composer, Dr. Parker having taken both prizes, the first one having been given, as is well known, by the Metropolitan Opera Company of New York. Los Angeles is well equipped musically to assist with its fine organizations to be of valuable help in producing "Fairyland." It is thought that the opera will have a run of a few weeks, thus affording an opportunity for all who are deeply interested in the work and consequent encouragement of the American composers in the future.

MADAME TEALDI.

South Bethlehem—The geographical range of applicants for the 1915 Bach Festival tickets was reported today to extend from Massachusetts to Michigan, to Illinois, to Kentucky, and to North Carolina. At earlier festivals as many as twenty states and two foreign countries were represented. This year it appears that all records in this respect and in total of attendance will be broken.

The tenth Bach Festival, to be held at Lehigh University on May 28 and 29, will include the "St. John Passion," to be given in two parts on the first day, and the "Mass in B Minor," to be similarly rendered on the second day. The Philadelphia Orchestra has been engaged to furnish the accompaniment.

Peterson—Helen Edith Peterson, contralto, was the soloist at the annual spring luncheon of the Woman's Organization of the Chicago Retail Druggists, April 27, in the Hotel La Salle.

Potter—Miss Grace Potter gave a very successful piano recital at Oberlin, Ohio, on April 14.

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Music News



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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, MAY 14, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspond-
ents in other cities.

In New York at Brentano's, Fifth avenue and
Twenty-Seventh street.

Advertising rate card will be sent on application.
Changes in advertisements must be ordered one
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Vol. 7.

Chicago, May 14, 1915

No. 20

Editorial

PASSING COMMENT

Every time the editor goes to Valparaiso the impression grows more and more strong that here is a very remarkable educational development. Beginning with four instructors and thirty-five pupils in 1873 the school now has five thousand pupils every year and a faculty list numbered by the score.

As the advertising matter of the school truthfully states, a "pleased and loyal alumni" is their best advertisement, and it is very certain that, increasingly so year by year, young students from all parts of the country are being attracted to Valparaiso.

This is due to a combination of causes, first of which is a splendidly developed course along many lines, including music.

Another cause lies in the extreme economy of living possible in Valparaiso. The prices of rooms and board as quoted in the University catalog are unbelievably cheap, but the accommodations are very good, nevertheless, and the streets and classrooms at Valparaiso show continually crowds of jolly, contented and very intelligent looking young people.

Henry Kinsey Brown, business manager of this great institution, is a very remarkable and thoroughly efficient young man. To his will and energy may be attributed much of the success of the past few years and especially in the great Annual May Festival, which is almost wholly under his direction and care.

h h h

And, apropos of Valparaiso and the name of Brown, one instinctively thinks of Miss Helen Axe Brown, daughter of the president of the university, and a favorite teacher of voice in the School of Music. But Miss Brown is much more than a local celebrity and is heard very often in Chicago. She also has been very fortunate in securing ap-

pearances throughout the country and her beautiful voice has been heard in many cities during the season just passed. Indeed, it was the one disappointment of Festival Week in Valparaiso this year that Miss Brown could not be present, she being under contract to appear in a Kentucky May Festival on the parallel dates.

h h h

The Valparaiso Festival brought to at-

THE WORLD will prepare you for your tasks. Any information in the possession of society is available for the ambitious, but instruction will carry you only part of the way.

If you can't progress beyond the point to which you have been led, relinquish all hope for distinction. Any man who is content to accept the past for a future quickly loses identity among the mass of other commonplace people.

—Herbert Kaufman in Chicago Tribune.

tention a quartet which had not been heard before—the Zoellners.

This remarkable family gave a very strong program last Thursday night and scored a great success. This writer has no hesitation in ranking them with the very best string quartets heard in the country, and in the matter of personal attractiveness the Zoellners excel all others.

h h h

Musical Courier is having a lot of fun with the critics of the New York daily press, or at least, it thinks it is having fun and that answers the purpose quite as well, probably.

A challenge has been made to the critics and a prize offered to those who can reach, a certain per cent of efficiency in answering a set of requirements.

All this might be very well were the plan a reasonable one, but it happens that the requirements are entirely unreasonable.

To be able to live up to them the critic must needs possess (1) the sense of absolute pitch, (2) a practical and artistically working knowledge of every instrument, including the voice; (3) a knowledge of repertoire which is superhuman, (4) a knowledge of theory which none but a man who has devoted his life to the one subject could possibly be expected to have, (5) a knowledge of orchestration and of orchestral repertoire which no one short of a life-time conductor could possibly have, (6) a knowledge of languages which would constitute each critic a master linguist, (7) a knowledge of history, repertoire for all instruments and some other details which would presuppose a wideness of knowledge wholly unbelievable.

Music News does not believe that there is a single musician in New York or in Chicago who could make all of the "points" asked by the Musical Courier, and the statement that one of the Courier critics would be offered as a candidate were others available, we consider a pure bluff. If the Courier has any men on its staff so all-knowing as these requirements would typify why does he not write something for the Courier to prove it?

As the old farmer said when told of the wonders of a certain circus attraction, "There ain't no such animal."

NORTH SHORE FESTIVAL

The Chicago-North Shore Festival is dated for May 24, 25, 27 and 29. The artists are Peter Christian Lutkin, Frederick Stock, Frieda Hempel, Florence Hinkle, Mildred Potter, Sophie Breslau, Margaret Keyes, Evan Williams, Paul Althouse, Clarence Whitehill, Pasquale Amato and Henri Scott.



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WILLIAM BEARD

On Wednesday of last week, Mr. Beard gave a recital before the assembly at Hyde Park High School, with Miss Charlotte Johnson at the piano.

Mr. Beard sang some ten or twelve songs and was greeted with thunderous applause from the 2,500 students assembled, after which, under the direction of Mr. Parks, who is official leader, both he and Miss Johnson were given a succession of cheers, the like of which, Mr. Beard reports he has never heard before. Mr. Beard prefaced each song with a few words of explanation and held his audience in a manner which was unprecedented at this school.

After the recital Mr. Beard was the guest of Mr. Loomis, the principal, and listened to a rehearsal of an operetta which is soon to be given at Hyde Park High School under the direction of Mr. Robinson and in which Mr. Beard has three pupils who are singing leading parts.

Mr. Frank McNellis, who took part in the first program of chamber music given in Fullerton Hall under the direction of the Society of American Musicians, on May 2, is a pupil of Mr. Beard, and he, as well as the critics on the daily papers, predict a fine future for this young man.

Another pupil, Miss Margaret Messer, a charming young soprano from Hamilton, Ont., will appear on these programs on Sunday, May 23. Miss Lucile Dunton, another young soprano, appeared in the last monthly recital given by the Walter Spry Music School on Friday, May 7, with much success, singing Gena Bainscombe's song cycle, "The Sun Dial."

Music in Chicago

FINAL CONCERT BY VILIM AMERICAN VIOLIN SCHOOL

The commencement concerts for this season began on Tuesday, 4th inst., when at Kimball Hall, the Vilim American Violin School presented its graduates in concert, and awarded diplomas and certificates. A note at the foot of the printed program announced the closing of the school for an indefinite period, the director stating his intention of going to the Pacific coast.

The pupils appearing were Edward Roeder, who chose for demonstration of his abilities the first movement of the Beethoven "Concerto," with the bristling difficulties of the "Cadenza" of Joachim to further enhance its obstacles. It is wonderful music and calls for unusual facility, breadth and an acute delving into the mysteries of technic, which qualities were supplied in full measure. Hattie Kovarik used the Bruchweiler "Romanza" and Sarasate's brilliant "Ziguenerweisen" to reveal good touches of tone and taste as well as other equipment. Helen Thoma played very well indeed the Bach "Gavotte" for violin alone, and was heard in a movement of a DeBeriot "Concerto," which called for much detail in the way of staccati and pizzicato. George Kaiser, a promising lad in knickerbockers, played a "Caprice," by Bornschein (dedicated to Mr. Vilim), Borowski's "Schoumka" and Ondricek's "Dance" and did them all with briskness and energy and won many plaudits. Mr. Mark Vilim was the accompanist for all these numbers and is entitled to hearty approval for the merit of each one, for they were sympathetic and musicianly.

Assisting, vocally, was Miss Ruby Saaf, a pupil of M on R. Harris, who had Miss Helen Gallup at the piano for capital aid and supplement. Miss Saaf has the natural gift of a good voice, and her teacher has seen to it that it is well placed, pure and true, and has taught her many definite and enhancing accomplishments to make the talents of larger value. She sang two of Chaminade's pretty songs and Grant-Schaefer's "Cuckoo Clock," Mrs. Downing's ever lovely "June," MacDermid's glowing "Sacrament" and a new setting of fine quality of the Eastern "Salutation of the Dawn," by Kuxsteiner. These all had taste, discretion and poise.

ALBERT COTSWORTH.

SOME OF GRACE KEESLER'S RECENT ENGAGEMENTS

April 4—Recital, Mrs. Hamilton's home, Chicago.
April 7—Concert, Commandery Hall, Rogers Park.
April 12—Concert, Kenosha, Wis.
April 18—Concert, Grand Opera House, Chicago.
April 21—Concert, Wicker Park Hall, Chicago.
April 27, Afternoon—Benefit concert, Congress Hotel.
April 27, Evening—Concert, Racine, Wis.
May 2—Recital, Mrs. Hamilton's home.
Will appear May 12, at Mark Nathan home, and May 20 at Central Music Hall.

Thurber Hall—Mrs. John D. Trelease, contralto, and Miss Josephine Rogers, pianist, will appear at Thurber Hall on next Sunday afternoon at 3:30.

BUSH CONSERVATORY NOTES

On Sunday afternoon, May 9, Mary Thomas, the wonderful child violinist, and pupil of Guy Herbert Woodard of Bush Conservatory, gave a program at Seward Park. She also appeared at the LaSalle Hotel, Monday afternoon, May 10, on a program given by the Lakeview Muscial Society. Miss Vivian Stoik, pupil of Madame Julie Rive-King, was at the piano.

Miss Grace Stewart Potter, pianist, has just returned from her eastern concert tour and has resumed her teaching.

Mr. Earl V. Prah, pianist, pupil of Madame Julie Rive-King, will appear on the program at the Auditorium Recital Hall, Wednesday evening, May 19.

On Saturday evening, May 8, the following students of the Bush Conservatory gave a program for the Royal Arcanum; Miss Alice Calvert, soprano; Miss Lora Williams, reader; Miss Marietta Livengood, violinist; Miss Georgie Dowell, pianist; Miss Gertrude Benner, reader; Mr. Frank Brantley, baritone, and Miss Lillian Fox, reader.

A former pupil of Madame Justine Wegene, Miss Clara Schweinfurth, soprano, was awarded the honors at the contest which took place Wednesday, May 5, at the Lakeview Muscial Club.

Mr. Frank Brantley, baritone, and Mr. Eugene Musser, pianist, have been engaged to give a joint recital for the Columbia Damen Circle at Germania Hall.

On Saturday evening, May 15, the following students will give a concert at the Church of Christ of Elmhurst: Miss Alice Calvert, soprano; Miss Georgie Dowell, pianist; Marietta Livengood, violinist.

Mr. Arnold G. Beckman, pianist, pupil of Madame Julie Rive-King, and Mr. Clay Hart, tenor, pupil of Mr. David E. Baxter, have been engaged for a number of joint recitals throughout Illinois and Indiana, commencing Saturday, May 8.

From the present applications, Bush Conservatory promises to have the largest summer school in the history of the institution. The artist teachers will all be in charge of their various departments during the summer session.

Mr. Robert Yale Smith, pianist, is at present on a concert tour to the coast, where he has been booked for many engagements.

Nichols—Mr. and Mrs. John W. Nichols, tenor and pianist, are having a most successful tour this spring, in spite of the heavy floods in Texas, through which they are obliged to pass. Their itinerary is as follows: April 19, Buffalo Saengerbund Society; April 22, Brownsville, Tenn; April 23, DeWitt, Arkansas; April 26, Georgetown, Texas, S. W. University; April 28, Emporia, Kansas, Kansas State Northern; April 29, Chicago Mendelssohn Club; May 1, Kansas City, Elgar's "Light of Life" with the Oratorio Society; May 5, Jamestown, N. Y.; May 7, Muncy, Pa., and May 9, East Orange, in Hadyn's "Creation."

HENIOT LEVY'S ADVANCED PUPILS IN RECITAL

On Thursday last the American Conservatory of Music offered a recital of piano music of such a high order of collective and individual merit, that the inclination to speak in general and unqualified terms of approval is hard to resist. These promising exccutants were the advanced pupils of Mr. Henriot Levy and they had, as support and stimulus to their endeavors, the encouragement of Mr. Levy himself at the second piano for each number. He is so artistic and temperamental in his playing that it is to be taken for granted that he infused much of his own strength, vigor and poetry into the work of his pupils and enabled them to give an unusually clear reading of the works undertaken. The program was interesting in itself, by reason of its contrast. There was, first, the pianistic concerto of Paderewski played by Miss Alvina Busse (which unfortunately was not heard by the reviewer). Then came the involved and teasingly elaborated "Burlesque" of Strauss, which makes simply alarming demands on all the forces of a player and does not always repay the energy. Strauss seems determined to shake every particle of life out of any theme before he leaves it and every moment tingles with cleverness. Following was the "A Major Concerto" of Liszt, embodying every variety of effective nuance from the ponderous chords up and down the piano (suggesting remotely that Tschaikowsky may have found a hint in this work for his own smashing introduction) to the most elaborate and lace like embroidery and scintillant brilliancy. Then came the always stunning Tschaikowsky (first movement only) with its daring modernity and endless variety of rhythm to trip and perplex any but the bravest. And, as a climax, the beautiful Saint-Saens "C Minor," with the charming treatment of its chorale-like first theme, the dashing scherzo and the fascinating dance movement used as a finale. It is a fine example of Saint-Saens' elegance and polish of style, and yet it is sensuous enough to make quick appeal for its tune-fulness alone, a trait it has in common with the Liszt, which seldom loses an obvious melodic idea, no matter how involved it becomes.

To each of these varied numbers the players presenting such, brought a rarely adaptable mood and a technical equipment that could supplement and illuminate. Miss Hazel Johnson assumed the Strauss, Mr. Harris R. Vail the Liszt, Morris Kottler (a lad in knickerbockers) the Tschaikowsky and Miss Vierlyn Clough the Saint-Saens, and a talented group they were who did well by themselves and their teacher.

ALBERT COTSWORTH.

Artists' Association—The Junior Club of the Chicago Artists' Association met on Saturday afternoon in their rooms in the Athenaeum building. There was an art talk, "Music and Color," by Mr. deVoll, and a musical program. The club attended the exhibition and reception at the Academy of Fine Arts afterward.

Beard—William Beard is singing "Illumination" by M. Hartmann on all his recital programs.

MRS. BOLLMAN IN AUSTIN

From The Austinite, Austin, Ill., (suburb of Chicago). Program given before the Edward MacDowell Memorial Association of Austin.

Those who were fortunate enough to hear Maude Fenlon Bollman, soprano, who sang for the MacDowell Association, Monday, certainly enjoyed a great treat. Her voice, a full, rich dramatic soprano, seemed especially adapted to the two MacDowell numbers of her first group of songs, "Bluebells" and "Constancy." From her first note the audience was with her.

Her charming personality added not a little to the enjoyment of her songs.

After Mr. Graham's talk, she sang a second group of songs by American composers as follows:

At the Spring	Mrs. Beach
The Birthday	Huntington Woodman
Legacies	Mildred Hill
The Star	James Rogers
Ghosts	Frances Wyman
The Cuckoo Clock	Grant Schaefer
In Italy	Jeanne Boyd

In response to an encore she sang "In the Dark," by Jeanne Boyd.

Her interpretation of children's songs was simply marvelous. After she sang "Ghosts," by Wyman, two or three voices broke out with "Sing it again, please, sing it again!" She responded with her usual charm.

Mrs. Maude Fenlon Bollman, coloratura soprano, who has appeared with the Apollo and Mendelssohn Clubs and the Minneapolis Symphony Orchestra, rendered two groups of songs, the first group comprising two songs of MacDowell's, "The Bluebell" and "Constancy," the second group, songs by other American composers.

The press speaks very highly of Mrs. Bollman's work, saying she is possessed of a voice whose brilliancy and unusual range are striking, and whose purity, clearness and warmth of tone leave nothing to be desired. She appeared this season with the lyceum courses, being one of the three following artists chosen, viz.: Madame Schumann-Heink, Madame Maude Fenlon Bollman and David Bispham.

Jeanne Boyd was Mrs. Bollman's accompanist. Miss Boyd is also a composer, having recently dedicated a group of her songs, called "The Child World," to Mrs. Bollman. Mrs. Bollman sang one of her songs.

— # # # —

AMERICAN CONSERVATORY

The following program will be given this (Friday) evening at Kimball Hall by pupils of Mr. Allen Spencer:

Capriccio Brillante	Mendelssohn
Concerto in A Minor (second and third movements)	Miss Schaper
Concerto in C Minor (first and third movements)	MacDowell
Concerto in F Minor (first movement)	Miss Masley
Concerto in E Major (second and third movements)	Miss Baum
Fourth movement	Miss Ginsburg
Concerto in G Minor (first movement)	Mr. Roberts
Polacca Brillante in E Major	Mr. Kinney
Orchestral parts played on second piano by	Mr. Spencer

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MR. RONEY'S ANNOUNCEMENT

Mr. Henry B. Roney has reached the acme of elegance in the green and gold illuminated booklet announcing his Summer Camp and Nature Study School for boys 9 to 16 years of age, at his summer place, "The Antlers," on Lake Gogebic, upper Michigan. This will be held for eight weeks, July 1 to August 26. This elegant brochure is filled with engravings of rustic log cottages, boating scenes, wild deer, trophies of rod and gun, waterfalls and other scenery of the north woods that give anguish of spirit to a man chained to a desk during the hot months.

A rarely attractive program is outlined, including a fancy dress party, a water carnival and pageant and illumination of the lake, a "ragamuffins" masquerade and bal masque, and every Saturday night a festival night of stunts and "goodies." Mr. Roney's assistants are ladies and gentlemen prominent in church and Y. M. C. A. work, and "a thousand things every boy ought to know" will be taught by experts in the line of boy training, and there will be pleasures galore of fishing, boating, hikes, and sports of all kinds. Mr. Roney's long and varied experience as hunter, fisherman, woodsman, nature lover, world traveler, teacher, pianist, vocal trainer, manager, etc. will be put to use in all directions for the benefit of the boys who will be from the very best class of families and careful home training.

Vocal classes and nature study will be daily features besides instruction in swimming, boating, running launches and automobiles. This enterprise combines more fascinating features and practical benefits than were ever compressed in a summer outing, as far as memory serves. Mr. Roney's references by special permission comprise many of the most prominent names in this country, including governors, bishops, presidents of universities, judges, educators and clergymen in the foremost rank, all of whom have been personally familiar with his work for boys for many years. Only about twenty boys can be received.

AMERICAN CONSERVATORY

Pupils of Allen Spencer will appear in recital Friday evening, May 14, in Kimball Hall. The program will consist entirely of piano concertos, with Mr. Spencer playing the orchestral parts.

Saturday, May 15, the annual contest for playing at the commencement concert will take place at Kimball Hall. There will be sixteen contestants, playing movements from the Tschaikowsky, Moszkowski, Saint-Saens, MacDowell, Paderewski and Liszt "Concertos." Three of Chicago's most prominent musicians will act as adjudicators.

"A Single Man" by Hubert Henry Davies, author of the "Outcast," will be presented by pupils of the Walton Pyre School of Expression, affiliated with the American Conservatory of Music, at Central Music Hall, on the evening of June 8.

Quincy—At Quincy, Ill., the Quincy Symphony Orchestra, a new organization, under direction of Emil Reinhendorff, gave its first concert at the Empire Theater in that city on last Thursday evening, the program being semi-popular in character.

GUY LA BELLE IN RECITAL

Guy Armand LaBelle, pianist, assisted by Arthur C. Merz, baritone, will give this program Friday evening, May 14, at Auditorium Recital Hall:

Toccata und Fugue, D Minor	Bach-Tausig
Mr. LaBelle	
Lasciatemi Morire	Monteverde
Aufenthalt	Schubert
Ein Jungling liebt ein Madchen	Schumann
O casto fior del mio sospir	Massenet
Mr. Merz	
Prelude, E Minor	Mendelssohn
Intermezzo, Op. 116, No. 2	Brahms
Etude, G Flat	Chopin
Mr. LaBelle	
The Dew Is Sparkling	Rubinstein
The Pretty Creature	Wilson
Play On, Gypsy	Korbay
Hopak	Moussorgsky

Concerto, First Movement	Grieg
Mr. Merz	
Mr. LaBelle	
Miss Schada at second piano	
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CAROLYN WILLARD

Miss Carolyn Willard announces that she will teach, for the third summer, at Union City, Mich., on the St. Joe River, from June 22 to August 14, accepting pupils for part of the session if they so wish.

Good village board at reasonable rates is obtainable and the vacation features of Union City are well worth consideration. A circular may be had by addressing Miss Willard at the Fine Arts Building, Chicago.

Miss Willard will present Miss Geneva Chacey in piano recital at Thurber Hall on Friday evening, May 21.

Buchhalter—Mr. Simon Buchhalter will give a pupils' recital at the Fine Arts building on Sunday afternoon, May 23, at 3:30.

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LYCEUM ARTS CONSERVATORY

Another splendid recital was given the public by pupils of the Lyceum Arts Conservatory in the Fine Arts Building on Saturday afternoon, May 8.

The program contained numbers for pianists, violinists and singers; therefore sufficient variety was found to make the hour one of unusual interest, and the manner in which each pupil delivered his or her portion of the program was wholly on a par with those offered heretofore by pupils developed for public performance by members of the eminent faculty of this conservatory.

Each pupil that appeared well merited the applause and recognition accorded by the large audience present.

Marion McElheny, Virginia Ghee, Hazel Brown, Elsa Zeitler and Marguerite Kelpsch were heard in well chosen and splendidly prepared piano numbers, while Bertha Seelye, Marguerite Farrell and Kathleen Lightford pleased immensely with the vocal part of the program.

Robert Louis Barron, violinist, on short notice took the place of Gertrude Symmonds, who had been announced, and not only played "A Memory," by Branscombe, and "Mazurka," by Borowski, in a most masterful style, but weaved a beautiful violin obligato into the charming "Elegy," by Massenet, which was one of the numbers sung by Miss Lightfoot.

Accompaniments for the afternoon were played in a splendid manner by Miss Patricia Abernethy. H. M. B.



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HINSHAW CONSERVATORY

Miss Blanche Gardner, the talented young soprano of La Grange, and a pupil of Mr. Marvin Hinshaw, has just been engaged by the Hugh Anderson Company to appear in chautauqua, beginning the middle of June. The season will last for ten weeks. Miss Gardner possesses a beautiful soprano voice, and has been making rapid progress since taking up her study with Mr. Hinshaw. The company in which she will appear is a mixed quartet, giving scenes from grand opera in costume.

Mr. White, who possesses a beautiful baritone voice and who has been pursuing the study of vocal music under the direction of Mr. Kennard Barradell of the Hinshaw Conservatory, has been engaged by Mr. John Arno Hinshaw, manager of the Hinshaw Light Opera Singers, to appear in chautauqua during the coming summer, beginning about July 1. This is an important engagement, and will mean much to a singer so new in the field. Mr. White will sing the leading baritone roles in the operas "The Mikado" and "The Bohemian Girl."

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GUY LA BELLE IN RECITAL

A piano recital will be given by Guy Armand LaBelle, assisted by Arthur C. Merz, baritone, with Miss Agnes Bodholdt, accompanist, Friday evening, May 14, at Auditorium Recital Hall. Program:

Toccata and Fugue, D Minor.....	Bach-Tausig
Mr. LaBelle	
Lasciatemi Morire.....	Monteverde
Aufenthalt.....	Schubert
Ein Jungling liebt ein Madchen.....	Schumann
O Casto fior del mio sospir.....	Massenet
Mr. Merz	
Prelude, E Minor.....	Mendelssohn
Intermezzo, Op. 116, No. 2.....	Brahms
Etude, G Flat.....	Chopin
Mr. LaBelle	
The Dew Is Sparkling.....	Rubinstein
A Pretty Creature.....	Wilson
Play on, Gypsy.....	Korbay
Hopak.....	Moussorgsky
Mr. Merz	
Concerto, first movement.....	Grieg
Mr. LaBelle	
Miss Schada at second piano	

This recital is under the auspices of Miss Marie Schada of the Cosmopolitan School of Music.

###

NORTH SHORE CONGREGATIONAL

On Sunday morning the double quartet of the North Shore Congregational Church did some splendid hymn singing, and also in West's beautiful anthem, "The Woods and Every Sweet Smelling Tree" was their work and proved very effective. The solo parts were sung in a very artistic manner by Marjorie Dodge Warner and Elmer J. Crabbs. Other members of the choir are Juliette Dashiell, Mrs. George A. McGaw, Mrs. John A. Mossen, Glen Wood, James F. Seiler and George Shaw.

Mrs. Warner and Mrs. McGaw gave a splendid rendition of "The Sabbath Morn," by Mendelssohn. Mrs. Irene Zaring, the organist of the church, gave splendid support to the singers, and in the prelude and offertory she gained some splendid effects, proving herself to be a resourceful and musicianly organist.

###

Pangbourne—Miss Annette Pangbourne, soprano, was soloist with the Eleanor Ensemble Club in their concert at the central Eleanor assembly room on Tuesday evening.

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CUYLER AVENUE M. E. CHURCH,
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Cuyler Avenue Church will celebrate the first anniversary of the dedication of the new church building on Sunday, May 16. There will be special music at both services which will be in charge of Miss Marie Edwards, organist and director.

The chorus choir (forty voices) will be assisted at the morning service by a solo tenor who will take the solo parts in Gounod's "Sanctus" and in "Fling Wide the Gates," from the "Crucifixion," by Stainer.

At the evening service the choir will be assisted by Mrs. Gertrude DuVigncaud, soprano, who will sing "With Verdure Clad," by Haydn, for the offertore, and will take the soprano obligato parts in the "Inflammatus," by Rossini, and "The Silent Sea," by Neidlinger, these anthems to be sung by the entire choir.

On Friday evening, May 14, there will be a reception and social at the church and the following program will be given by Miss Theo Bird of the Illinois College of Music faculty, Miss Grace Morrice, reader, also from the College, and Mrs. Emma Sollitt-Sherman, soprano.

Piano—
Etincelles Moszkowski
Concert Etude MacDowell

Vocal—
The Island where Babies Grow Ford
A Japanese Lullaby Edwards
Summer Ronald
Mrs. Sherman

Reading—
Miss Morrice

At the church services last Sunday the choir sang "O God, the Rock of Ages," Mr. Carl Anderson and Mrs. George Hart-rick, soloists; and "Mothers' Day" by the male chorus of twenty voices.

In the evening the male chorus sang "One Sweetly Solemn Thought" and "In Heavenly Love Abiding," the last number being sung by a double quartet, Mesdames Hart-rick, Crouse, Transom, Miss Dustin, Messrs. Barker, Wise, Dangel, Schustek.

The solo and duct parts were taken by Mrs. Hart-rick, soprano, and Mr. Barker, tenor.

A CORRECTION

Music News in its report of the benefit concert given recently at the Congress Hotel inadvertently stated the fact that this function was under an auspices which in reality had nothing to do with it.

The work of arranging the concert was done wholly by Mrs. Estella Transom and it was under the auspices of the American Academy of Music and Art, an institution of which she is the president.

The concert was a very good one indeed, culisting, as it did, the artistic services of Oscar Dies, pianist; Alexander Sebald, violinist; Hanna Butler, soprano; Emma H. Osgood, harp; Kirk Towns, baritone; Grace Keesler, accompanist; Lagertha Nielsen Traver, soprano; Antonio Sala, 'cello, and Madame Josephine Hatlanck, dancer.

Votaw—The "Hansel and Gretel" company, consisting of Margaret Tarrant, soprano; Layravine Votaw, contralto; Alice Kent, dramatic reader, and Martha Lathrop, pianist, gave their interpretation of Humperdinck's fairy opera at the Y. W. C. A. Hall, May 1, and at the Second Congrega-tional Church of Oak Park, May 11.

PUPILS' RECITAL, WALTER SPRY
MUSIC SCHOOL

An interesting pupils' recital was given in the cozy rooms of the Literary Club, in Fine Arts Building, on last Friday evening. The program might readily and with accuracy be pronounced as entertaining to a marked degree, for the reason that while piano playing occupied a prominent place there was the variety which creates much enjoyment in the presence of numbers also for voice and for violin and violoncello. There was very definite contrast, too, in the offerings, in the various stages of progress evidenced by the pupils, some being far on the road, so far as equipment and confidence are concerned, and some not so sure of themselves in the latter particular. There does not seem to be any way to overcome embarrassment save by continued appearances, and the schooled reviewer expects to encounter this in the presence of the best sort of previous training and endeavor to be ready for public appearance. There was high grade material on the list of music used, and all manner of purpose and well designed method to bring it out. In many instances this training reached a real eminence in the pupils' endeavor and carried conviction without limit.

The pupils in piano were from the classes of Mr. Spry himself and in two cases he contributed splendid second piano parts, Mr. Cedric W. Lemont, who also made himself a capital foil and sustaining mentor, and Miss Jessie M. Curtis. These pupils were the Misses Bernice Hannan, Isabel Gardner, Elsa Selz, Susan Wilbur, Edith Hasselquist, McClung, Frederica Toenniges, Ernestine Rood, Dorothy Pound, Kathleen Whitfield and Eleanor Leeming. Mr. Stein-del's pupil was Miss Elsa Toenniges. Mr. Hugo Kortschak sponsored the Misses Miller, Trumbull and Amy Neill in violin, while Mr. William Beard offered Miss Lucille Dunton in song cycle. It was all delightful music and thoroughly well enjoyed by the large gathering which filled the rooms.

ALBERT COTSWORTH.

TIFFIN FESTIVAL

The annual Music Festival, under the auspices of the University Oratorio Society, Tiffin, O., was given in Rickly Chapel, April 27 and 28.

Tuesday, April 27, "The Messiah" was given by the University Oratorio Society, Frank W. Gillis, director; Helen M. Tarr, organist and accompanist, assisted by the Heidelberg Conservatory Orchestra, Prof. Steurmer, director, and the following soloists: Mr. and Mrs. John T. Read, bass and soprano; Miss Jennie F. W. Johnson, alto, and Grant Kimbell, tenor, from Chicago.

Wednesday, April 28, at 3:30 Allen Spencer, Chicago, gave a piano lecture-recital.

Wednesday, April 28, at 8:15 the soloists in "The Messiah" gave a vocal recital. In the second part of the program "The Persian Garden" was sung.

Bolger—Sunday morning, May 9, Mayine E. Bolger was the pianist at a great mass meeting of men held in honor of Mothers' Day at the First Presbyterian Church of Elmira, N. Y. Besides playing a solo number, Miss Bolger accompanied Mr. Fred R. Orcutt, violinist, and Mr. Robert E. Fish, tenor, both of Elmira, N. Y.

Cora Libberton

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MR. MOSSBERG PRESENTS "THE BOHEMIAN GIRL"

The Bjorgvin Singing Society, under the direction of Joel Mossberg, presented "The Bohemian Girl" (in English) at Bjorgvin's Hall on Thursday, Friday and Sunday evenings last.

On Sunday evening there was a large audience present, and the applause amply demonstrated that the smooth performance was much appreciated.

The chorus was made up largely from Mr. Mossberg's own pupils, and both because of that fact and also through his splendid drill it showed to great advantage at these performances and reflected much credit on his musicianship and good vocal style.

Some of the better known numbers were very well done indeed, the dressing was attractive, and the stage deportment all that could possibly be expected of a body of amateur singers.

Accompaniments were furnished by Mr. Wilmot Mossberg, who disclosed a good sense of rhythm and proved to be very helpful to the singers. The piano, however, not a good one at best, was too far away from the singers, with the result that considerable off-key singing was noticed.

Miss Louise Burton had the part of Arline, and sang it extremely well, looking the part to perfection also. Her "I Dreamt that I Dwelt in Marble Halls" was unusually well done, and brought her a hearty meed of applause.

James Hamilton, as Thaddeus, the opposite part to Arline, sang exceedingly well in the latter part of the performance, scoring the biggest success of the evening in "Then You'll Remember Me," in which his tonal quality was very beautiful.

Miss Burton and Mr. Hamilton, in the many duets of the score, showed fine ensemble and good musicianship, and proved that they had been well chosen for the parts.

Miss Mildred Smith, a pupil of Mary Peck Thompson, was the Gypsy Queen, and at once attracted attention by the remarkable breadth and fine quality of her voice. In spite of the fact that she was just recovering from an illness, she gave her solos with great power, and in all the ensembles was fine also.

In "Bliss Forever Past," one of the strongest solos of the attractive "Bo Girl" score, she was ideal.

Mr. Joel Mossberg, besides being represented by the good work of several pupils (including Andrew McCallum and C. P. Schulz in name parts), showed himself not only a notably fine singer in the sonorous music assigned to "Devilshoof," but also again proved his histrionic ability in no uncertain terms. He was apt and strong at each point of the opera, and in the opening of the last scene was distinctly professional in his buffo work.

Andrew McCallum, in the part of Florestein, had but little singing to do, but did that little acceptably, and in his impersonation was remarkably easy and effective. The part is not an easy one to do, and this young tenor may feel certain that his effort was far beyond the ordinary and wholly as it should have been.

Mr. Schulz, as the Count, carried the part well, and sang the "Heart Bowed Down" in a way to win much applause.

There are many tricky ensembles in "The Bohemian Girl," and these without exception were well done. Particularly agreeable to the audience was the quartet, "From the Valleys and the Hills," in which Miss Burton sang charmingly and Mr. Hamilton added a beautifully ringing high note at the end, Miss Smith and Mr. Mossberg filling in the other parts with distinction.

Altogether a performance much above amateur standards and reflecting much credit, especially on Mr. Mossberg, Misses Burton and Smith, and Mr. Hamilton.

C. E. W.

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ILLINOIS COLLEGE OF MUSIC

The Illinois College of Music, 2831 Washington boulevard, gave two students' recitals last week, one on Tuesday evening and the other on Friday. Those giving the program on Tuesday were Jessie Donaldson, Sadie Rawitch, Lucille Linneman, Emil Stumm, Edith Creighton, Fred Braeske, Elmer Schweikle, Arthur Moritz, Helen Doud, Olive McCulloch, Ethel Seavey, John McArthur. On Friday evening the program was given by students from the piano, violin and vocal departments. Those taking part were Leonard Smith, George Rezanka, George Stuhlfauth, Harold Peet, Archie Schwartz, LeRoy Schoberg, Emmett Vance, Myrtle Reuschelle, Frances Klassen, Hilda Miller, Margaret Weimer, Vernon Welge, Helen Rissman, Katherine Austin, Ralph Merrick, Jennie Simon, Bertha Goldberg, Ada Markson, Irma Schoewe. The last two are from the dramatic department.

These are the twenty-ninth and thirtieth recitals of the season to be given at the college.

Last Friday evening a concert was given under the direction of the college at the Methodist Episcopal Church at Wilmette, Ill. The first part of the program was devoted to students, mostly children under 12 years of age, who did excellent work. The last half was given by Mabel Peterson, reader; Emma Sollitt-Sherman, soprano; Theodosia Bird, piano, and Maude Tollefson, violin (the last two being members of the faculty), all of which were very well received.

ALEXANDER VON FIELITZ EVENING

A Von Fielitz evening was given by the Musical Culture Club at Masonic Temple Hall, May 11, at Streator, Ill. The program follows:

The Lily Maid Song Cycle—

Elaine Singing
He Comes
The Call of Love
In the Tower
The Return
Rejected
Friend Death

Miss Ruby Smith

Romance for Violin

Mr. Paul Vernon

Fair Jessie Song Cycle

Mrs. W. G. Foster

Songs for Soprano—

'Twas Lovely Springtime
Tief Blaue Veilchen
Grief
The Herb Forgetfulness

Miss Lenna Landes

Eliland Song Cycle—

Silent Woe
Frauenworth
Sprays of Roses
Secret Greetings
By the Strand
Child Voices
By Moonlight
Dreams of Roaming
Anathema
Resignation

Mr. Paul Vernon

Cleveland Bohnet at the piano

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'Augusta Meeker—Mrs. Augusta Meeker, contralto, and associate teacher in the Radanovits Studio, has been engaged to sing "Elijah" at the May Festival with the LaFayette Oratorio Society at LaFayette, Indiana, May 18.

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CIVIC MUSIC ASSOCIATION

On Tuesday evening, May 4, occurred the annual meeting of this society, beginning with a dinner at the City Club, attended by about one hundred members.

Reports of officers for the past year were read and approved. The five executive officers were elected by unanimous vote. They are Mrs. George B. Carpenter, president; Mrs. Burton Hanson, vice president; Charles L. Allen, secretary; John F. Smulski, treasurer, and Miss Frances F. Brundage, superintendent.

Mrs. George Benedict Carpenter spoke first, laying stress upon the great need for more members and a wider co-operation among such, in order to carry out to the greatest possible extent the prime object of the association—the putting of good music within the reach of the masses.

Mrs. Carpenter gave unstinted praise and thanks to the artists who during the past year have given so lavishly of their time and talents, and called attention to the fact that with a larger membership, and therefore with larger income, not only could more concerts be given in centers where they have already been started, but new neighborhood centers of civic music could be established, with untold benefit to the residents of the same.

She also stated that artists stood ready in such numbers, to give their services without compensation, that if funds were in hand for mere expenses of administration, the number of concerts could easily be doubled.

Other speakers were John D. Shoop, assistant superintendent of schools; Karleton Hackett, of the Evening Post; Mrs. Frank Jerome; Mr. Campbell, superintendent of Fuller Park; Miss Frances Brundage, superintendent of the association, and Rossetter G. Cole, the well-known choral director.

The burden of all remarks was the uplifting power of music and the duty of the body politic to furnish music to those unable to secure it for themselves.

Miss Albie Sladek told of her experiences as leader of the Neighborhood Choral Club at Dvorak Park, and no speaker of the evening claimed closer attention than she.

Superintendent Shoop urged the association to bring about a larger use of the auditoriums of many of the public schools, and expressed gratification that arrangements had been perfected for a gathering of several local choruses into a mass chorus or saengerfest, to take place Sunday, May 23, at the Carter Harrison High School, corner Twenty-fourth street and Marshall boulevard.

Annual membership in the association costs but \$2, club membership \$10, and sustaining membership \$50. S. N.

American Conservatory—A concert was given on Tuesday evening by the Conservatory Students' Orchestra, under the direction of Herbert Butler, at Kimball Hall. The soloists were Helen Carney, Stella Roberts, Nesta Smith and Nathan Herzhoff. The orchestra played numbers by Gluck, Mozart and Elgar.

Pillsbury—Miss Agnes Hope Pillsbury will present her pupil, Miss Rohloff, in piano recital at her studio, Fine Arts Building, this (Friday) evening.

ROOT STUDIO

The second of the series of musicales at the Frederic Root Studio was given Saturday morning, by Miss Bernice Schalker, contralto, assisted by Misses Marian Pillsbury and Irma Nickel. Miss Schalker has a contralto voice of good quality, and she uses it to a fine advantage in the presentation of songs.

She was heard in a group by Schumann and Schubert, sung in a very artistic and attractive manner. As her closing group, songs by Schmidt and Hildach were sung with a fine breadth, but F. W. Root's "In Summer, When the Days Are Long" was received with much acclaim, and it is a gem and Miss Schalker sang it well.

Miss Pillsbury used her fine voice in a very effective and artistic manner. She gave a group by Ferrari, Ronald and Wekerlin that were well worth hearing, for her style is fine and her interpretations good.

Miss Nickel, who is to appear in the recitals that follow, sang on short notice a group by Cowen and Marziales that won her much sincere and merited applause.

Mrs. Violet Martens Hughes was at the piano throughout the program, playing accompaniments that added much to the enjoyment and success of the program.

H. W. P.

HANNA BUTLER'S PUPILS IN RECITAL

On Saturday afternoon Mrs. Hanna Butler presented pupils of her class in a recital at the spacious studio in the Fine Arts Building. Mrs. Butler is so widely known as a singer and teacher that it was not at all surprising to find a splendid crowd in attendance to hear the work of her pupils.

She has many fine voices under her guidance, and the persons heard on this occasion gave a good account of themselves, both vocally and interpretatively, reflecting much credit upon themselves and their teacher.

Misses Irma Bliss, Sara Hillis, Marion Gross, Edna Ellison, Genevieve Barry and Mrs. Mary Harris Holmes, Mrs. Henrich, and Misses Burleigh and Rothlesberger were those on the program, singing numbers by Stern, Puccini, Schumann, David Brachelet, Rogers and Verdi.

Lilly Wadhams Moline's delightful song, "In Slumberland," was greatly enjoyed, and proves beyond doubt that another attractive song must be accredited to an American composer.

Mrs. Butler's singing of a group of songs won her the sincere and hearty applause of the audience for she is an artist that is most welcome.

Mrs. Lilly Wadhams Moline furnished splendid accompaniments, that added much to the pleasure of the afternoon.

H. W. P.

Winona—At the Conservatory of St. Cecilia, Winona, Minn., a fine program was given on May 6, by Helen Kirschstein, piano; Helen Sklenar, piano, and Clara Schad, voice. Music News last week published a program of this splendid school, inadvertently locating Winona in Wisconsin instead of Minnesota, where it belongs.

CHARLES J. HAAKE PUPILS IN RECITAL

Charles J. Haake presented three piano pupils, all young men, in a recital at North Shore School of Music, Broadway and Leland avenue, on Tuesday evening of last week.

The playing of these young gentlemen, Mark Wessel, Russel V. Morgan and Leon L. Iltis, was decidedly interesting. It was a study in contrasts, for they were as different in their manner of performance as were the compositions presented. And notwithstanding the difference in temperament, each one's work was meritorious and enjoyable. There was smooth finger technic, good touch and praiseworthy display of interpretative ability and musicianship.

Mr. Wessel opened the program with "Prelude and Fugue, B Minor," by Mendelssohn, and "Nocturne, B Major," and "Impromptu, F Sharp Major," by Chopin, and proved himself to be a sympathetic and careful player. The Chopin numbers were his best efforts.

The group including "Sonata, D Major" (first movement), by Beethoven; "Barcarolle," G Major, by Rubenstein, and "Etude Fantastique," by Friml, Mr. Morgan carried through with fine show of finger technic and most commendable style.

Mr. Iltis contributed two "Etudes," C Minor and C Major, by Chopin, and "Polichinelle," by Rachmaninoff, playing them with skill and brilliance. He also deserves most favorable mention for the manner in which he played accompaniments for the cellist, Mr. Dwight Defty, who was the assisting musician at the recital.

Mr. Defty played two groups, "Scherzo," by Van Goens; "Minuetto," by Beethoven; "Andantino," by Martini-Kreisler; and "Sonata," Op. 36 (allegro—andante), by Grieg, and "Arlequin," by Popper, and thereby proved himself to be a skillful performer. His work was thoroughly enjoyable.

C. J. B.

NORTHWESTERN UNIVERSITY SYMPHONY ORCHESTRA

On Friday evening, May 7, the students' orchestra of Northwestern University School of Music, Harold E. Knapp, conductor, gave their tenth concert, before a large and enthusiastic audience, at the university gymnasium.

The School of Music certainly deserves a great amount of credit and praise for the excellent opportunity they are giving the students in the string department. Ensemble and orchestral playing are great factors in the general musical education.

A splendid program was given, comprising numbers by Mendelssohn, Mozart and Beethoven, and it was a pleasure to note the enthusiastic and sincere manner in which the eighty members gave of their best, to make the concert a success. The "Symphony in D" (Prague), by Mozart, and the Beethoven "Symphony No. 7" were played with a fine quality of tone, a good understanding of detail and an excellent swing, that won the admiration and commendation of the audience.

Miss Julia Marshall, violinist, played two movements of the Mendelssohn "Concerto," Op. 64, displaying a good violin tone and much musical ability.

H. W. P.

FULLERTON HALL SUNDAY CONCERT

That there is a great demand for classical concerts on Sunday afternoon was proven at the second of the series given by the Society of American Musicians last Sunday, when, at 3 o'clock and again at 4:15, Fullerton Hall was crowded to the last place, and intense and enthusiastic attention was accorded a distinctly high-grade concert of chamber variety.

The program itself was rather severe, but great interest was given it, through the appearance of a large number of artists, most of whom are as yet unknown even to local fame, but each one of whom proved himself the possessor of musicianship and artistry.

The Mendelssohn "Trio in D Minor" was the gayest instrumental work of the afternoon, and was correspondingly popular. The Cesar Franck "Sonata" (piano and violin) was the most serious, and the Dvorak "Quartet," Op. 87 (piano and strings) proved to be most colorful, all of these numbers being received with great acclaim.

Not only did Mr. Hugo Kortschak lend beautiful violin tone and great musical charm to all these, but also he played superbly the "Indian Lament," by Dvorak, with Mr. Clinton Fahrney displaying much skill at the piano.

In the other three numbers the pianists

were Marie Bergersen, Julia Rebeil and Nina Mesinow, all showing ample fitness for their tasks and much sincerity of musical purpose.

The only vocal number was furnished by the Chicago Artists' Quartet, a well-balanced and thoroughly artistic ensemble, composed of Florence Hedstrom, Nellie Sturtevant, Carl E. Craven and Alonzo Morsback, who gave a fine account of their abilities in Herbert J. Wightson's setting of the "Bedouin Love Song" and Elgar's "The Snow." The last named is rather an ungrateful quartet task, but in the Wightson piece there was shown to be originality and good musical style, and the audience liked it uncommonly well.

C. E. W.

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Bonanno—Raoul S. Bonanno, baritone, was soloist with the Sprague Warner Chorus in a concert at the Industrial Home for the Blind on Friday evening last, delighting the audience with one operatic selection and a group of English text songs. On Sunday Mr. Bonanno was soloist at the Mangasarian lecture at the Majestic Theater, scoring great success in an operatic selection and two English songs.

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Peterson—Miss Edna Gunnar Peterson played a piano recital at the Newton, Kans., Festival last week.

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Mary Ann Kaufman in the West

Some press comment of the very successful Chicago soprano reads as follows:

Great Chorus Is Heard by Big Audience—Haydn's "Creation" Has Fine Production with Big Orchestra—Soprano Wins Honors—Oratorio Is Sung by Pacific Choral Society Directed by Warren D. Allen

Last night's performance of Haydn's immortal "Creation" at Festival Hall was an occasion of surprising thrills and the regal appearance of a new soprano. The thrills came with the tremendous tone of the male department of the Pacific Choral Society, which sang under the auspices of the College of the Pacific, and the baton of Warren D. Allen. The noble singer was Mary Ann Kaufman, who restores to the homely name of "Mary Ann" its queenliness.

Miss Kaufman sang the roles of Gabriel and Eve. Her voice has tenderness, flexibility and smoothness. It is not so brilliant as it is sympathetic; its brightness does not dazzle, but its warmth penetrates. She sings with utmost delicacy the florid phrases of "With Verdure Clad," or offers the devotional and sublime "The Marvelous Work Behold" with such big fervor, enthusiasm and released vocalism as to bring tears to the eyes and thrills to the heart. I hear the lady comes from Chicago. I hope to hear she never goes back.—San Francisco Chronicle, Sunday, April 11, 1915.

At 8:15 p. m., Haydn's oratorio, "Creation" was given by the Pacific Choral Society of 250 voices and orchestra of 80 pieces. Miss Mary Ann Kaufman was the soprano soloist of the evening. She has a luscious, sympathetic, true-steel and divinely melodious voice and sang her solos and concerted numbers in captivating style, winning golden applause in "With Verdure Clad," and "On Mighty Pens."—San Jose Mercury-Herald, April 12, 1915.

The rehearsal Saturday morning was great. It was then that the students heard Miss Kaufman's voice for the first time, and talked about her all day long, and waited to hear her again at night with eager anticipation. It was then that they first realized the magnitude of Mr. Allen's task—the orchestra of eighty pieces, the big pipe organ, the chorus of 300 voices, the dimensions of Festival Hall, the beauty of it all impressed everyone. But it was Mary Ann Kaufman as Gabriel, who won the laurels of the evening. Musical critics have written all sorts of flowery descriptions of Miss Kaufman's voice, and we shall not try to describe it. We only know that her tones are pure and beautiful and that her interpretation is exquisite. Her beauty, her charm of manner, her frank delight at her reception, endeared her to the students' hearts. No one will ever forget Miss Kaufman's soft "With Verdure Clad," or her marvelous interpretation of "On Mighty Pens."—The Pacific Weekly, April 14, 1915.

Miss Kaufman in Indiana

Miss Kaufman's voice was at its best and sounded clear and true for the highest notes as well as the lowest notes in her repertoire. The singer possesses a lyric soprano voice of unusual charm and sweetness. The ease with which Miss Kaufman interpreted the difficult selections to a nicety was a delight.

Unusually pleasing was her singing of "Vissi D'Arte, Vissi D'Amore," from Puccini's "La Tosca," and "One Fine Day," from the same writer's opera, "Madame Butterfly." Miss Kaufman was called back to repeat both songs. The intense emotion of the first selection and the delightful imaginative charm of the Japanese lyric were brought out fully in the singer's interpretation. The selection from Verdi's "La Traviata," with its ornate musical effect, introduced the evening's program and caught the appreciative ear of the audience from the very first.—The Evening Item, Richmond, Ind.

Miss Mary A. Kaufman is a young musical artist of whom Richmond is proud. Her appearance here was a notable musical event. Miss Kaufman is the real thing.—From Esther White's Little Paper, Richmond, Ind.

CHICAGO NORMAL COLLEGE MUSICALE

Monday of this week the Senior and Junior Glee Clubs of the Normal College, assisted by Helen Axe Brown, soprano, Margaret Shirley, soprano, the Leviton Trio, and Mrs. Charles Orchard, Mrs. A. M. Wadsworth, accompanist, gave a concert at Normal Hall.

The Senior and Junior Glee Clubs, under the direction of Miss Aliee L. Garthe and Mr. H. W. Fairbank, did some spirited singing that won the enthusiastic approval of the audience. The Junior Club opened the program with Randegger's "Weaving Song," and B. F. Gordon's "The Squall," sung with a fine volume and quality of tone, also in their second group was their work very effective. "Angela Mia," by Bertina F. Gordon, is a delightful song, and the club gave it a splendid reading. "'Tis Spring," by Weidig, and "Birds Are Singing," by Thomas, were given with an abandon that was very satisfying, effective and praise meriting throughout.

The Senior Club gave as their opening group numbers by Lester, Scott, Cowles. Very fine indeed was the singing of "The Tryst" and "Enchantment Waltz," for they gave them with a swing that was very catching. The second group comprised the Bach-Gounod "Meditation," Tchaikowsky's "God of All Nature," from the "Fifth Symphony," and they acquitted themselves in a manner deserving much commendation.

Miss Brown, who is always a welcome singer on any program, gave a group of songs by Delibes and Campbell-Tipton that were an unalloyed pleasure to hear. She is an artist and a singer well worth hearing, and she was accorded applause in such a sincere and continued round it is safe to say her return to the Normal College in the future would be cordially welcomed.

Mrs. Charles Orchard, as always, furnished very refined and artistic accompaniments.

The Leviton Trio (Mr. Leviton, violin, Mr. Klammssteiner, cello, Mr. Knackstedt, piano) did some highly enjoyable work, from any standpoint. Their ensemble work is fine and the tonal quality very appealing. Mr. Leviton gave a violin solo that won him much sincere applause. H. W. P.

LOUISVILLE, KENTUCKY

May 3, 1915, at the Woman's Club, a joint recital was given by Miss Fanny Cole and Mr. John Sample, two local artists, who have recently returned from a three years' stay in Italy. Their program was devoted mainly to compositions from the Italian school, as both have been trained especially for the leading roles in the modern Italian operas. They were greeted by a large and appreciative audience.

JOHN PETERSON,
New Albany, Ind.

Hamilton Club Chorus—The Hamilton Club Chorus, under direction of W. M. Clark, with Eugene Kammerer, accompanist, gave a successful concert on last Saturday evening at the club.

Groff-Bryant—Miss Ethel Bell Reeves, assistant to Anna Groff-Bryant, presented her pupils in studio recital on last Saturday evening.

MR. DRAKE'S NEW OPERA

The gayety of the spring season may always in Chicago be confidently expected to be enhanced by the appearance of a new opera by Earl R. Drake, who, in times past, has tried his clever hand at various forms of composition but who, this year, decided to show what he could do in the way of an opera comique—one indeed which might easily be used as a musical comedy with all the frills and fluff of such a venture.

"The Mite and The Mighty" is the name of his latest effusion and it is written to decidedly clever libretto provided by Howard Hodgkins.

It is a satire on the suffraget movement



LOUIS LAMM
As Duke John

and includes in its list of characters a King, Queen, College Girl, Duke, Woman Professor, Oil Magnate, Street Arab, Executioner, Japanese Ambassador, High Chancellor, Dancing Girls, Villagers and various other kinds and degrees of man and womankind.

It will be seen at a glance that all this allows much color and action, and the company recruited from the Drake School of Music certainly made the most of these opportunities at Central Music Hall on Monday night.

The dressing was kaleidoscopic in general effect, though perfectly proper and good in each individual instance and the stage movement and pictures were all that could have been asked.

The histrionic abilities of the various participants was very good also for the most

part, and occasionally rose to points of excellence.

Everybody knew his lines (with a few trifling exceptions) and the whole work was presented with vim and vigor; considerable distinction being added by the dancing of Adaline Hodkins and Hazel Nichols.

Especially comical and wholly original



MARGARET WILEY

was the suffraget parade and some decidedly good comedy points were scored by Maurice Lipschulz, Richard Wilson and A. Schaffer.

The chorus was alert, well dressed and well trained, singing also persistently on the key, a feat which was not always managed by the principals.

The orchestra was made up wholly from



OTOYA MIZUKI

the ranks of the students in the Drake School and played very well for the chorus numbers, where full scoring had been provided, sometimes falling a little short of adequate support in the solo numbers, however.

Fannie De Tray made a fine appearance as the Queen, and Walter Olson had a good make-up as the King.

Winnefrede La Fayette as the College Girl was very pretty, acted well and sang well, while Ernest Klein, as the Oil Magnate, did a clever bit, and G. F. Chase, as Iky Cohen, was distinctly good in his characterization and knew just when to be funny and when to subside.

Otoya Mizuki, who, as his name indicates, is a Japanese, played the part of the Japanese Ambassador to perfection.

He has absolute presence and grace of action, and he knows the Japanese manner and tradition perfectly.

His singing voice is very agreeable and in his solo he was both musical and effective and in all the ensembles in which he was concerned proved also that he has good musicianship.

"Margaret," a College Professor was played by Miss Margaret Wiley, who looked very handsome, dressed well, and sang her parts with discretion and style. Miss Wiley was certainly well prepared in her work, and gave evidence that she has much talent for the stage.

Mr. Louis Lamm was also well made up for his part, i. e., that of Duke John, and kept himself well in the picture at all times.

His singing was very good also, and showed the fact of careful study.

In fact, all the solo singers proved to chestra was again a proof that in this school a very unique and unusual opportunity is afforded young orchestra players of making actual appearances in opera and in other musical functions, which means practical and invaluable training to them.

The chorus and orchestra, totaling about seventy people, were made up wholly from the Drake School forces. Earl Drake was the conductor, and Miss Blanche Blood the assistant conductor. C. E. W.

LESTER HUGO CASTLE

Sunday afternoon, May 16, Lester Hugo Castle, baritone, Pearle La Roche, accompanist, gave a fine recital at the home of the latter before a goodly audience of friends and admirers.

Mr. Castle has a voice of a quality that is very appealing, and he uses it with discrimination in the presentation of songs. He opened the program with a group of songs by Tours, Allitsen, Wood and Huhn. From "Mother O' Mine" to the broadly dramatic "Invictus," there was much to be admired, for he sang with a fine breadth of style and a good grasp of the meaning of the songs. In the second group Speaks' "To You" was a gem as he sang it. In the closing group Buck's "Sunset" was given with a good breadth of vocal style, and a keen grasp of interpretative thought.

Mr. Castle should be very successful in his work, for he has a good musicianship, a winning personality, and an easy stage presence that should carry him far, and he will be heard again with pleasure.

Miss Pearle La Roche did her share toward making the program a success by playing accompaniments that were highly artistic and musicianly. H. W. P.

WHITE-SOWERBY

Roderick White and Leo Sowerby gave a joint violin and piano program at Grand Rapids, May 6, the Grand Rapids Herald commenting as follows:

An important and successful sonata recital was presented last evening before a large audience in the St. Cecilia auditorium, by Roderick White, violinist, and Leo Sowerby, pianist.

Grand Rapids has reason to be proud of two such distinguished sons. Mr. White has just experienced his formal New York debut, where foremost musical criterions called his successes triumphs and predicted for him a career that would fulfill his fondest hopes.

The creative and interpretative work of Leo Sowerby in Chicago has attracted no end of favorable comment and encouragement, to this gifted young pianist. He has espoused the cause of the ultramodernists particularly and is himself a composer whose radical ideas are apparent in all his work.

The young collaborators substantiated the report that they were in fine form and presented a program last evening, unique for its divergence of interest and projecting the contrast of the old and new schools. The first number was Brahms "Sonata in A Major, Opus 100," allegro amabile, andante tranquillo vivace and allegretto grazioso. This was performed with admirable deference to its spirit and rendered beautiful by excellent technical ground work and artistic finish and the perfect unity of instruments. The selection of Brahms served to illustrate the established forms of the long accepted school, the solidity of the appreciation of both players for this particular master and further illustrating the maturity of their musicianship, the necessary

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firm foundation for a well ordered advent into the new school.

It is to be remarked that both players possess vital energy (a wholesome product of youth), highly specialized technic and unquestioned eloquence of expression, all of which requisites have gravitated to them by reason of their serious, studious attitude and of their natural gifts. Each has attained that prime requisite taste, and in tone production, elasticity, warmth and beauty without prolix temperamental evidence.

The performance of the Caesar Franck "Sonata in A Major," found the audience in an attitude of breathless attention. This sonata has never been given here before. The first movement with its beautiful melodic values, stirred the auditors to an enthusiastic demonstration, likewise the succeeding movements; the allegro with its imagery, its intensity and illusive charm; the recitativo-fantasia, reaching splendid heights and finally the allegretto poco mosso, a most exquisite treatment of the motif.

The third number was a group of piano pieces by Mr. Sowerby. Beginning with the Chopin Etude, Opus 10, No. 3 in E major, he played "Grillen" from "Frantasiestucke" by Schumann, and "My Lady Dances," three waltzes by Eric DeLamarer, who has taken his position with the exponents of the ultra modern musical progress. The first two, with their unwavering regard for melody and symphonic succession of tones proved very artistic renditions. The latter is a typical illustration of the new arrangements of consecutive fourths and resulting dissonance, but indicative of the innovation. The composer succeeds in presenting through the interpreter, three tone pictures, or rather creates three moods in the mind of the listener; joy, languor and caprice in the movements of the dancer.—(Advertisement.)

Murray—Mrs. Marie Stapleton Murray, soprano of New York, was the soloist at the Sunday evening service at the First Congregational Church in Oak Park on May 9. She sang "The Lord Is My Light," by Marsh, as the offertory number.

"Trojan Women"—The Little Theater "Trojan Women" Company played in Washington on May 7, Columbus, Ohio, 10, and will play in Cincinnati the 17th and in Indianapolis 18.

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ELEANOR HAZZARD PEOCK

Eleanor Hazzard Peacock, one of the busiest of the concert artists in the central west, has booked a number of splendid engagements for the coming year. Besides



ELEANOR HAZZARD PEOCK

being in demand for recital work, Mrs. Peacock's time is taken up with a large class of earnest and interesting pupils.

On May 5 she presented fourteen pupils in the following program:

An Arcadian Lullaby.....	Krogman
Love Me if I Live.....	Foot
Miss Mary Sparling	
Aria—Una voce poco fa (from the Barber of Seville).....	Rossini
Miss Maybelle Heying	
Gute Nacht.....	Franz
O that We Two Were Maying.....	Nevin
Mr. Russell Reader	
Volksliedchen.....	Schumann
An den Sonnenschein.....	Schumann
Miss Gertrude Jones	
Aria—Hear Ye, Israel (from Elijah).....	Mendelssohn
Miss Eda Clark	
Melisande in the Wood.....	Goetze
Miss Flora Saunders	
On the Shore.....	Neidlinger
Mr. Harold Lamb	
Summer.....	Chaminade
Miss Josephine O'Brien	
Aria—O ma Lyre Immortelle (from Sapho).....	Gounod
Miss Etta Glauser	
Aria—With Verdure Clad (from the Creation).....	Haydn
Miss Shirley Foster	
Ah, Love, but a Day.....	Gilberte
A June Morning.....	Willeby
Miss Mary Flint	
Villanelle.....	Dell Acqua
Miss Maude Bissel	
Aria—My Heart at Thy Sweet Voice (from Samson and Delila).....	Saint-Saens
Miss Cora Vandewater	
Aria—Roberto tu che adoro (from Roberto il Diavolo).....	Meyerbeer
Miss Alice Bivins	

The program was given in a way to show the most thorough and painstaking training. The voices were fresh and mellow, the diction in every case exceptionally good, and the fine feeling of each pupil for musical and dramatic values quite unusual.

On May 15 Mrs. Peacock will present in a program of characterizations one of her pupils, Miss Maude Bissel, who will give "A Life Cycle in Song," accompanying herself in some of the songs upon the harp.

On April 21 Mrs. Peacock gave a program of English and German songs for the Drama League convention, and under the same auspices a program of Shakespeare songs, on the anniversary of Shakespeare's death, April 23.

On April 29 Mrs. Peacock filled an engagement at the Michigan Agricultural College in Lansing, Mich.

On May 8 she gave a recital of songs and arias at Ann Arbor, Mich., under the auspices of the Mu Phi Epsilon Sorority,

of which chapter Mrs. Peacock has been made an honorary member, as is also Mme. Schumann-Heink. Her program included arias from "Madame Butterfly," "Hérodiade" and "The Marriage of Figaro"; also German lieder, French and English songs and a group of her inimitable children's songs.

AT THE MUNRO STUDIOS

Mr. George W. Munro presented Miss Alice Hammond in song recital at his studios in the Athenaeum Building last Saturday evening, accompaniments being furnished as usual by Mrs. Elsa McMynn.

Miss Hammond, who has studied for several years with Mr. Munro, gave at this time her graduating recital, and it is understood that she is now a finished product of the Munro studios, that her voice has been properly placed and thoroughly developed, and that all her future study is to be along the line of interpretation.

It is certainly a comforting thing to know that a studio can have so definite a course, and it is equally gratifying to a pupil to know when the actual work of voice development is finished.

There is no end (except of life itself) to the growth and unfoldment of any musical personality, but to have a definitely placed voice and an absolutely smooth scale at command is surely achievement enough to be cause for much congratulation.

Miss Hammond is gifted with a contralto voice of unusual timbre, and in her program of Saturday night she showed absolutely that every tone of her range is equally strong, pliable and resonant with every other. Such things as are within her range she can handle without difficulty, and her program therefore became a very great delight to all listeners, for it was presented with much ease and perfect assurance, and there was present—in addition to the perfected voice—a goodly amount of interpretative thought.

To this writer the sacred songs seemed best of all, "Love not the World," by Sullivan, and "O, Rest in the Lord," by Mendelssohn, being sung with so much ease and authority as to clearly point to oratorio as a likely field for Miss Hammond.

The German text songs, three or four in number, by Tschaiakowsky and Schubert, proved that this young musician has the true feeling for this class of song, and the smaller French works were also given with effect, while "Mon coeur s'ouvre a ta voix," by Saint-Saens, was sung with style and finish thoroughly worthy of the studio and of Miss Hammond's voice.

Many English text songs were admirable, also Ware's "Boat Song" being particularly suave and the "Perfect Day" and "I Love You Truly," by Carrie Jacobs Bond, developing the really finest musical feeling of the whole evening.

C. E. W.

Myrle Tyler Irons—Phineas Cohen, a young boy under instruction by Myrle Tyler Irons, played at the Holy Angels concert last Thursday and at the Mandel tea room on Saturday, with much success in both instances. Mrs. Irons will present this young pianist in recital at Kimball Hall on Friday evening, May 21.

PALMER CHRISTIAN IN RECITAL

Palmer Christian gave the last organ recital of the regular monthly series for this season at Kenwood Evangelical Church, Forty-sixth street and Greenwood avenue, on last Sunday afternoon. He was assisted by the quartet of the church, Marie Sidenius Zendt, soprano; Jennie F. W. Johnson, contralto; William Clare Hall, tenor, and Dr. Carver Williams, bass.

The following program was offered:

Prelude and Fugue in E Minor.....	Bach
Scherzo.....	Shelley
Prelude to La Demoiselle elue (the Blessed Damsel).....	Debussy
Chorale Prelude on Rejoice, Ye Pure in Heart.....	Leo Sowerby
By the Waters of Babylon.....	Coleridge-Taylor
The Twilight Falls.....	Schreck
The Quartet	
Liebestod (Tristan and Isolde).....	Wagner
Rhapsodie Catalane.....	Bonnet
Intermezzo.....	Bonnet
Nocturne.....	Ferrata
Caprice de Concert.....	Archer

These recitals have been favorably commented upon in Music News from month to month, and justly so, for they have been models as to intelligent selection and musicianly performance.

This last recital was no exception. Each number was interpreted with a skill and fine regard for effect that is habitual with Mr. Christian and has given him his high rank among the organists of the country. He knows just how to utilize to the best advantage every resource of his instrument.

The church quartet includes four of Chicago's best-known singers, and their work, always of high order, was on this occasion especially beautiful. The dramatic possibilities of the Coleridge-Taylor number were skillfully and forcefully presented and "The Twilight Falls" was a charming piece of unaccompanied singing. C. J. B.

ALBERT BORROFF AS A TEACHER

A striking example of a good singer who is a successful teacher is Albert Borroff. Always a student, he has constantly worked to perfect his knowledge of the human voice. By applying the results of his study and observation to his own singing, he is able to demonstrate to his pupils what it means to sing with understanding.

Mr. Borroff has a number of pupils singing in church and concert who gratefully acknowledge that by following the principles and practices as taught by him they have been able to do successful work. One pupil, after a season of eighty concerts, said that his voice was in better condition than when he began his tour. Another pupil said: "I have learned more and more to appreciate the work I did with you. Besides helping me vocally and musically, you taught me to think." No greater satisfaction can come to a teacher than to know that his pupils are going before an audience to sing intelligently. They will do this if they are taught to know their instrument, how to use it properly, and use their brains when they sing.

Mr. Borroff's voice is so well placed and handled and he has such a perfect style in singing that every pupil of his is marked with that surety of emission of tone and fine interpretation which has made Mr. Borroff one of the foremost singers before the public.

SENIOR RECITAL OF MISS MARGERY A. MITCHELL, SOPRANO

A large and appreciative audience greeted Miss Margery Mitchell in her graduating recital on Tuesday evening, May 4, at Northwestern University School of Music. The singer, though very small of stature, disclosed a large and resonant voice of unusual quality and range. The group of songs with violin obbligati, tastefully played by Mr. David Jacobs, was admirably rendered, "Der Spielman," by Hildach, being especially lovely.

The Gounod "Cavatine," from "La Reine de Saba," was given with an authority and finish rare in so young a singer, and the lighter numbers which concluded the program were sung with delicacy and taste.

Miss Mitchell is a Grant-Schaefer pupil, and one of the most interesting heard this season. Mr. David Jacobs played Leonard's "Fantasie Militaire" in a brilliant manner, and he was ably assisted by Miss Catteral, who accompanied him.

The following was the program of songs:

Schlafliedchen (Carl Busse).....	Hans Hermann
Marchen (Carl Busse).....	Arnold Mendelssohn
Fruhlingzeit (Carl Busse).....	Reinhold Becker
Songs with Violin Obbligati—	
Unto Thy Heart (Victor Hugo).....	Frances Allitsen
Der Spielman (Hans Schmidt).....	Eugen Hildach
Fruhlingslied (Bodenstedt).....	Oscar Weil
(Violin, Mr. Jacobs)	
Cavatine (from La Reine de Saba).....	Ch. Gounod
If You Have a Sweetheart (Martens).....	C. B. Hawley
Three Little Girl's Songs—	
Up There! (Teschemacher).....	Ivor Novello
Daddy and Babsey (Levey).....	Levey
Daddy's Sweetheart (Burnley).....	Liza Lehmann
An Open Secret.....	Huntington Woodman

ANNA GROFF-BRYANT PRESENTS A PUPIL

Mrs. Anna Groff-Bryant, director of the Lombard College Vocal Art Institute at Galesburg, Ill., and the Anna Groff-Bryant Studios of Vocal Art, Fine Arts Building, Chicago, presented Miss Mae Anna Ross, lyric soprano, in song recital on Monday evening, assisted by Miss Rose Palmer, violinist, a pupil of Dr. Cooper, and Winifred Thompkins, accompanist, in the Alumni Hall college campus in the following program:

Recitative and Aria—Farewell to the Forests (Jeanne d'Arc).....	Tschaikowsky
Staccato Polka.....	R. Mulder
Sally in Our Alley.....	
Mermaids' Song.....	Haydn
When Myra Sings (words by Lord Lansdown).....	A. L. Andante—Finale from Concerto.....
Miss Palmer	
Polonaise (Mignon).....	Ambrose Thomas
Hungarian Dance.....	William E. Haesche
Miss Palmer	
Love, I Have Won You (words by Harold Simpson).....	Landon Ronald
(Cycle of Life)	
A Maid Sings Light, and a Maid Sings Low.....	MacDowell
The Chrysanthemum (words by A. B. Brown).....	
Mary Turner Salter	
My Lover He Comes on the Skee (words by H. H. Boyeson).....	H. Clough-Leigher
A Child's Prayer (words by Herbert Brandon).....	
J. Harold	
Summer Time (words by William Allingham).....	
Ward-Stephens	

MAC BURNEY STUDIOS

Mr. Walter A. Diederich will present his pupil, Nina Hoover Cummings, in a song recital in the MacBurney Studios on Monday evening, May 17.

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ETHEL GEISTWEIT BENEDICT SINGS AT THE MACBURNÉY STUDIOS

Mrs. Ethel Geistweít Benedict, dramatic soprano, sang a remarkable program at the MacBurney studios on Monday evening, and easily placed herself among the best of local singers.

Mrs. Benedict has voice aplenty, and she very evidently has method in such perfection that it has become merely the means to an end and, with her, this end is dramatic interpretation of songs of the widest import and significance.

Her voice is round, clear and smoothly produced and her musical feeling is always of a quality to thoroughly imbue whatever she presents with beauty.

But she has much more than this and beyond any question it is her dramatic impulse and her skill in climax building and coloring that will single her out in the



ETHEL GEISTWEIT BENEDICT

future as a singer who will go far beyond the average.

The program given on Monday was a model of strength and elegance. "Lascio ch'io piango," by Handel, will distinguish any program on which it serves as opening number, while "Dubitia pur che brillino," by Faccio, is at once unusual and effective.

"Ritorna vincitor" (Aida) is better known, but is also extremely dramatic and wholly forceful. All these being done with great ease and full control over powerful forces, Mrs. Benedict proved in them her sincerity and her worth.

An entire group devoted to Brahms was full of intensity of feeling as well as of real vocal graces and served still further to solidify the good impression made, while two groups of English text songs provided the soprano with many opportunities to prove that she has wide variety of vocal equipment and an equally broad outlook upon the poetic as well as the dramatic side of life.

MacDowell was beautifully represented with his "Gloaming Shadows" and "The Swan Bent Low," Jeanne Boyd by two very recent and wholly beautiful settings of Iris text, i. e., a "Canzonetta" and a "Spring

Song," Kelly's "Israfil" and Cadman's "Thistle Down" lent fine charm, and Lehman's "Snake Charmer" and "Cradle Song" added other and varied bits of color and sentiment.

Altogether a wholly worthy program as well as one of most unusual make up and one in which Mrs. Benedict's fine work was amply seconded and splendidly upheld by the artistry of John Doane at the piano.

C. E. W.

AT THE THEATERS

The Little Theater

A treat of the rarest kind it was to hear Mme. Borgny Hammer in "Rosmersholm" at the Little Theater on Tuesday evening, and every lover of the purely classic should make certain to have the same delight before her engagement there ends.

Mme. Hammer is very distinctly foreign and it requires considerable effort to follow her pronunciation of English text, but so wonderful is her facial expression and so marvelous her acting, that it would be possible to know what she were presenting even if her native tongue (Norwegian) were employed.

"Rosmersholm" is a hideous play, for, while its diction is elegant and its workmanship undoubtedly fine, it yet leads nowhere and teaches nothing whatever that is worth the effort to learn.

But this does not change the fact that Mme. Hammer is marvelous in her acting and that the entire production as given at the Little Theater is one of the utmost beauty and finish.

Mme. Borgny Hammer understands to a nicety the art of repression and she knows also how to build up climaxes which fairly glitter at the apex. She has certainly made a careful study of the part of Rebecca West and presents her with rare skill.

All other parts were well done, and the play held the breathless attention of a typical "Little" audience.

C. E. W.

Strand Theater Company

There is, emphatically, something new on view in Chicago, and those who go to the transformed Orchestra Hall to see and hear the Strand Theater Company are destined to find great enjoyment.

The basis of the program is moving pictures, but these are wonderfully "different" from most of the kind, and vastly better. Some "Kitten" pictures shown the first week were exquisite, a "Comedy" was thoroughly engaging, and "The Woman," the longer piece on the extensive bill, was really a marvel of effectiveness.

This feature of the program, however, is more or less like what may be seen in many other theaters, but at Orchestra Hall the Strand Company has inaugurated many novelties, and it is these which will attract much and growing attention.

The larger item of the music program, which is interspersed most artistically with the pictures, is an orchestra of twenty-five pieces, under the direction of Mr. Arthur Dunham, which played very attractive incidental music for the "Plays" and also gave a list of fine solos, including the Weber "Jubilee" overture, and the "Bal Scene" by Meyseder-Hellmesberger.

Mr. Alexander Krauss was also scheduled

for a violin solo, but was not heard by this writer.

The quartet, engaged for this program, is one in which the individual singers are of solo excellence, and the ensemble also is of unusual value.

Miss Llorá Withers, soprano; Miss Hazel Huntley, alto; Mr. Victor Downer, tenor, and Mr. John Rankl, bass, would be difficult to excel, and their program number was presented with beautiful balance and an entirely satisfactory artistic finish.

The encore given was Carrie Jacobs Bond's "A Perfect Day," and this very popular number has very seldom received so fine a reading or been so well received by any public which has heard it.

The members of the quartet are to be soloists in alternation, and for the first week Miss Withers was chosen to sing Forster's "Mifanwy" with orchestral support, and this she did in a way to show her beautiful voice to perfection and to prove conclusively that her musicianship is beyond cavil.

She was enthusiastically recalled and graciously added an encore number, which she also sang beautifully.

The stage setting at Orchestra Hall for this engagement is something to talk about. No one could possibly have believed it possible to so transform the dingy old interior.

But with flowers, vines, fountains, etc., the place has been turned into a veritable fairyland.

C. E. W.

EVAN WILLIAMS IN THE FAR WEST

Some comment on the work of the favorite tenor:

There are no words in the ordinary vocabulary of sufficient breadth and sweetness with which to faithfully describe a voice so beautiful that it reaches the heart and soul of every person who heard it.

Such a voice is that of Evan Williams, who sang at the Pinney Theater Friday night. A wonderfully clear and sweet voice it is, beautifully cultivated. Mr. Williams' head tones are clear and bell-like with every note of music. The deep throat tones were vibrant with strength and power. His enunciation was splendid and his expression, coupled with his most pleasing manner, was beyond criticism.—The Idaho Statesman, Boise City, Oct. 31.

Evan Williams, the Welsh-American tenor, is a delightful singer, and yesterday afternoon entertained at the Heilig a large audience. Mr. Williams charmed particularly in "Open the Gates of the Temple," by Knapp, which he sang with magnificent volume and remarkable clarity. In it he struck the climax of the concert. In "My Pretty Jane" he made exquisite use of the half voice, as he did in the old favorite, "When the Bloom Is on the Rye," which he gave as an encore. Another beautifully rendered number was the aria from "La Bohème."—Oregon Daily Journal, Portland, Nov. 9.

Evan Williams, the tenor whose career as a singer has covered a period of eighteen years, made his first appearance in Tacoma last night, and to judge from his enthusiastic reception he more than filled expectations.

Mr. Williams possesses a powerful voice, typical of the Welsh singer in its sympathy and sentiment, and with an uncommon range. With the exception of a group of Welsh airs, his program was entirely in English and his enunciation is at all times pleasingly distinct. Last night the singer's voice was brilliant in the climaxes, in which the full power was displayed and the numbers sung mezzo-voce were beautifully shaded.—Tacoma (Wash.) Daily Ledger. (Advertisement.)

Warner—Mrs. Marjorie Dodge Warner will be soloist with the Clinton (Ia.) Choral Society on May 19 and has been re-engaged to sing at Hinsdale College (Mich.) in June, the work to be given being "Cavalleria Rusticana," by Mascagni.

TRINITY EPISCOPAL CHURCH

On Sunday afternoon, May 30, at 4 o'clock, there will be held in Trinity Episcopal Church, the last festival service of the season. This festival will employ the services of the choristers from three of the largest boy choirs in Chicago, viz., 50 men and boys from the Church of the Redeemer, Francis A. Mackay, choirmaster and organist; 50 men and boys from Christ Church, Woodlawn, Mason Slade, choirmaster and organist, and 50 men and boys from Trinity Episcopal Church, making a fine chorus of 150 voices, under the direction of Irving C. Hancock, choirmaster and organist of Trinity, who will also play the service.

The clergy from the three churches, the Rev. John Henry Hopkins, D. D., rector of the Church of the Redeemer, the Rev. Charles H. Young, B. D., rector of the Christ Church, Woodlawn, and the Rev. John M. McGann, B. D., rector of Trinity Church, will be in the procession. Dr. Hopkins will be the preacher.

Mr. Robert Birch, the new organist and choirmaster of St. Albans Church, will play a half hour organ recital, beginning at 4 p. m. A full church greeted these choirs at their last festival service, and an early arrival is advised, if a good seat is desired.

Following is the program in full:

ORGAN RECITAL

Fantasia and Fugue in G Minor.....	Bach
Harmonies du Soir.....	Karg-Elert
Caprice Heroique.....	Bonnet
Oriental Sketch, No. 3.....	Bird
Romanza, D Flat.....	Sibelius

SERVICE

Processional Hymn, Ancient of Days.....	Jeffery
Anthem—The Heavens are Telling.....	Haydn
Evening Service in G.....	Cruikshank
Anthem—Jerusalem.....	Gounod
Hymn—All Hail the Power of Jesus' Name.....	Holden
Address.....	Rev. John Henry Hopkins, D. D.
Ascription Gloria in E Major.....	Vogrich
Anthem—Hallelujah Chorus.....	Handel
Orison Hymn—How Sweet the Name of Jesus	
Sounds.....	Reinagle
Recessional Hymn—Holy Father, Great Crea-	
tor.....	Smart
Postlude—Processional March.....	Whitney
The incidental solo work will be done by the solo-	
ists from the three choirs.	

CAROL ROBINSON

Some recent comment:

Recital for Centralia (Ill.) Woman's Club, April 6, 1915.

Miss Carol Robinson of Chicago pleased an appreciative audience of music lovers last night with her piano recital. Miss Robinson is a musician of exceptional ability, having won several prizes by her playing. Her technic is almost faultless and her musical interpretation is good. Besides her brilliant playing, her personality won the admiration of her audience.—Centralia (Ill.) Evening Sentinel.

Cello and piano recital, Aurora, Ill.

Walter Unger, 'cellist, a prominent member of the Chicago Symphony Orchestra, and Miss Carol Robinson, who is rising fast to a prominent place in the piano world, gave an interesting and brilliant program.

The opening sonata for piano and violoncello was a revelation of poetry, intelligence and technic to the audience. The perfect ease with which the most tremendously difficult passages were executed and the fine interpretation of melody stamped these two as artist performers.

In the numbers for piano alone, Miss Robinson produced a wonderful variety of tone color and the contrasts of sharp staccato and singing legato were very great.—Aurora Daily Beacon-News. (Advertisement.)



IRVING C. HANCOCK

A JOINT RECITAL

Myrtle Friel, soprano; Carlile Tucker, baritone, and Antonio Sala, 'cellist, gave a recital at the Fowler M. E. Church on Monday evening, May 10, that was heard with pleasure by a large and appreciative audience.

To Mr. Tucker, the well-known Auditorium voice teacher, fell the greater part of the program. He opened with the operatic arias, "Even Bravest Hearts," from "Faust," and "Toreador Song," from "Carmen," and made a deep impression by his dramatic vocal and interpretative display in these well known and always welcome arias.

His second appearance brought to a hearing "Lungi Dal Caro Bene," by Secchi; "Heimliche Aufforderung," by Strauss; "Ich Grolle Nicht," by Schumann; "Printemps," by Vidal, and "A Fool's Soliloquy," by Campbell-Tipton. It was in these numbers that the baritone did his best work. He apparently was equally at home in the singing of Italian, German, French and English and his voice came forth with unusual smoothness, color and resonance. In closing the program Mr. Tucker sang a group of Homer's songs, namely "How's My Boy?" "Sing Me a Song" and "The Last Leaf." The first being especially convincing in that the singer used his powers of interpretation with telling effect. The last one of the group was sung in a unique and interesting manner. There abounds throughout the singing of Mr. Tucker a rare degree of musicianship, assurance in his gifts and an artistic stage presence.

Miss Friel sang a group of three songs made up with "Love is the Wind," by MacFayden; "My Shadow," by Hadley, and "Little Gray Home in the West," by Lohr, and was a welcome addition to the evening's list of good things. She has first of all a very clear, sweet voice, which is produced with fine intelligence, and her stage presence is very much in her favor. She is

highly gifted in the art of making her songs wholly realistic, especially in children's songs. This was especially noticeable in the Hadley number and "Mammy's Song," by Ware, which had to be added to her program list. She was accompanied in excellent style by the versatile Mr. Tucker, who is a finished product in this art.

Mr. Sala pleased the audience immensely by his splendid playing of numbers by Saint-Saens, Chopin and Popper, to which encores were added. He is no doubt one

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ROY DAVID BROWN

Mr. Roy David Brown, who has just returned from a very successful recital trip in the south, will play the following piano recital at Thurber Hall on Thursday evening, May 21:

Sonata, No. 7, F Major.....	Mozart
Intermezzo, Op. 119, No. 1.....	Brahms
Rhapsody, Op. 79, No. 2.....	Brahms
California Suite.....	Friml
An Old Monastery	
Mountain Cascade	
Orange Blossoms	
Spanish Dance	
Etude in C Major (New).....	Carl Beutel
Albumblatt.....	Emil Liebling
Florence Waltz.....	Emil Liebling
Nocturne, Op. 37, No. 2.....	Chopin
Waltz, Op. 34, No. 1.....	Chopin
Prelude, Op. 10.....	MacDowell
Concert Etude, Op. 36.....	MacDowell

Music Festival and I. M. T. A. at Centralia

With comment by HERBERT M. BAILEY

The Illinois Music Teachers' Association held its twenty-seventh annual convention in conjunction with an excellent music festival at Centralia, May 4, 5, 6 and 7. This down-state city entertained the association four years ago and through that experience knew just what the musicians of the state and country would appreciate in the way of accommodations and entertainment during its 1915 convention.

It was a profitable, instructive and enjoyable four days for not only Centralia but the musicians who came from every part of the state.

A magnificent program had been prepared by the committee, which had that work in



EDGAR NELSON

charge, and was offered with scarcely a hitch to large and enthusiastic audiences from Tuesday noon till Friday night.

Deserving of special praise is Mr. E. R. Lederman, president of the association during the past year, and head of the Centralia Conservatory of Music.

He was not only a very busy man during the convention, but it was largely through his untiring efforts during the past year that the Centralia meeting was completed successfully. However, there is Herbert O. Merry, John B. Miller and many chairmen as well as members of committees, who did their work faithfully and well, but space forbids going into details on their various duties.

Edgar Nelson, "Official Accompanist"

Mr. Edgar Nelson, the accompanist "par excellence," who is an ex-president of the association, and is heart and soul for the good of the cause, and takes a leading part in the life of every convention, was present throughout the four days and appeared on every program where an accompanist was needed and performed his duties with great eclat. He is a great musician, skillful ac-

companied, and an artist of the highest type. His connection with the many concerts added greatly to the pleasure derived therefrom. No better choice could have been made for official accompanist.

Tuesday Afternoon

At 2:30 o'clock Tuesday afternoon, Mayor C. F. Lender tendered the address of welcome to the visitors, and President E. R. Lederman responded in behalf of the association.

A demonstration was then given by choruses from the grade and high schools of Centralia, under the direction of Margie Gerlach and Lydia Lee.

The important concert of the afternoon was given by Marie Sidenius Zendt, soprano; Frederica Gerhardt Downing, contralto, and Sol Cohen, violinist. The artists were in splendid form, furnished a varied and enjoyable program and were vigorously applauded by the large audience present.

Mrs. Zendt was attractive from a personality standpoint, and her delightful soprano voice and rare interpretative style were disclosed in a most commendable style in two groups of songs made up with "Ein Traum," by Grieg; "L'Incredula," by Parvis; "Depuis Le Jour" (Louise), by Charpentier; "Her Love Song," by Salter; "When I Bring You Colored Toys," by Carpenter, and "As a Bird," by Hyde. The latter being dedicated to this singer.

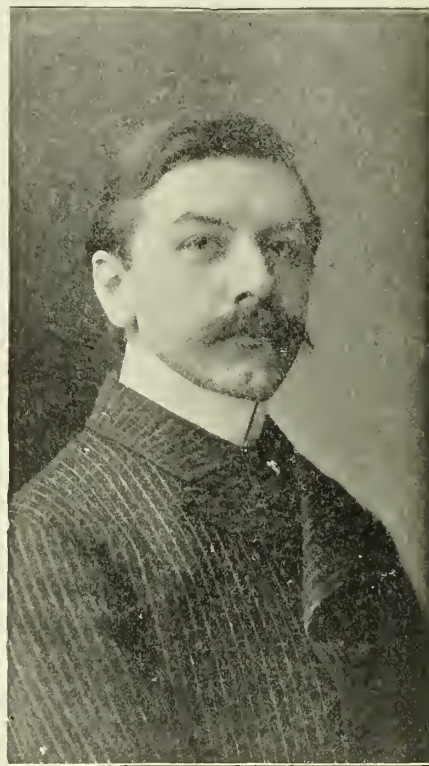
Mrs. Downing sang "Women of Inver," by Longborough; "Soft-Footed Snow," by Sigurd Lic; "Heimlich Aufforderung," by Strauss; "Down in the Desert," by Ross; "Don't Cease," by Carpenter, and "Spring's Singing," by MacFayden. Her voice was rich and full, powerful as the moods demanded, and used at all times with artistic intelligence.

Mr. Cohen was very successful in his playing of a group composed of "Twilight," by Massenet-Hubay; "Pantomime," by Mozart-Franko; "Von Ihrem Bild," and "Hejre Kati," both by Hubay. He appeared later in the program with the "Adagio" and "Allegretto" from the "Concerto in E Major" by Vieuxtemps, which were played with splendid tone, brilliant technical display and rare finish. Mr. Cohen deserves many hearings in the best concert halls.

Tuesday Evening

A great crowd turned out to hear Rudolph Ganz, pianist, and Marjorie Dodge Warner, soprano, (who took the place of John B. Miller on short notice) in an elegant recital on Tuesday night. Mr. Ganz, with all his consummate ability in both great and smaller tasks, which has won praise in all parts of the musical world, played "Variations on a Theme by Bach" (Liszt) in opening the program and closed it with a group of numbers by the same composer. In the middle of the program he played a group by American composers which included "The Night" (Huss), "Ex-

otic Fragrance" (Hendricks), "Humming Bird" (Fruttchey), "Serenade" (Campbell-Tipton), "Country Dance" (MacFayden) and "March Wind" (MacDowell). There was beautiful tone and expression revealed in every phase of his offerings and only



RUDOLPH GANZ

an encore would quiet the applause which followed his every appearance. Mr. Ganz was a notable attraction for the convention and the association was indeed fortunate in obtaining his services.

Mrs. Warner, who is already considered one of the most satisfactory sopranos in America today, did not suffer in her appearance with Mr. Ganz and easily shared the honors of the evening. She sang two groups, the first being an aria from Massenet's "Herodiade" and the MacDowell numbers, "Long Ago," "The Swan" and "The Maid Sings Light." Her second group contained "The Lass With the Delicate Air," by Arne; "Down in the Forest," by Ronald; "Little Gray Dove," by Saar, and "Life and Death," by Coleridge-Taylor. Two encores were added to this list. Her stage presence created commendable remarks on every side and a display of beautiful tone, excellent enunciation and deep musical thought adorned each and every song.

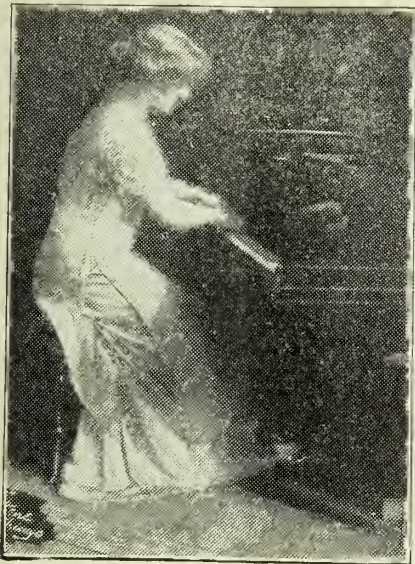
Wednesday Afternoon

Madame Sturkow-Ryder, pianist, and Herbert Miller, baritone, appeared in recital at the Opera House Wednesday afternoon and presented a charming program.

Madame Ryder wins her audience at once by a congenial stage presence and holds them completely by a few well chosen words concerning her offerings and the artistic manner in which she plays them. She created unusual enthusiasm and praise by the technic of a virtuoso which is hers in abundance and the individuality and charm of her playing the "Fantasie in F Sharp

Minor" by Mendelssohn, a group of numbers by Russian composers, and "The Deserted Sands," by Rhene-Baton, and an "Etude" by Saint-Saens. The pianist was compelled to add several encores.

Mr. Miller sang "Die Mondnacht," by Brahms; "Minnelied," by Brahms; "Erl-

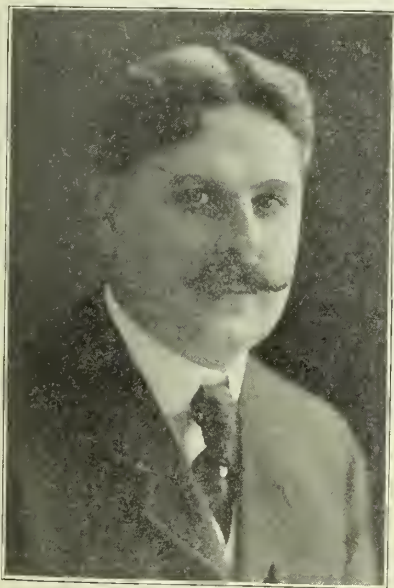


MME. STURKOW-RYDER

koenig," by Loewe; "Drinking Song," by Pitt; "May the Maiden," by Carpenter; "Twas Long Ago," by La Forge, and "A Fool's Soliloquy," by Campbell-Tipton, these being divided into two groups. His rich, resonant voice was heard to best advantage in the German numbers perhaps. The Loewe was especially effective, because of unusual dramatic intensity.

Wednesday Evening

The program of Wednesday evening was opened by a short address read by Mrs. David Campbell, editor of Musical Monitor. The National Federation of Musical



HERBERT MILLER

Clubs, which the speaker represented, was the chief topic of her paper, and she told in a concise and interesting manner about the

work being accomplished by this great organization.

The musical part of the evening's program was given by Cyrena Van Gordon and Allen Spencer, the well known Chicago teacher and pianist. Miss Van Gordon sang two opera arias by Verdi, which displayed her resources to better advantage than her songs by Carpenter, Ganz, MacDermid, Anderson, Bohm and Franz, which came later in the evening.

Mr. Spencer was the bright and artistic star of the evening. "The Three Hands," by Rameau; "Sonata in E Minor" (in two movements), by Beethoven; "Scherzo, E Minor," by Mendelssohn, and the "Rhap-



EMIL OBERHOFFER

sodie, in E Flat Major," by Brahms, formed material for his opening group. "Prelude, Fugue and Variations," by Franck, and Debussy's "Minstrels" and "Fireworks" were his offerings at another appearance and a "Polonaise Americaine" (yet in manuscript), by Carpenter, and two "Etudes," by Liszt, were his final numbers. Mr. Spencer plays with that sureness, intelligence and finish which denotes a complete understanding of the composer and music in question. There is refinement and sincerity in every phase of his playing and his mastery of the keyboard and pedals was disclosed in praiseworthy style on this occasion. His haste to catch a train kept him from adding the encores which his hearers demanded.

Thursday Afternoon

Leonora Allen, soprano; Edgar Nelson, pianist, and Gustaf Holmquist, basso, gave one of the most enjoyable recitals of the convention on Thursday afternoon and were greeted by a large and appreciative audience.

Miss Allen's charming personality, splendid vocal equipment and powers of interpretation are always a welcome addition to any concert and she well merited the high praise bestowed upon her singing of a group of three Brahms songs and "O Thou Bilowly Harvest Field," by Rachmaninoff; "Night and the Curtains Drawn," by Fer-

rata, and "Gallie," by Mokerjs, with which she closed the program.

Mr. Holmquist was heard in the beautiful "Where'er You Walk," by Handel, and "O Ruddier Than the Cherry," by the same composer. No better singing was heard during the convention than that of Mr. Holmquist in these arias. His tone was full, smooth and free and his interpretative gifts were never used with more skill. He later sang several songs in Swedish, which were greatly enjoyed, these being "Krug Heimer och Astog," by Sodermann; "Behagen," by Korling; "Till Mitt Lyertes Dronning," by Backer-Grondahl, and "Hos-tong," by Peterson-Berger.

Mr. Nelson made his only solo appearance at the convention during this recital and was given a greater ovation than that bestowed upon any artist who appeared at Centralia. After hearing his excellent accompaniments at previous recitals the music-loving people wanted to hear him in a solo performance. He evidently gave full satisfaction in the playing of the "Holberg Suite," by Grieg. He not only received the most enthusiastic applause but a beautiful bouquet of flowers as well for his efforts.

Thursday Evening

At 7:45 Thursday evening Hugo Kortschak, violinist, and James Whittaker,

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pianist, gave a short program. The sonata for piano and violin called "The Ascension," by Cecil Burleigh, was their first number and received a magnificent performance. Mr. Whittaker played numbers by Faure, Chabrier and Liszt in his usual characteristic style and Mr. Kortschak, a violinist, who has few equals on the concert stage of today, brought rare enjoyment to the evening's activities through his artistic renditions of a "Nocturne," by Noren, and the exquisite "Havanaise," by Saint-Saens.

At 8:30 John C. Freund, editor of Musical America, gave an address which had been looked forward to with eagerness by all who attended the convention. His paper contained, among many stories and praise for Centralia and several individuals, those topics which within the past two years have made him one of the most talked of men in the musical world. The fact that Mr. Freund has been identified with the musical life of this country for so many years naturally makes his advice and declarations of considerable weight.

Minneapolis Orchestra

The custom of bringing the Minneapolis Symphony Orchestra with its distinguished conductor, Mr. Oberhoffer, to the seat of the annual convention for the closing concerts was again followed out this year.

This organization attracts music lovers from all parts of the surrounding country for the last day and brings about a true gala festival appearance to the convention. Rain on Thursday night, however, cut down the attendance somewhat for the closing day.

The program of Friday afternoon was of considerable interest because of the first production of Henry Albert Lang's "Symphony in C Minor," the prize composition of the I. M. T. A. orchestral contest for American composers.

Mr. Oberhoffer and his body of musicians did nobly in its performance. There was no one of the four movements which created any enthusiasm on the part of either orchestra or audience. There are portions of the two inner movements which should live, but we doubt seriously if the work as a whole will stand the test of many productions.

The orchestra was heard further in elegant renditions of the various movements which make up the suite, "Woodland Sketches," by MacDowell. One movement from a symphony by A. Tregina of Washington, which had been entered in the above named prize contest, was played and proved well worthy of a place in the repertoire of the Minneapolis Orchestra.

Marion Green sang a group of Carpenter songs and was well received, and Rudolph Reuter, pianist, created vigorous applause and unusual praise for his magnificent playing of the "Concerto in D Minor," by Rubinstein. Mr. Oberhoffer, with the orchestra, furnished the accompanying score in splendid style.

Marie Sundelius with Orchestra

The concert of Friday night was a genuine festival treat. Mr. Oberhoffer led his musicians through masterful readings of the overture, "In Springtime," by Goldmark; the symphony from "The New World," by

Dvorak; "Romanza," by Dohnanyi; a movement from Svendsen's first symphony and the tone poem, "Finlandia," (Sibelius). Great was the appreciation shown on the part of the audience for this excellent music. Mr. Oberhoffer was recalled repeatedly during the evening and finally added an encore to the program.

Richard Czerwonky, violinist, and Cornelius Van Vliet, cellist, offered solo portions to the program which were greatly enjoyed. They, too, had to give encores.

Marie Sundelius, the charming Boston soprano, who is now on tour with this orchestra and winning unstinted praise from both public and press wherever she appears, was a welcome and enjoyable addition to



MARIE SUNDELIUS

the evening's program. With a beautiful accompaniment played by the orchestra, Mme. Sundelius sang the aria, "Depuis le jour" (Louise) Charpentier, with a clear, rich tone volume, distinct enunciation and intense feeling for both music and text. To this number she was compelled to add the charming Indian song by Cadman, "The Sky Blue Water." This concert brought to a brilliant close the 1915 convention of the I. M. T. A.

Lectures, Papers, Etc.

On Wednesday afternoon at 4 o'clock, Effa Ellis Perfield, who is widely known throughout the country as the originator of teaching music by the basic principles of inner feeling, reasoning and drills, gave an interesting lesson with "raw material," in other words, pupils who have not studied with private teachers. A large audience attended this demonstration and was as usual very enthusiastic over the success Mrs.

Perfield had with this class of about twenty-five children.

Principle features of every convention for the members of the association are the many interesting and instructive lectures, addresses, papers, round tables, discussions, etc., which are given due space on the convention program.

Wednesday, Thursday and Friday mornings were given over to this line of work. Many of the most prominent musicians and lecturers of Illinois and surrounding states appeared.

Prof. E. V. Tubbs talked on "Music in High School." W. D. Armstrong read an intensely interesting paper on "Illinois Composers"; Frederic Lillebridge gave a talk on "Psychology and Pedagogics of Teaching," which should prove of immense value to all who heard him. Victor Bergquist likewise read a paper of great educational worth on "Music, Musicians and Public Opinion." His subject was handled with unusual intelligence.

D. A. Clippinger prepared a paper on "Experiences in European Studios," with some observations on teaching that was greatly enjoyed by the audience present.

Kenneth Bradley found his lecture on "The Practical Man" had been almost the same subject of a former speaker, so disclosed his ability as a speaker and knowledge of the music situation by delivering a splendid lecture impromptu.

Maurice Rosenfeld read the story of "Parsifal" which was very interesting and



JOHN C. FREUND

valuable to those who have never seen or heard the opera. Illustrations of some of the principal music was given by Zerlina

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R. G. McCutchan of De Pauw University, Greencastle, Ind., told in a concise and much to the point manner what the state board of education can do for the standardization of music teaching. This was followed by J. Lawrence Erb of the University of Illinois, who talked on "The Teacher and Standardization." Considerable discussion on this important topic was indulged in and some points both for and against standardization were clearly brought out.

Adolf Weidig, another eminent Chicago musician, discoursed at length on teaching harmony and this proved one of the most



EFFA ELLIS PERFIELD

interesting and instructive talks of the series.

Effa Ellis Perfield applied these same principles to the much talked of "Standardizing of Music Teaching." Her philosophy gives one something to think about.

The following is what she said:

Does "standardizing" mean that music teaching will be raised to a certain fixed quality when teachers and students are able to answer questions, play certain pieces in a certain way prescribed by law, hold a certain certificate from some certain school, system or series?

What is the standard in the medical or healing profession? Is it allopathy, homeopathy, osteopathy, Christian Science, etc.? No, it is the result that standardizes. Bring the patient into his own. Is standardizing of music different than the standardizing of anything else? Teachers are all in favor of "standardizing," but they do not give it enough thought to know what it really means. "Commercial standardizing" is certainly not the thing wanted. The only objection that has arisen against "standardizing" is a pretended fear that some teachers' work would be below "quality" and they would be crowded out of business. The real difficulty is that promoters of certain systems of technic, etc., are not willing to be examined and standardized by another system, and they are right. Why should allopathy, homeopathy, osteopathy or Christian Science be the standard for all healers?

How can music be standardized? Only from a principle, not from a law. The thing itself must arrive before it can be recognized. First, the teacher must be able to diagnose himself and know that he works from inner-feeling. This means a combination of several things—feeling through experience or previous knowledge, feeling through the ear, feeling through the eye, feeling through the touch, feeling of discrimination and a power to choose. Next the teacher must know that he is able to

reason and he must "allow" the pupil to reason and not present "excuses" in such a definite and forcible way as to lead the pupil to think they are "reasons." It is one thing for the teacher to reason, but an entirely different thing to know when the pupil is reasoning. Another important thing is for the teacher to feel and reason for himself and always be on the alert to create, not depending on the established prestige of a former teacher, and avoid a condition expressed by a well known teacher that he had taught for 25 years in the same way and no improvement could be made. Perhaps he was beyond help (interpret "beyond" as you please). If results are not in evidence why quote another? Finally, the teacher must be able to give drills that will develop the pupil into skillful reasoning and performance. This means "action" from many different standpoints. Why do a thing always in one way? It should not be necessary for teachers to buy a system in order to understand inner-feeling, reasoning and drills. It is broadening, however, to really know what others are doing.

How shall the "examining board" give unbiased judgment? By inner-feeling, reason-

He should only be tested on knowledge, pedagogy and psychology. An examination, however, should not be compulsory, because if the teacher shows inner-feeling and reasoning results, these should be enough. If the board is examining students no question should be asked as to the "system." The true test of the pupil's development should be his own work. An honest statement from the teacher as to the grade of the pupil's work when he came to him, what grade he is now studying, and how long he has studied with him is all the information the board needs. Then proceed as outlined in the article on "Credits for Music Studied Outside of School."

There is one thing that can be done that will bring about "standardizing" sooner than anything else. Believing that standardizing cannot be brought about by law but must first fully "arrive." I feel that if all teachers would state on their recital programs the nature of the performance, whether they are presenting pupil's work of the grade in which they are studying or work prepared without aid from the teacher, pupils, parents and public would soon feel and reason for themselves, and the standard would be established. Both recitals are helpful, but "self-reliant" recitals are the only recitals that show the pupil's real growth and independent development. The other recitals usually show the method. It is only fair that the public, to say nothing about the parent and pupil, should know what a recital means. If the teacher would state how long a time each pupil had taken to prepare his piece, how long the pupil had studied with him, at least give statements which would establish a basis from which all could judge through feeling and reasoning for themselves.

All teaching principles are classified and summed up in the terms of inner-feeling, reasoning and drill. These are tangible and really establish a principle for the "standardizing" of music and music teaching.

When all teachers become awakened to the fact that teaching is a science and does not depend altogether upon what they know, nor upon the "system," but upon what they are able to make the pupil know and do independently of their efforts, and are willing to make public statements in regard to their pupil's work, then will music be "standardized." Then proceed as follows:

Test the pupil's reading, rhythm, time, tempo, phrasing, pedaling, tone and interpretation by having him play at sight two, three or more pieces at least one grade easier than he is studying. Test his harmonic knowledge by having him analyze all or part of the chord structure of the piece given him to read at sight and by having him modulate from any key into any key. Test his ear by giving him rhythmic, melodic and harmonic dictation according to his grade. Test his reasoning and independence by giving him a piece a little easier than the grade he is studying and asking him to play it three or four weeks later without receiving instruction on it.

Do not stipulate the number of hours he is to practice it; let him be the judge as to how much time he must put on it in order to satisfy himself as to whether it is ready



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Director of Children's Constructive Music page in the Musical Monitor, Official Organ for the National Federation of Musical Clubs.
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ing and drill. What other standard can there be? Each may use his own vocabulary to express inner-feeling, reasoning and drills. Analyze these words and you will find you are well acquainted with them. The railroad uses stop, look, listen. Stop is the feeling, look and listen are the reasoning, and the drill is the action; or, in other words, which way you walk. The church uses the terms spiritual, mental, moral. The Bible is holy, wise, safe. We all use the terms heart, head, hand—faith, hope, charity—love, wisdom, action—to be, to know, to do. Pianists use the terms ear, brain, fingers. Study advertisements and you will find the ones that attract are those that appeal to you through inner-feeling, reasoning and action or drill. It may be necessary that the teacher pass an examination in order to hold a certain grade certificate, although I doubt it, but there should be freedom in this. How easy for an examining board to handle even this with fairness. If the teacher is not a concert pianist, why require the performance of pieces. He is spending his life work in the developing of others, hence test him along this line, not on how rapidly he can play the scales, arpeggios, velocity studies and pieces. The teacher has a definite way of presenting the ordinary musical subjects.

to play for the examining board. Let's have "freedom," at least. It has been well said, "In things certain, let's have unity; in things uncertain, freedom."

Is it fair to grade a pupil or give a pupil credit for so many hours' work. Certainly not. The pupil who feels and reasons out for himself will work out a piece in much less time than a pupil who leans on the teacher.

There is an instance where two pupils were given same credits for the required number of hours' work. One pupil put in the time, but his work did not "arrive" because he used neither feeling nor reasoning; the other worked independently of a teacher and his work was much better, but he received only the same credits. Place the pupil on his own responsibility in a test and see what he can work out for himself.

Some time ago two recitals were given. If the playing of the pupils had been judged from a technical standpoint or by a system, the decision would have been in favor of the one which presented pupils with fine fingers, but inner feeling and reasoning gave favor to the one in which the pupils had tone, interpretation, freedom and independence, although their hand and finger positions could be criticized. Personally, I have never been able to get results without paying a great deal of attention to position and fingers, so I honestly say, "I take off my hat to the teacher who produced results without it." Use inner-feeling and reasoning and decide when the result is a matter of development and individual expression.

If the pupil expresses the "method" instead of himself and the music, then change the "method." System, method, in other words, that which develops order or good housekeeping in the heart, head and hand, is a system or method which works from a principle, and no one should attempt to teach without it. The only caution is, be careful the system or method is based on principle. For example: A teacher studies with a great pianist and teacher "abroad" who recognizes a great fault and at once presents a drill that will correct that fault. This teacher returns to his pupils and gives all the same work, no matter whether or not they are suffering from the same difficulty. This same teacher advertises that he teaches such and such a method when he only received one kind of drill and did not take in the principle. Why not use inner-feeling and reasoning?

Officers Elected

At the business meeting held Friday noon John B. Miller was unanimously elected president. Mrs. W. C. Paisley, Ottawa, was re-elected vice president and Herbert O. Merry, Lincoln, was re-elected secretary-treasurer. Edgar Nelson, Chicago, and Frank Snead, Peoria, were elected on the program committee for the next convention.

The following were elected on the board of examiners:

Violin, Edward J. Freund, Chicago; organ, Rosseter G. Cole, Chicago; piano, Harry Detweiler, Aurora; voice, William F. Bentley, Galesburg. E. R. Lederman, Centralia, retiring president, was put on the public school committee.

The 1916 convention city is yet to be announced.



People & Events

CHARLOTTE BURTON

Charlotte Burton, a young violinist, is rapidly winning a name for herself among the young artists of the day. She is a St. Louis girl and a great favorite among the musicians of that city, having studied with the eminent Victor Lichtenstein and Hugo Olk, the well known concert master of the St. Louis Symphony Orchestra.

About a year ago she came to Bloomington,



CHARLOTTE BURTON

ton, Ill., with her parents, a stranger, and as such she stepped before a large audience preparatory to giving her first program. From the first note drawn from her violin she played her way straight to every listener's heart; music lovers, mere concertgoers and critics alike. The deafening applause that broke at the end of her first number continued until it seemed that the very echoes themselves would tire, and after each subsequent number the greatest enthusiasm reigned, and all the praise and recognition that this young girl has received, not only in Bloomington, but in all the other cities where she has appeared is well merited, for she possesses a fine technic, a smooth tone and there is a surety and depth in her playing that convinces one that this

little violinist is not to be classed with the hosts of violin players that are crowding our concert stages.

"She plays with the skill of one who has had the opportunity of many more years of study than she could possibly have had," says one paper, for she is a mere slip of a girl barely sixteen and quite as petite and pretty as she is gifted."

Not long ago she appeared before the Amateur Musical Club of Bloomington, Ill., giving the following program:

Concerto, Op. 42.....Bazzini
Pregiera
Andante con moto
Finale
Allegro vivace
Legende Wieniawski
Pierrot Serenade Randegger
Lieberfreud Kreisler
Hungarian Dance Haeshe

In speaking of the above program, one paper said, "She is a born artist and plays from her soul and her playing brought forth a demonstration at the hands of the audience."

Since her arrival, Miss Burton has appeared on every program of musical worth that has been given in Bloomington (which city prides itself on being one of the most musical cities in the middle west), and on the programs given by surrounding cities, and in every place she has appeared she has been enthusiastically received, highly praised and wanted again. Just tributes to her work, her worth, and her charming personality.

— # # # —

FRANCES INGRAM IN ST. LOUIS

Three St. Louis critics write as follows of the work of Frances Ingram, contralto:

Miss Ingram has been a member of the Chicago Opera Company. She musically is an American product, having obtained all her musical education in this country. She possesses a rich and powerful contralto voice, having the usual long compass demanded by modern opera composers, and is able to shade and inflect it with much greater skill than some more experienced contraltos we have had the pleasure of hearing recently.—St. Louis Republic.

Intensely emotional and dramatic was Miss Ingram, who possesses an opulent and finely trained contralto. In the aria, "J'ai perdu mon Eurydice," by Gluck, and in Salter's "Cry of Rachel." In a lighter but charming vein, she sang such lyrics as Cottonet's "Red, Red Rose," MacDowell's "A Maid Sings Light," and "Good-day Susanne," by Delibes.—St. Louis Post-Dispatch.

Frances Ingram's rich voice was heard to advantage in the ever-pleasing aria from Father Gluck's pseudo-opera, "Orpheus," in which "Eurydice" laments the loss of her lover, who, according to Shakespeare, "with his lute made trees and the mountain tops that freeze, bow their heads when he did sing." "J'ai perdu mon Eurydice," says the text, set to quaintly old-fashioned tonal strophes. Few classic arias are better known, few so well adapted to genuine contralto intonation. Miss Ingram captured the house with this number, and after that her group of songs, including MacDowell's ever popular "A Maid Sings Light," gained this fine singer much deserved applause.—St. Louis Globe-Democrat.—(Advertisement.)

— # # # —

Walker—Next week Tuesday evening, May 18, Edward Walker gives a song recital at the State Normal College, Wayne, Nebr.; May 19 (afternoon), Luther College, Wahoo, Nebr., "Celeste Aida" and duets with Mme. Zendt; May 19 (evening), Luther College, Wahoo, Nebr., "Messiah."

THEODORE BOHLMANN

Theodore Bohlmann, one of the most popular teachers of piano at the Cincinnati Conservatory of Music, has been connected with that institution since 1890.

Walter Chapman, a talented pupil of Mr. Bohlmann, who played the Liszt E Flat "Concerto" with the Damrosch Orchestra recently, sent him the following telegram:

Oxford, Miss., April 30, 1915.

Mr. Theodore Bohlmann,
Care Cincinnati Conservatory of Music,
Cincinnati, O.

Had enormous success. Five recalls after "Concerto" with Damrosch, who was highly delighted with performance. Played without rehearsal. Concert last night in Oxford, Miss. Promptly re-engaged for Saturday night.

(Signed) WALTER CHAPMAN.

Mr. Theodor Bohlmann was born in 1865, the son of the lawyer, Dr. Otto Bohlmann, in the little city of Osterwick, near Halberstadt, in the Harz Mountains, Germany. In the course of time he evidenced great musical talents, and was taught piano, violin, and theory by excellent teachers in Berlin and Leipzig, where his parents then resided. His father was opposed to making him a professional musician, intending him for a scientific career, and insisted that he prepare himself for the university. In 1884, after passing the examinations at the State Gymnasium, in Leipzig, he entered the University of Berlin, and at the same time the Klindworth Conservatory of Music, devoting himself more especially to music, however, and his father, seeing the great results achieved, became reconciled to his son's chosen artistic career. After three years of study Mr. Bohlmann gave a concert on the 3rd of March, 1888, assisted by the Philharmonic Orchestra, F. Kogel, director, that immediately placed him in the front rank of the young pianists of the day. From that time on his career has been a series of uninterrupted successes. Klindworth, Moszkowski, and d'Albert are the masters who took the greatest interest in Mr. Bohlmann, and through their influence he has become what he is.

Dr. Hans Von Bulow was one of the most enthusiastic applauders at a concert at the Berlin Philharmonic, when Bohlmann played the Rubinstein "Concerto in D Minor."

Since he came to America Mr. Bohlmann has also devoted a great deal of attention to chamber music, and has performed, in connection with other great artists, almost all classical duets, trios, quartets, and quintets, besides a tremendous list of novelties in this line. His analytic remarks in both solo and ensemble programs have won for him a reputation as one of the first lecturers of the country. Mr. Bohlmann has concertized extensively, and has been appointed visiting director in many of the leading schools through the South. His appearances with orchestra in this country have been with the Theodore Thomas and the Cincinnati Symphony Orchestras in Chicago, Cincinnati, and other cities.

CHRISTINE MILLER'S BOSTON SUCCESS

Some newspaper comment on her appearance as soloist at the Centenary Festival of the Handel and Haydn Society, April 14, 1915:

Miss Miller sings with a quick intelligence and a just feeling that heighten the beauty of her tones.—Evening Transcript.

Miss Miller, a contralto, for some reason heard too little in this city, had the place of honor on the program. The voice is a beautiful one, used with true skill and artistic sense. It possesses color admirably suited to this music. The singing indicated interpretative perception of a high order.—Globe.

The chief honors go to the baritone and the contralto, who sang their arias with great vocal and interpretative command. Miss Miller gave a full-voiced and brilliantly phrased study of the "Joan of Arc" aria. Her reading of the text had dramatic attractiveness, and her performance of the melody had great technical interest.—Christian Science Monitor.

Miss Miller, who has a contralto voice of extensive emotional range, sang the famous aria with a sweetness and strength of tone seldom heard.—Daily Advertiser.—(Advertisement.)

Scofield—Mrs. Harriet Buck, a pupil of Mrs. W. C. Scofield, will give a song recital at Kimball Hall on Wednesday evening, May 19.

HARRISON'S STUDENTS MAKE GOOD

Mr. Albert Lindquest, the distinguished Swedish tenor, who for the past year has been a student of Professor Theodore Harrison, head of the vocal department of the University School of Music, Ann Arbor, Michigan, is now on tour with the Minneapolis Symphony Orchestra on its spring festival tour, during which time they will cover about nine thousand miles, and appear in about sixty different cities.

Mr. Lindquest has been making a wonderful name for himself, and everywhere is winning the admiration of patrons and critics. The Des Moines (Iowa) Register and Leader, under date of April 22, in an article concerning the festival at Drake University, singles Mr. Lindquest out as follows:

Albert Lindquest, the tenor soloist, was the sensation of the evening. Though he had sung with superb voice and good interpretation the Puccini aria, "Che Gelida Manina," from "La Boheme," and followed with the much loved "La Donna e Mobile," from "Rigoletto," the audience would not be satisfied and the applause sounded louder and louder as Mr. Lindquest came forward a half dozen times or so and bowed his thanks. The program was practically held up until the young tenor sang the translation of his encore. Even then another outburst on the part of the audience seemed imminent.

Mr. Lindquest sang in Des Moines for the first time several weeks ago and created quite a furore. His triumph was repeated last evening. His superb tenor voice, strong, clear and full of the freshness and fire of youth, seemed to sweep his audience before him.

The tremendous success which Mr. Lindquest is making in this public way reflects great credit upon his distinguished maestro, Mr. Theodore Harrison.

Miss Leonora Allen, the distinguished soprano, another Harrison student, who is to be heard at the Ann Arbor May Festival, and who at the present time is giving a series of concerts through the west, is also meeting with great success, and is fully living up to the splendid reputation which she has already made. (Advertisement.)

GAYLORD YOST IN RECITAL AT INDIANAPOLIS

Gaylord Yost, the composer-violinist of Indianapolis, appeared here in a recital given in the sculptor court of the John Herron Art Institute, Sunday afternoon, April 25. That Mr. Yost has faith in the American composer may be seen by the program below. He was one of the first violinists to play the John Alden Carpenter violin and piano "Sonata" and introduced it for the first time to Indianapolis music lovers three years ago. Mr. Yost is also responsible for bringing to the notice of our musical public for the first time the Spalding and Burleigh numbers which were most enthusiastically received and so well liked that he was recalled a half dozen times by the large and appreciative audience. Mrs. Frank Henry was the accompanist. The program follows:

Sonata, A Minor (1675-1750).....Veracini
Six Pictures (dedicated to Mr. Yost).....Cecil Burleigh
Distance
Rocks
Ripples
Hills
A Mirage
Murmurings
Prelude
Musical Period No. 1
Scherzo giocoso

}.....Albert Spalding

SIBYL SAMMIS-MAC DERMID IN RECITAL

Some comment from the Cairo Evening Gazette:

No more absolutely satisfactory musical entertainment was ever given in Cairo than the performance of Sibyl Sammis-MacDermid, Tuesday night, under the management of the Fortnightly Musical Club. Mrs. MacDermid's beautiful voice, exquisite interpretations and magnetic personality won the audience from the first moment she began to sing and every number rendered added to the conquest. The versatility of this wonderful artist is remarkable. She gave the simplest melody and the most difficult operatic scenes with equal ease and charm, from the thrilling Massenet number, "Scene du Miroir," from "Thais," to Liza Lehman's delightful "Guardian Angel." Probably the most popular songs on the program were those composed by her husband, James G. MacDermid, who also played the piano accompaniments.—(Advertisement.)

— # # # —

Strand Theater Company—At the Strand performance this week, at Orchestra Hall, Miss Hazel Huntley, contralto, is the soloist, singing "My Heart at Thy Dear Voice," from "Samson and Delilah." Next week John Rankl will be the soloist, using the big aria from "Le Cid," by Thomas.

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May Festival at Valparaiso

The annual May Festival at Valparaiso, given during the past week, was a distinct success and not only offered the thousands of students of the University and the townspeople a fine list of artists of national and international reputation, but also served to prove very conclusively the immense value of the school of music of the university itself.

The work accomplished by the local chorus on the opening night was of the finest

"The Messiah"

Tuesday evening, May 4, the annual May Festival in Valparaiso, under the direction of the Conservatory of Music of Valparaiso University, opened very successfully with a superb performance of "The Messiah" under the direction of O. E. Weaver. Lucille Stevenson, soprano; Rose Lutiger Gannon, contralto; Gustaf Holmquist, basso; David Dunbar, tenor; William Zeuch, organist;



HENRY B. BROWN
President Valparaiso University

description and the other attractions of the week were varied and valuable.

"The Messiah" soloists were wholly acceptable. Miss Lucille Stevenson has long since gained the reputation as being second to none in the soprano solos, Mrs. Rose Lutiger Gannon has a lovely voice, and style and great authority in oratorio, as also has Mr. Gustaf Holmquist, who at Valparaiso scored an unqualified success and raised the hope that he would soon be heard there again. Mr. David Dunbar completed a satisfactory quartet.

The engagement of Myrtle Elvyn for the second night also proved to be a good choice, while the Zoellners on Thursday scored one of the greatest artistic triumphs ever recorded in Valparaiso, and the Paulist Choiristers on Friday night made hosts of friends with their agreeably arranged and vividly contrasted program under the suave direction of Edward Collins.

Anna Ward Morony, pianist, were the soloists.

Mr. Weaver is a conductor well worth while, and a distinct credit to the school, of which he is a faculty member. His directing is forceful, magnetic and musicianly. He gives his singers the greatest attention and gains splendid results, for he knows what he wants and gets it.

The chorus of two hundred fresh, young voices taken from the student ranks, sang the difficult "Messiah" music with telling effect, not only did they sing with power and finish, but they gave out the message of "The Messiah" with great sincerity. The shading, attacks and releases were well taken, and under the baton of Mr. Weaver, they brought out all the finer touches of light and shade, and with a unanimity of feeling that was most harmonious and beautiful to hear throughout the evening in the many fine numbers allotted to the chorus.

Mr. Weaver merits only the highest praise for the splendid work accomplished, and his resourceful directing can be long remembered. Miss Stevenson, Mrs. Gannon, and Mr. Holmquist are oratorio artists of the first rank, and they each brought to their solos superb intelligence, vocal artistry, unfailing charm of interpretation, and a thoroughly convincing oratorio style that is vital and might well be taken as an example by many. Mr. Dunbar did some commendable singing during the evening.

Mr. Zeuch was a tower of strength at the organ, and the support he gave was a model of elegance in organ accompaniments. Anna Ward Morony, at the piano, left nothing to be desired, and her work deserves the highest praise. H. W. P.

h h h

The Second Night

On Wednesday evening Myrtle Elvyn gave a piano recital—Music News not finding it possible to be present.

She is reported to have made a success in the following program, adding also many encores:

Caprice (from Alceste).....	Gluck-Saint-Saens
Minuet G Major (originally for the violin).....	Beethoven
Rhapsodie, E Flat Major.....	Brahms
Sonata Appassionata.....	Beethoven
Allegro assai	
Andante con moto	
Allegro ma non troppo	
Lotus Land.....	Cyril Scott
Etude de Concert.....	MacDowell
Caprice Viennois.....	Kreisler
Schoen Rosmarin.....	Kreisler
Rigoletto Paraphrase.....	Verdi-Liszt
Twelfth Hungarian Rhapsodie.....	Liszt

h h h

The Zoellner Quartet

Thursday evening threatened rain (which indeed came down in torrents after the audience was safely in Festival Hall), but in spite of this a remarkable audience came together to hear the Zoellner Quartet, an organization which has often been written about most favorably in Music News and which consists of Joseph Zoellner Sr., his two sons, Joseph Jr. and Amandus, and his daughter, Miss Antoinette.

The ensemble (two violins, viola and cello) is a magnificent one, and the program offered was of the very highest type of excellence.

This writer has attended many music functions at Valparaiso and, knowing full



THE ZOELLNER QUARTET



UNIVERSITY PLACE, VALPARAISO, IND.

THE CONSERVATORY, VALPARAISO
UNIVERSITY

well the fine standard maintained at the School of Music at the Valparaiso University, has not marvelled at the fine degree of musical intelligence displayed by the festival audiences.

The audience of Thursday evening, however, was so altogether exceptional as to cause distinct surprise, and it was likewise—and just as emphatically—a great credit to the town and the university.

For, in spite of the fact that the Zoellners offered a program of pure music in absolutely classic style, without one single hint of sensationalism, this audience listened with concentrated attention, absorbed with avidity, every movement and applauded the whole with sincere enthusiasm.

The program was indeed an artistic delight. In the Beethoven "Quartet," Op. 18, No. 2, there was perfect ensemble and such touches of individual excellence as proved the Zoellner Quartet and each of its individual constituents to be of superb calibre.

In the "Humoresca" and "Intermezzo," from the "Quartet," Op. 13, by Ippolitof Iwanow, there was, of course, more color than in Beethoven and more virtuoso display. The two numbers were brought into effective and artistic contrast, and served to complete the captivation of the audience.

In the "Andante Cantabile" (Tschai-kowsky) Mr. Joseph Zoellner Jr. had opportunity to show how beautifully he can make his 'cello sing, and Miss Antoinette had some grateful opportunities for individual display of violinistic graces.

The "Scherzo," from the "Suite," Op. 35 (Glazounow) proved ensemble virtuosity in abounding measure, and the "Orientale," took the audience off its feet with its barbaric brilliance and unique charm.

Two encores were allowed, (1) a "Minuet," written in the sixteenth century, by Vallusin, and which was played with exquisite charm by the Zoellners; the final number being "Genius Loci," by Thern, a work still in manuscript, but one of infinite

delight and most beautifully suited to the powers of the Zoellners.

No solos were offered, except by Mr. Amandus Zoellner (violin), who played the "Canzonetta," from the Tschai-kowsky "Concerto," Op. 35, with the most ravishing beauty of tone and with display of artistry, Mr. Joseph Zoellner Jr. playing an equally effective accompaniment.

As an encore he played the "Liebesfreude," by Kreisler, this being the nearest approach to popularity of the evening and being done with brilliant display of virtuosity.

After hearing the Zoellners in this con-



O. E. WEAVER

cert, one does not wonder at their all-season success through the west, and it is a pleasure to know that they will again tour the west next year.

They left Valparaiso on the 11:30 train for the east, their next concert being in Buffalo, and the summer is to be spent in the vicinity of New York.

The Closing Night

A great audience was attracted on Friday night to hear the Paulist Choristers from Chicago, with a goodly array of soloists.

These singers have not been heard since the baton had been assumed by Mr. Edward Collins, and it is a pleasure indeed to record his great success.

The exquisite tonal quality always distinctive of this choir is still very much in

evidence, and one will wait long and travel far before hearing more beautiful work than was done on Friday night in "Drink to Me Only," "Oft in the Stilly Night" and "Last Night the Nightingale Woke Me," while the "Sanctus and Benedictus," from the Gounod "St. Cecelia Mass," were true examples of churchly style and musical finish.

The program was largely—and most appropriately and beautifully—made up of sacred music, and it required but the opening number, "Ave verum," by Gounod, to put the audience thoroughly en rapport with the director and the singers, and this sympathy was maintained until the last number, which was the "Hallelujah," from "The Messiah," when much technical virtuosity was displayed, but which was sung so fast as to destroy its usual religious aspect.

Brahms and Tschai-kowsky were also represented on the program, and Mr. Collins had to bow acknowledgements for the choir repeatedly after every number, and might easily have added many encores.

Mr. Collins, at the baton, is easy and graceful. He gives the visual impression of perfect control, and the singing of his "boys" certainly was eloquent proof of his musicianship.

To his other gifts must be added the fact that he is a wonderfully good accompanist,



EDWARD COLLINS

and on Friday evening all the soloists reaped the benefit of this accomplishment.

The first soloist was Frank Dunford, whose splendid basso voice was heard to unusual advantage in "Fear Not, Ye, O Israel," by Dudley Buck, a number he sings with unction and power. In his broadest tones and most dramatic moments he electrified the audience, and in the gentler passages he gave a fine display of what may be done in mezzo, piano and even beautifully maintained pianissimo by a well-schooled voice. For encore he sang the



THOMAS McGRANAHAN

Homer "Banjo Song," giving an especially fine illustration of intelligent text enunciation and coloring.

The fine tenor voice of Mr. Thomas McGranahan at once riveted attention on his solo appearance and won for him a very great outburst of enthusiasm at the close of his number, the "Cujus Animam," from Rossini's "Stabat Mater."

Mr. McGranahan has appearance, voice and musicianship, and to these he adds unusual grace and intelligence of musical expression.

Tours' "Mother o' Mine," used as an encore, showed him at his very best, and was extremely well liked. The very best number of the evening was the duet "Watchman, What of the Night," by Sargent, sung with immense virtuosity and finish by Mr. McGranahan and Mr. Dunford. It secured a great number of recalls.

Mr. W. H. Owen, a tenor with beautiful voice and good musical intelligence, gave great pleasure in the Stainer duet "Love Divine," sung with Master James Warren, soprano.

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Master Warren sang as a solo "Angels Ever Bright and Fair," by Handel, with much musical feeling, but a very peculiar vocal display. He has two voices, evidently, a soprano and a contralto, using the first quality skillfully, but "swallowing" the other, just like many mature singers of the type.

Stuart Macomb, whose voice is a beautiful one and who showed much skill and taste in "Teach Me to Pray," by Jewett, and "My Redeemer and My Lord," by Buck, pleased the audience very much for the most part, but had the misfortune to go off key considerably. This may have been due to the bad placing of the piano, and was observed in other solo numbers also.

The best liked of the boy soloists was Jack Lafebre, who displayed a very sweet voice and prima donna accomplishments in "The Lass with the Delicate Air," by Arne. In "The Last Rose of Summer" he had the misfortune to mix up his text rather badly,



FRANK DUNFORD

but when he repeated the last verse, on encore demand, he showed his pluck and his skill by completely rectifying the error, and he thus won a storm of applause.

The attendance throughout the festival was excellent, and its financial success was probably commensurate with its artistic joys.

The School of Music

Valparaiso, always beautiful and just now at the height of vernal loveliness, is very much a city of "down dale and up hill."

As you climb the last one, toward the University Office (called College Hill), there is heard in the distance a mighty humming, as of a giant bee hive.

If you follow this up, you may presently discover that individual tones out of the mass are made by cornet, cello, voice or piano and, coming still nearer, you will find that these tones proceed from Music Hall.

This well-built place is the home of the School of Music, and Kimball Hall in Chicago, at its best (or worst), could never hope to vie with this industrious music center.

There are upwards of seventy practice rooms in the building, and fully seventy-five pianos. To carry the Kimball simile further, it may be stated that every piano ever used at Valparaiso University has been of the Kimball manufacture.

In Music Hall all of the teachers are to be found also, and it is indeed an interesting place.

Frank Kendrie, violinist, was seen for a moment, just previous to his weekly flitting to South Bend, where he spends his weekends; a glimpse of Mr. E. W. Chaffee, engaged with a harmony class, was had through a glass door, and visits were made with Mr. O. E. Weaver and Mabel Spooner-Schuldt, the latter remaining in the building through the lunch hour because she was too busy to go out.

Mr. Harry B. Hite, a piano pipil, was interviewed and was appointed representative for Music News at the university.

President and Mrs. Brown, with their daughter Ruth, were cordial, as always, and Mr. Kinsey again said how glad he was to welcome Music News. Fanny Amstutz-Roberts, history of music teacher, and Mr. H. B. Roberts of the Vocal Department were visited and, like the other teachers, told of the wonderful prosperity of the school.

On every side, at Valparaiso, was heard extremely laudatory comment of the fine chorus which appeared in "The Messiah," under direction of Orlee E. Weaver. Mr. Weaver certainly demonstrated his musicianship in a great way, and his intelligence and artistry were admirably reflected in the work of his chorus.

There are many unusually good voices studying at the School of Music this year, and their work in "The Messiah" chorus is acknowledged to have excelled anything heard at former festivals.

The Conservatory, besides the chorus mentioned above, maintains a Chapel Choir, the University Orchestra, the University Band, the Mandolin and Guitar Club, the Lyric Club and the Glee Club.

The faculty list is as follows:

Henry B. Brown, A. M., President of the University.

Oliver P. Kinsey, A. M., Vice President of the University.

Josephine Gilmore, Ph. B., Registrar of the Conservatory.

Edmund W. Chaffee, Piano, Harmony.

Fredrik Nelson, Piano.

Mabel Spooner-Schuldt, Piano.

Harriet Bruce-Roe—Piano, Voice.

Clarence Loomis—Piano.

Orice E. Weaver, Voice, Public School Music.

Helen Axe Brown, Voice.

Hugh R. Roberts, Voice.

Frank E. Kendrie, Violin, Viola, Violoncello.

Charles Quinn, Clarinet, Flute, Cornet, Saxophone,

etc.

Mrs. J. E. Roessler, Guitar, Mandolin, Banjo.

Fannie Amstutz-Roberts, History of Music.

O. E. Robinson, Public School Music.

C. E. W.

Hastings, Mich.—Cowen's cantata, "The Rose Maiden," will be given in the Methodist Episcopal Church at Hastings, Mich., May 14, by high school chorus of one hundred and seventy-five voices, assisted by the following quartet: Mrs. Maude Stewart Tucker, soprano, and Miss Leva Castelein, contralto, of this city; Mr. P. A. Lenhoof, baritone, of Grand Rapids, Mich., and Mr. Stanley Perry, of Kalamazoo, will sing the tenor part.

CINCINNATI CONSERVATORY
NOTES

On May 6 a piano recital was given by Miss Louise Bundschu, a talented pupil of Frederic Shailer Evans.

At the opera performance on May 7, acts were given from "Faust," "Aida" and "Mignon" by talented pupils from the classes of John A. Hoffmann, Dr. Fery Lulek, with an orchestra under the baton of Pier Adolfo Tirindelli.

On Wednesday evening, May 12, at the conservatory, Mr. Kraupner presented his two talented pupils, Bess Maxfield and Allie Grant, in pianoforte recital.

Mr. Bernards Strum's violin class was presented in an exceedingly interesting program recently, those appearing being Clare Yarwood, C. Ralph Weil, Philip Dreifus, Lucile Blakely, Oliver Kilb, Ruth Ritchie.

This Friday evening, Chester Moffatt, baritone, a very talented pupil of John A. Hoffmann, will give an unusually attractive program of songs.

Miss Carol Perrenot, pupil of Mr. Theodor Bohlmann, will give a pianoforte recital at the Cincinnati Conservatory of Music next Saturday evening, May 15. She will give an attractive program, which should assure her a large audience.

The regular Saturday students' recital at the Cincinnati Conservatory of Music presented the following students from the classes of the Messrs. H. Ray Staater, Hugo Sederberg and Marcian Thalberg, Robert Eschenbach, Catherine Theising, Robert Childe, Virginia Lord, Janet Watt, Helen Atchison, Elizabeth Barbour and Mary Doser.

Miss Bess Maxfield and Miss Allie Grant, pupils of Mr. Wilhelm Kraupner, gave a joint piano recital at the Cincinnati Conservatory of Music Wednesday evening, May 12.

The Lexington (Mass.) "Pageant of Peace," which, as one of the most considerable projects of its kind ever given in New England, is attracting widespread attention, has a personal interest for Cincinnatians, since the music is from the pen of Chalmers Clifton, the gifted Cincinnati Conservatory of Music alumnus, who recently renewed his local ties on the occasion of his conducting "Pan and the Star" at Emery Auditorium under the auspices of the MacDowell Club. Mr. Clifton was commissioned to compose the music for this notable New England occasion during the winter and wisely arranged for an out-of-doors orchestra, with an array of wind instruments to replace the indoor strings. He himself will lead the orchestra and chorus, which will be of heroic proportions to suit the occasion. The date of the pageant is announced for June 21, 22 and 23.

The Cincinnati Conservatory of Music presented Miss Louise Bundschu, pupil of Mr. Frederic Shailer Evans, in her graduation recital last Thursday evening. Miss Bundschu proved herself a pianist of excellent attainments and considerable individ-

uality in the facile manner with which she gave her program. She commands a fluent technique, is thoroughly musicianly in her interpretations and exhibited gifts well worth cherishing.

Signor Pier Adolfo Tirindelli presented in recital three of his talented pupils Monday evening, May 10, Mr. Eldon Murray, accompanied by Miss Inez Gill, was heard. Tuesday evening, May 11, was assigned to Miss Emilie Rose Knox, niece of Miss Emilie McVea, Dean of Women at the University. Miss Knox is very favorably known to Cincinnati audiences through successful concert work for several seasons past. She had the able assistance of Mr. Jos. W. Clokey, at the piano. On Thursday evening, May 13, Mr. Robert Schenk gave his graduation recital. Mr. Schenk's most recent success was scored as soloist with the Conservatory Orchestra at Emery Auditorium.

Sprague Warner Employees—The employees of the Sprague Warner Company have formed a male chorus, which has attained much proficiency under the direction of Mr. L. J. Thiele. A concert is to be given by this ensemble at the Central Y. M. C. A. Auditorium on May 20.

Thompson—Miss Vera C. Ward, an artist pupil of Frank Olin Thompson of the Wisconsin Conservatory of Music, Milwaukee, gave a piano recital before the Fond du Lac Music Extension Society, April 28, scoring a decided success.

SANTA BARBARA, CAL.

The last number in the Philharmonic course, under the local management of Mrs. C. F. Herbert, was given at the Potter Theater, April 23. This consisted of the Barrere Ensemble of wind instruments, a group of artists under the leadership of George Barrere.

In spite of the fact that chamber music of this style is unfamiliar to the average concertgoer, a large and appreciative audience greeted these nine players, and while at no time was there an enthusiasm such as has been shown on other occasions, the tense and breathless attention, which accompanied everything the players did, gave evidence of the highest kind of appreciation of their beautiful and refined playing. It was an evening of pure tone, free from all the frictional sounds which accompany the strings and heavier instruments of a full orchestra, and although the lack of a heavier backing for this tone was noticeable at first, the attention was immediately drawn from it by the delicacy of effect and the perfect unison of attack which characterized even the most difficult passages. The program contained compositions from Mozart, Lefebvre, Beethoven, Chadwick, Pfeiffer, deWailly, and Gouvy.

Mr. Howard Edward Cavanah presented his pupils in an interesting and enjoyable vocal recital at the Congregational Church, April 30. Those who appeared were the Misses Genevieve Carle, Natalie L. Beach, Zetta Duval, May Duval, Lucy Ruiz, Nana Sentell, Grace Grubb, Mrs. C. E. Phoenix, Mrs. Hazel L. Hummel, Messrs. Paul Brooks and Edward J. Hummel. The program closed with the tenor aria from "La Boheme" by Mr. Cavanah.

A. B. BARRETT.

Owens—The soloists for the successful "Elijah" performance at Plymouth, Ind., last week were all from the H. W. Owens Vocal Studio in Chicago. They were Lillian Landwer, Ethel Stout, Harlan Haines and Carl Brown.

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CONCERT OF THE THURSDAY MUSICAL CLUB

A cordial reception and an interested audience was given the participants in the program offered at the special function of the Thursday Musical Club, held at the residence of Mr. and Mrs. John R. MacArthur on West Eighty-fourth street, on the evening of May 6.

The Thursday Musical Club in general—its members and admirers—and Mrs. MacArthur, its amiable and interesting president, may be congratulated upon the outcome of the affair.

The program was upon a high plane generally as to choice of numbers and excellence of execution and interpretation.

The star attraction, of course, was the appearance and playing of the Kneisel Quartet—a steller group indeed—of the fascinating Quintet of Schumann, Opus 44, in which Mrs. MacArthur presided well at the piano, and the Richard Strauss Quartet, in which Mrs. Bennett distinguished herself.

I am informed that three weeks before the concert it was a moot question as to who would be the pianist of the Quintet—Mrs. MacArthur had with her accustomed modesty decided to be a looker-on in Venice—a part of the audience. However, several ladies to whom the opportunity was offered of distinguishing themselves as Schumann exponents, decided that discretion was the better part of valor (at least I am forced to conclude that such a state of affairs existed), and turned a backward, fleeting glance upon the prospect.

It behooved the president to step into the breach and with a brief three weeks or less for preparing a serious and difficult work of art, make possible the performance of this grateful and appreciated and well known composition.

Notwithstanding her many duties and cares, Mrs. MacArthur was not found wanting, and on Thursday evening she officiated at the piano, looking like a very delectable, celestial yet altogether human angel in a gown of sheerest white maline, with touches of pale blue in glittering broderie.

She acquitted herself nobly of her task, playing with that assurance and authority which is in itself one of the most precious and desirable of qualities for the performing artist.

Mrs. MacArthur plays without self-consciousness. One feels her absorption in the work engaging her attention. It is also a happy asset of the musician. On this occasion she entered into the spirit of the work, and her conception of the attitude of

the ensemble virtuoso helped admirably in sustaining the level upon which the performance of this quintet maintained itself.

Her efforts were magnificently supplemented by the celebrated quartet which has long enjoyed the enviable reputation of being one of the leading ensemble aggregations of the world.

An organization so perfectly balanced, with that grave, amiable, adorable disciplinarian, Franz Kneisel, zealously animating its endeavors, and lifting it higher and higher in the realm of perfect achievement, must perforce have supplemented the pianist's offering with an atmosphere ideal and satisfying.

Schumann demands much in the setting forth of his ideas. His counterpoint is never so elaborate as to overbalance and overshadow the high significance of his theme. His is a genius at once sane and lofty; a relief in this day of overmuch straining after effect, and destruction of musical perspective, and due respect was accorded his noble and notable masterpiece by the earnest artists engaged in demonstrating its exquisiteness to the assembled music lovers.

The Second Movement, the "Modo d'una Marcia," so superbly idiosyncratic of its creator, is truly a sonorous, impressive funeral march; and one which renders the ever popular Chopin March somewhat tawdry in its conception—somewhat sugary and banal in fact.

The first and last of the five movements into which Schumann has divided his Quintet were rendered with all deference to the brio, sparkle and brilliancy demanded, and as a whole it left little to be desired in interpretation, style and development.

Mrs. Bennett was the pianist who aided the Kneisel Quartet in making the performance of the Richard Strauss Quartet a significant achievement.

The work itself is eventuated in brilliant style—the style of a decidedly anti-conservative, and a brilliant treatment was accorded it.

Mrs. Bennett plays with the authority of a serious student of her favorite instrument, and proved an admirable balancing factor in the dashing Quatuor. She appears to have an innate feeling for the quasi fantastic, dazzling atmosphere of the Strauss opus. She takes her composer very seriously and brings much of her own undoubted gifts to her somewhat daring yet wholly delightful viewpoint, as exemplified in her Strauss reading.

The strings were at one with her; richly emphasizing the wide reaching glitterings

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of the "Allegro," "Scherzo" and "Vivace" movements, and poetically painting without sentimentality, yet with more than a touch of honeyed sweetness, the conspicuously melodic "Andante," with much more than a hint of its original form as written by Camille Saint-Saens in his dramatic "Deluge."

Strauss has all the resources as well as the experiences of the versatile and learned contrapuntist and harmonist; yet with all his cunning the melodic theme of the "Andante," so often recurring, now in one signature, now in another; varying its harmonic dress with a deftness not altogether Teutonic; has been adroitly appropriated, yet not sufficiently to conceal altogether the course of its inception. The field of the diligent searcher is wide indeed, but not so magnified that it eludes occasional discovery in spots, as it were.

However, while lacking the homogeneity of the Schumann Quintet, this number of Strauss has much in it which rewards study and rehearsals.

The soloist of the occasion—par excellence—was young Sascha Jacobsen, protege and artist, pupil of Mr. Kneisel, who gave an altogether—an unexpectedly—admirable reading of that marvelous masterpiece for the violin, the "Chaconne" of Bach.

Mr. Kneisel has concerned himself seriously with his pupil's technical and interpretative superiority, and upon both counts young Jacobsen is a credit to the musical excellence and devotion of his teacher.

Mr. Kneisel is practically the youthful violinist's only teacher, and he is a remarkable example of what can be accomplished by studying in America. In this instance Mr. Kneisel has inaugurated a felicitous departure from the traditional—a happy change in the order of educational musical happenings that will eventually stand as a precedent. At least we may hope so.

The interpretation of the Bach opus is not merely a thing of technic; there is the matter of intelligence, sympathy and comprehension. In these Jacobsen was not lacking; he showed a depth of understanding of the requirements of the great work one would hardly have expected from a being of his years.

The applause was so great that the young violinist was forced to respond with an encore in somewhat lighter vein.

A happy innovation in that it afforded the opportunity of making comparisons was the playing of a Victor record of one of young Sascha's performances for the mechanical reproducing device.

An instrument of wood and metals may have power to reproduce the resemblance—the simulacrum—of great playing; it is, however, only a makeshift, though the record will offer something to those not so fortunate as to hear the living exponent without intermediary.

Mr. Herman Eisenberg, a very young cellist and pupil of Mr. Willeke, gave an exhibition of unusual talents, receiving great applause himself, and reflecting much glory upon his teacher.

His piano accompaniments were exceedingly well played by a very youthful and pretty girl, Miss Kann, from whom we ought to hear great things in the future, if she continues to show so much aplomb.

(Continued on page 30)

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Festival at Mt. Vernon, Iowa

The seventeenth annual Music Festival of Cornell College was held on April 29 and 30, and May 1. For advantages offered here, one must go to the large cities to find the equal in talent. The Festival consisted of five concerts by prominent artists, including a final concert given by the Cornell Oratorio Society, assisted by foreign soloists.

The Festivals of the past have advanced the musical interests of the community in no small degree. The following works have been given: "The Swan and the Skylark," "Hiawatha's Wedding Feast" (twice), "The Messiah" (three times), "Samson and Delilah" (twice), "Elijah" (three times), "Dream of Gerontius," "Creation," "Der Freischuetz," "Birth of Venus," "Aruimius," "Olaf Trygvasson," (twice), Brahms' "Requiem" and "The Beautitudes." An artists' recital course is held annually, student recitals are given every other week, and musical organizations, such as men's and women's glee clubs and the college orchestra, give opportunities for musical advancement to all college people. "The Messiah" is given each Christmas by the Cornell Oratorio Society, assisted by noted soloists, and the Cornell Orchestra.

This year's festival talent included the Chicago Symphony Orchestra, Madame Rappold, Francis MacMillen, Rudolph Ganz, Olive Kline, Margaret Keyes, Lambert Murphy, Clarence Whitehill and the Cornell Oratorio Society of over a hundred voices. This imposing array of artists swayed the populace for three days and drew hundreds from the surrounding country. Mt. Vernon can well feel proud of its festivals, made possible through faithful effort and despite many difficulties.

Rappold Opens Festival

Though a few expressed disappointment when Culp's illness was announced, this was quickly changed to satisfied enjoyment by Madame Rappold, who was secured as substitute. She proved a joy to all, as the many encores evidenced, and the universal expressions of approval expressed. Unusual enthusiasm resulted, her charming and gracious manner, her art and beautiful singing making the program a magnificent one. Songs by Schumann, Schubert, Reger, Strauss, Bachelet, Puccini, Spross, La Forge, Dvorak, Peel, Gilberte, and Woodman were given in such a convincing manner that Madame Rappold will always be sure of a welcome when she appears in Mt. Vernon. Eleanor Scheib of Chicago gave splendid support in the accompaniments.

MacMillen

Francis MacMillen, violinist, gave the second program Friday afternoon, the 30th. He is an old favorite here and added new admirers by his playing on this occasion. The numbers given were the first movement from Tchaikowsky's "Concerto"; two groups of short compositions, including a vitally impressing performance of the Schubert "Ave Maria"; and the "Introduction" and "Tarantelle," by Sarasate. MacMillen

has a strong personality, abundant volume of tone and plays with the spirit and dash of a master.

Whitehill and Orchestra

Friday evening of the 30th, Mr. Clarence Whitehill of the Metropolitan Opera and the Chicago Symphony Orchestra gave the program. Under Mr. Stock's leadership the orchestra played "Liebesfruling," by George



HORACE A. MILLER

Schumann; the suite, "Piermontesi," by Sinigaglia; and Liszt's "Hungarian Rhapsody" No. 12 in the first half of the program. A Wagner group comprised the second half, which included the overture to "Rienzi," "Voices of the Forest," from "Siegfried," and "Dreams," a study to "Tristan and Isolde," the orchestration by Theodore Thomas. The orchestra, which has been a great favorite for years in Mt. Vernon, was received with appreciative enthusiasm. Their playing was most finished and enjoyable.

Mr. Whitehill was admired for his big voice and intelligent interpretations in the aria, "Di Possenti," from "Faust," the aria, "Alexandria," from "Thais," "Evening Star" of Wagner and "Wotan's Farewell,"

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from "Die Walkure." He gave proof of his operatic success by his feeling and power, and the orchestral accompaniment aided materially in producing striking dramatic effects. The "Alexandria" aria was Mr. Whitehill's most successful number, being given a great rendition.

Ganz and Orchestra

The orchestra and Rudolph Ganz, pianist, were heard Saturday afternoon in a program which included the overture, "Othello" of Dvorak, Mozart's "Symphony in E Flat," the symphonic poem, "Don Juan" of Strauss, Liszt's "Concerto No. 2 in A Major" for piano, and the "Scene Dansant" of Glazounow. The orchestra was wonderful in this concert, brilliant climaxes, artistic finish and the precise work of the first violins calling forth expressions of great approval. Mr. Ganz is another old favorite of Mt. Vernon audiences and was again well received. He gave a praiseworthy performance of the Liszt "Concerto" and added two encores in recognition of the insistent applause.

Final Concert

The last concert, on Saturday evening, was one of the fullest enjoyment, enlisting the services of the orchestra, the Cornell Oratorio Society, and the four soloists, Olive Kline, Margaret Keyes, Lambert Murphy, and Clarence Whitehill. "A Tale of Old Japan," by Coleridge-Taylor was first given, conducted by Horace A. Miller, director of the Cornell Conservatory. The Oratorio Society did splendid work in this and reflected great credit upon Mr. Miller, who conducted with surety and precision, fine sense of tempo and rhythm and conclusive understanding of the score. The accompaniments of the orchestra were in complete harmony, and the soloists' work was successful in all ways, making the whole a well balanced production.

Mr. Murphy's beautiful tenor voice, his refined art and histrionic skill made him the favorite and a source of much satisfaction. Olive Kline, soprano, displayed a voice of adequate dimensions and understanding of the text; and Miss Keyes' big contralto voice was commanding, especially in the upper passages. Mr. Whitehill repeated his dramatic success of Friday, singing with skill and excellent taste.

The orchestra again pleased with the selections it played in the second half of the program. "The Spinning Wheel of Omphale," by Saint-Saens; "Two Indian Sketches," by Horace A. Miller; two Morris dances by Grainger; and Brahms' "Academic Festival" overture were presented. Of especial interest were the compositions of Mr. Miller, developed from themes taken from Mesquakie Indian melodies. These were very characteristic Indian novelties and further brought to notice the versatility of Mr. Miller in being both conductor and composer. The Brahms number with its stirring conclusions was a fitting finale to one of Cornell's most successful festivals.

C. W. J.

Gannon—Rose Lutiger Gannon was one of the principal soloists at the Syracuse, N. Y., Festival last week.

FLORENCE MACBETH

J. McC. B. writes in the St. Paul Pioneer Press as follows:

One of the largest audiences that has assembled at the Auditorium this season greeted Florence Macbeth, who appeared there in recital last night. Enthusiasm ran high, and the young songstress, laden with many bouquets, graciously responded to several encores.

It is Miss Macbeth's almost impeccable art that constitutes the chief charm of her singing. Her voice is fresh and elastic, but naturally has not as yet that full-blown size which maturity alone can give. It has increased in volume noticeably, however, since her first and last appearance here upon the same stage, when she sang the role of Gilda to Titta Ruffo's Rigoletto, not quite a year ago. Her wonderful fidelity to pitch, triumphantly tested in Delibes' "Bell Song," her faultless intonation at all times, make her an artist of rare technical equipment. Combined with this is an intelligence that is not only musical but refined and broadened also by other influences of educational value.

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Her enunciation of the languages, especially German and English, is delightful to hear. Not a syllable is lost by the attentive listener. This is the more remarkable when one reflects that at no time does the singer show any sign of striving after crescendo effect. Her singing is in the main of perfect balance, leaning toward the pianissimo quality. Not a note is lost. It is all crystally clear, distinct, mellow and beautiful.

SOME OLD "STAND-BYS," TOO

Of course Miss Macbeth last night sprinkled her program liberally with arias for the coloratura voice, and some of the old-time "stand-bys" were called into requisition. Dinorah's polka mazurka, "Om-bra Leggiere," with its lavish texture of vocal embroidery opened the recital. It was executed with charming facility. The "Bell Song" from Lakme, the "Caro Nome" from "Rigoletto" and the "Polacca" from "Mignon" constituted the arias sung. The last two were exceptionally well given. It is in an eighteenth century Bergerette, however, that Miss Macbeth, to our thinking, is most fascinating.

Lovely beyond words was her singing of the two adaptations by Weckerlin, "L'amour S'envole" and "Chantons les Amours de Jean." The ever deservedly popular "Villanelle" of Dell' Acqua was also delightfully sung.

The fact that the singer put two of Robert Franz's songs on her program was vindication enough of her musical sense. We have never heard the pathetically beautiful "Mutter, O Sing mich zur Ruh," sung more appealingly or with more perfect legato. Schubert's lovely "Roslein auf der Heiden" was given with almost the same mature art of expression with which

Julia Culp invested it when she sang here recently. As we have already said, Miss Macbeth's German has atmosphere. It does not savor of the school room.

SHOULD INCLUDE SCOTCH SONGS

Of the beautifully enunciated English songs, George Henschel's graphic epitome of woodland voices, "Spring Song" and Marion Bauer's "Star Trysts," created the most enthusiasm. Molloy's "Kerry Dances" and "The Last Rose of Summer" were exquisitely sensed. It is a pity that Miss Macbeth does not include Scotch songs in her repertoire. The dialect and nature of them are in her blood and her art would do them full justice.

Miss Macbeth by her singing last night but strengthened the excellent impression made by her operatic appearance here last year. (Advertisement.)

BERGEY STUDIOS

The following program was given very successfully by pupils of the Bergey Chicago Opera School at Grace Reformed Church on last Tuesday evening:

Overture, Der Freischutz.....	Weber
Miss Hay and Mr. Stroupe	
Quand' ero paggio (from opera Falstaff).....	Verdi
Requiem	Homer
Into My Heart	Beverley
Mr. Hal Burr	
One Fine Day (from Madame Butterfly).....	Puccini
Waltz Song	Robyn
Miss Mae MacMinn	
Romance	Sibelius
Concert Etude	MacDowell
Mr. Clarence Stroupe	
Aria (from opera Fedora).....	
Aria (from opera Tosca).....	Puccini
Mr. Leslie Voigtman	
Second Rhapsodie	Liszt
Mr. Irving Engel	
Indian Bell Song (from opera Lakme).....	Delibes
Miss Mae MacMinn	
First act from opera Faust.....	Gounod
Messrs. Voigtman and Burr	
Polonaise, Op. 53.....	Chopin
Mr. Stroupe	
Trio from Faust	Gounod
Miss MacMinn, Messrs. Voigtman and Burr	

On May 30 (Sunday), a complimentary recital will be given by the Bergey pupils at the St. Francis First Room at the Congress Hotel at 3.30 p. m.

Diederich—Mr. Walter Diederich, tenor, is special soloist at St. Luke's Episcopal Church, Evanston, this month.

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NEW YORK LETTER

(Continued from Page 27)

A long list of patronesses proved the interest of society in the event.

h h h

A Letter From Mr. Search

Mr. Frederick Preston Search writes to tell me of his absorption in the pursuit of additions to his already extensive repertory, and his endeavors to enrich the literature of the 'cello with compositions which he hopes may be regarded as the output of an earnest inspiration.

When he played in New York, Mr. Search's own compositions engaged the complimentary and flattering consideration of the music lovers who heard them.

They were pronounced charming morceaux, and prophetic souls declared that much might be expected of the young composer.

Mr. Search is making his headquarters in San Francisco. His works will probably have extensive hearings, and will doubtless figure upon the programs of the famous Bohemian Club.

Mr. Search gives little hope of a visit to the east in the near future. A matter of regret to at least one of the admirers of his talents and his amiability and courtliness—masculine traits not as abounding as one might wish or desire.

h h h

A Visit From Miss Potter

Miss Grace Stewart Potter, pianist, ran in to see me about a fortnight ago. I have not yet had the opportunity of hearing Miss Potter play, but as a Leschetizky pupil—a favorite one at that—I am sure there will be a pleasure in listening to one whose personality proclaims somewhat of the musical atmosphere and its indelible impress.

Miss Potter has apparently created favorable opinions wherever she has been heard. At least one must so conclude after reading the flattering notices and congratulatory letters comprised in her very interesting circular.

h h h

Mr. Roderick White Plays

This young violinist is surely coming to the front as the exponent of a fine style; a suave and telling technical equipment, and an unusual temperamental wealth and the breadth and authority distinguishing the master.

His recital in Grand Rapids recently was not only an artistic and educational treat; it was a society event of importance.

Mr. White has already had many successful appearances in America. His concert in Pittsburgh as co-star with Alice Neilson was one of the choice functions of the Pittsburgh season.

His concerts in various centers of New Jersey and New York have brought him ovations. His final concerts of this season will be given in California.

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George Dostal a Busy Singer

George Dostal, the Bohemian tenor whose engagements have been numerous this autumn and winter, will be soloist at the Syracuse Festival on the last evening of the festival, and he will be co-star with Madame Marcella Sembrich at the final concert of the Paterson Festival, on the evening of May 13.

Mr. Dostal will sing the great aria from Meyerbeers' "l'Africaine," and a solo and recitative (from a Donizette opera) for the lyric tenor voice.

h h h

Notes

Madame Cecile M. Behrens will leave for her Elberon home near the seashore late in the month of May.

Thuel Burnham will make a short concert tour during the spring, and afterwards proceed to Massachusetts for a well earned rest and recuperation.

Miss Leginska will spend the summer away from town, occupying herself with what promises to be a tremendous novelty in program making for the approaching season. Notwithstanding an arduous season, she is looking the picture of health, happiness and strength.

h h h

A delightful letter from that fine 'cellist and amiable gentleman, Frederick Preston Search, now located in California, was received a day or so ago. Mr. Search writes in the same happy, cheerful style that characterizes him as a genial companion and optimistic citizen, who goes on cultivating high ideals in the face of war's alarms, and the pessimisms engendered by changes in the tariff. His simplicity of character is a most delightful thing after a somewhat disheartening experience with musicians of the long-haired, self-esteeming variety. I for one hope that Mr. Search will not remain too long away from New York.

h h h

Mme. Germaine Schnitzer, who has been restricted to her room in consequence of a severe attack of influenza, has been obliged to cancel her date to appear at the great Brooklyn concert for the Federation of Charities. Miss Leginska will play in her stead.

h h h

MISS E. LOUISE KRAUSE TO SING AT AURORA

Miss Krause has been engaged by Miss Mabelle E. Minard to give a joint recital with Miss Perle Dunham at Aurora, Saturday afternoon, May 22. She will also appear on May 26 at the West Side Hospital at the graduation of nurses, in conjunction with Mr. Marvin Hinshaw, baritone.

Miss Krause also scored a decided hit at her appearance before the Traffic Club at the LaSalle Hotel on April 29.

h h h

NEW ALBANY, INDIANA

May 4, 1915, The Heddens, an unusually talented family of New Albany musicians, gave a delightful concert at the First Presbyterian church for the benefit of the Social Reform Association. The artists were Mrs. W. A. Hedden, organist; Miss Elizabeth Hedden, soprano; W. J. Hedden, tenor; D. K. Hedden, violin, and Earl G. Hedden, 'cello.

JOHN PETERSON,
New Albany, Ind.

A GROFF-BRYANT PUPIL SCORES SUCCESS

The following is from the Galesburg Daily Republican-Register of last Tuesday:

Lovers of good dramatic soprano singing were afforded a rare treat in the recital given in the Lombard College Alumni Hall Monday evening by Miss Viola Elma Graber, a pupil of Mrs. Anna Groff-Bryant, director of the Lombard vocal art studio. Miss Graber sings with unusual grace and charm. Her expression is excellent and her voice is both powerful and beautiful.

Miss Graber was assisted by Mr. Earl Hodson, in presenting the difficult program and he demonstrated marked ability as a baritone singer. He also received his instruction from Mrs. Groff-Bryant. Miss Winnifred Tompkins presided gracefully at the piano.

"Hear Ye, Israel," "Elijah," by Mendelssohn, was the opening number by Miss Graber, and at this time she displayed the real qualities of her voice. Her expression was marked with much simplicity. The second number consisted of two German selections, and the third was "Love and Music, These Have I Lived For," (Tosca) by Puccini. The three were sung beautifully.

Mr. Hodson next appeared on the program his initial number being "Blow, Blow, Thou Winter Wind," by I. Sargeant. Mr. Hodson is possessed of a beautiful baritone voice and the real qualities were shown in the singing of this number. "Songs My Mother Taught Me," by A. Dvorak, was a number that scored a big hit.

Throughout the program Miss Graber and Mr. Hodson sang with much beauty and delighted the large audience that gathered to hear them. Their efforts reflect much credit on their instructor, Mrs. Anna Groff-Bryant. It can be said without hesitation that the two young people acquitted themselves in a way that singers of much more experience might envy.—(Advertisement.)

h h h

Topeka—The chief attraction at the Topeka, Kans., Festival, held last week, was the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer.

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GALESBURG, ILLINOIS

The Galesburg Musical Union, which is in its seventeenth season, closed a successful year with a choral event of unusual interest on Tuesday, May 4. William F. Bentley, who has been the conductor of the society since its organization, again gave of his vim and enthusiasm in the presentation of two short choral works, "The Pied Piper of Hamelin," by Walthew, and the ever-popular "Hiawatha's Wedding Feast," by S. Coleridge-Taylor. The past season Mr. Bentley has had musical charge of the choral societies of Kewanee and Galva, neighboring cities of Galesburg. The same works have been studied and presented in both places, the soloists in Kewanee being Mr. E. L. Kellogg of Kewanee, tenor, and Mr. M. J. McReynolds of Galesburg, baritone. The chorus numbers sixty-five voices, and with a string quartet, pipe organ, and piano for accompaniment, a very smooth performance was given.

The Galva chorus is in its first season, and has an unusually strong force of men singers which help to make the work of the organization brilliant and effective. The concert at Galva was given Thursday, April 29, with an orchestra of ten pieces and piano for accompaniment. The soloists were Mr. John B. Miller of Chicago, tenor, and Mr. M. J. McReynolds of Galesburg, baritone.

The culmination of the year is the bringing of the three choruses together, and the Galesburg Musical Union is offering the greatest event in the history of a very musical little city. The soloists for the Galesburg Festival were Thomas J. McGranahan, tenor, of Chicago and our own home singer, Mr. M. J. McReynolds, baritone. Mr. John Winter Thompson presided at the great "triumvirate organ" in Central Church, where the concert was given, and the Knox Conservatory Orchestra of thirty players furnished the accompaniment, and also played between the choral works, a group of selections consisting of "The Peer Gynt Suite," by Grieg, and other numbers.

Galesburg has certainly become quite musically citified the past season, for with the Artists' Course of Operatic Stars presented by Anna Groff-Bryant and the regular Artists' Course of the Knox Conservatory of Music, together with the appearance here of a few other fine artists and "The Messiah" production at Christmas time by the Galesburg Musical Union, some weeks have been more than full.

Willett—Mr. William A. Willett will give a musicale for his pupils and the members of the choir at Grace M. E. Church parlors on Tuesday evening, May 25. On May 18, at 8:15 o'clock, Mrs. Sydnie Smith Cooley will give a song recital at 420 Kimball Hall, and on Monday evening, May 24, Miss Bertha Rusnak will sing at the same place; both Mrs. Cooley and Miss Rusnak being artist pupils of Mr. Willett.

Hastings—The article in Music News of last week in reference to the work of Forrest Glenn Fiebach should have been credited to the Hastings, Mich., Journal-Herald instead of the Nashville Record-Herald. Mr. Fiebach's home and one class are in Nashville, but his studio and another class are in Hastings.

COMING ARCANGELI CONCERT

Signor A. Arcangeli will present his students in a splendid program, consisting of favorite operatic and classical selections, at the Blackstone Theater Sunday afternoon, May 23.

In addition, two very talented students will be presented in the "Secret of Suzanne."

Signor Arcangeli will be heard in duets from "Puritani" and "Hamlet."

Nering—Mrs. Agnes Nering, soprano, was a chief attraction in a great benefit concert given by the Ladies' Relief Society for the Polish War Sufferers at the Light Guard Armory in Detroit on May 2. Mrs. Nering sang an aria from "Halka" (Moninszki) and the recitative and aria from Patten's "Isaiah," besides a number of encores. She was most cordially reviewed in all the Detroit papers, one of them comparing her voice and appearance to that of Mme. Alma Gluck, whom, it is said, she closely resembled in these matters.

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Editor
LESTER S. BUTLER

Sunday, April 25, in Symphony Hall, the second and last concert of the season was given by the People's Union Society.

Frederick W. Wodell conducted; Herman H. Shedd was organist; Miss Grace Brown, pianist; Mlle. Mona Holesco, soprano; Miss Ida Gardner, contralto; Alfred D. Shaw, tenor; Nelson Raymond, baritone; Burton Piersol, basso, and 45 instrumentalists, were the musical ensemble.

"Samson," Handel, was the work produced, and the various city critics spoke favorably of the production.

This work had not been heard here for several years.

□ □ □

Important Work Performed

With Josef Adamowski as conductor, Saint-Saens' "Septet in E Flat Major," Op. 65, for pianoforte, two violins, viola, violoncello, contrabass and trumpet, was given as the opening number at a concert by advanced students of the New England Conservatory of Music in Jordan Hall, Monday evening, April 26. The performers were Ethel M. Smith and members of the conservatory ensemble class, assisted by Miss Virginia Stickney, A. J. Smith and Max O. Kunze of the faculty. Soloists at the concert were Fannie Levis (Dorchester); Ava L. B. Dodge (Shinglehouse, Pa.); Gerald Frazee (Wilmington); Adolph H. Vogel, Jr. (W. Orange, N. J.); Esther H. Jones (Bath, Me.); Edith M. Woodman (Grand Pre, N. S.), and Vernita C. Corbett (Melrose Highlands).

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Liederheim Notes

The Liederheim Glee Club, Mrs. May S. Ruggles, director, has been very busy this winter. Among recent events are programs for the Dennison House College Settlement, a German song evening at Seaman's Friend Society, for German sailors interned in Boston harbor; many social gatherings, "Folk Songs of all Nations," 13 represented, and songs in eight languages were sung; vesper services at Wellesley; a composers' evening, this year Margaret Ruthven Lang, daughter of the late B. J. Lang, was chosen, she accompanying her own works. There has been an opera evening, and both of the last mentioned programs were given at Liederheim, Auburndale. Songs, ladies choruses quartets, male quartets and choruses for mixed voices added to the interest of the programs.

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Drama Personals

Margaret Gulesian, daughter of M. H. Gulesian, the well known Armenian-American business man, and Lee Estabrook, grandson of the founder of the New England Conservatory, had the principal parts yesterday afternoon, April 30, in a dramatization of a scene from the concluding chapters of Robert Hitchens' "Bella Donna" at a recital by the dramatic department's pantomime and rehearsal class. Miss Gulesian, who played with the Harvard Dramatic Club in its performance last winter at the

Garrick Theater, New York, has previously appeared in several conservatory theatricals. She took the part of Mrs. Armini, the "Bella Donna." Mr. Estabrook, who was Nigel Armini, her husband, has been seen almost weekly on the Recital Hall stage these past two years. Other roles in the piece were Dr. Meyer Isaacson, Harold Stuart; Mamoud Baroudi, a wealthy Egyptian, William Goodrich, and Ibrahim, a servant, Joseph Skinner.

At this recital seven songs from "Out-of-Doors," by Alberta Burton, were rendered for the first time in Boston, the poems by Dorothy Tremble, the songs by Julia Lenon and Emily Matthews.

□ □ □

A Worth-While Lecture

S. Harrison Lovewell, organist at the Hyde Park Baptist church, gave a most in-

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Bend (Ind.) Tribune

teresting lecture on "The Fugue and its Emotional Meaning," in Worcester last month.

In addition to a most educative and interesting text, he played Bach's "Prelude and Fugue in C Flat Minor"; Beethoven's "Adagio and Fugue, Op. 110"; and Reger's "Fugue in B Minor, Op. 81."

A list of lectures, subjects and terms may be obtained of the Boston editor of Music News.

□ □ □

A Desirable Honor

The first competition for Director George W. Chadwick's prize of \$50 for superior performance in organ playing, held at the New England Conservatory of Music, Thursday evening, April 22, resulted in the judges deciding to divide the prize equally between Lelia Maybelle Harvey of Braintree, Mass., and Emmie Washington McKie, of North Augusta, S. C. There were seven contestants, all of whom played the same program, consisting of J. S. Bach's "Sonata in C Major"; the "Prelude and Fugue in E Minor" (Bach), and Saint-Saens' "Rhapsody in E Major," upon a Breton melody. Both prize winners are members of the senior class. The judges were Professor William Churchill Hammond, of Mt. Holyoke College; W. Lynnwood Farham, organist of Emmanuel Church, Boston, and

Warren A. Locke, organist of St. Paul's Cathedral, Boston.

Further evidence of the activity of New England Conservatory playwrights was seen Friday afternoon, April 23, when Fritz Mahr's original one-act tragedy, "Released," had its first appearance at a recital of the pantomime and rehearsal class. The little piece is a psychological study of conflicting emotions in a woman whose drunken brute of a husband, after a scene of violent altercation, is stricken with heart trouble. In the end she is released by his death. Mr. Fritz Mahr, who is a son of the late Emil Mahr of the Conservatory faculty, had studied pantomime with Clayton D. Gilbert and has written considerable creditable verse. Other premieres at this recital were of two original pantomimes: "The Brotherhood of Man," by Patrice Hannigan, and "The Jewels of Elaine," by Lee Estabrook.

□ □ □

The Seniors Annual Concert

The concert given annually by members of the senior class of the New England Conservatory of Music took place in Jordan Hall, last evening, April 27. Emmie W. McKie of North Augusta, S. C., lately one of the winners of the Director's prize for organ playing, was well received in Cesar Franck's "Cantabile." Saint-Saens' song, "O beaux reveux evanouis," was rendered by Gladys M. Zimmermann, and the Beethoven-Saint-Saens "Dance of the Dervishes," by Harry E. Mueller. Other performers were Charlotte L. Woodbridge in piano numbers from Cyril Scott and Chabrier; Alice Allen in Chopin's "Etude in F Minor"; C. Harold Sharp, Jr., Guilmant's "Organ Sonata in C Minor"; Ada A. Chadwick, Mrs. H. H. A. Beach's "Romance" and the "Spanish Dance of Sarasate"; May J. Frederickson, Chadwick's "Yesterday" and Robert Eden's "What's in the Air Today?" Vernita Claire Corbet, Chopin's "Scherzo in C Sharp Minor."

□ □ □

Concert for Frances E. Willard Settlement

Marie Rappold, soprano; Ada Sassoli, harpist; Lucile Orrell, 'cellist; Heinrich Gebhard, pianist, and Marguerite Burrage, accompanist, gave a program at Copley-Plaza hotel, Monday afternoon, April 26, for the benefit of Frances E. Willard Settlement here.

Brahms, Chopin, Debussy, Faure, Mendelssohn, Liszt were the composers presented by Mr. Gebhard. Mme. Rappold sang Puccini, Van der Stucken, Gilberte, Spross, Dell' Acqua. Bach, Zabel-Pierne, Perilbow, Debussy and Hasselmans were Miss Sassoli's composers, while Miss Orrell gave hearing to Cesar Cui, Popper and Gounod.

□ □ □

Voice and Violin in Worcester

An interesting, artistically presented program was given in Tuckerman Hall, Worcester, Monday night, April 12, by Nicola Oulukanoff, Russian baritone and opera singer of note, and Mrs. Ella Kalova, Ondrieck, a violinist, who has played on the

concert stage in Europe, and has fine temperamental quality of violin tone, and a charming naivete which at once places her audience en rapport with her.

Mr. Onlukanoff sang with a degree of intelligence when the power of voice is considered, quite unusual with the rank and file of opera singers heard on the concert stage.

Mrs. Ondricek's principal work was Tchaikowsky's "Sonata Melancholique," after which she gave works by Sarasate and others. Both singer and violinist added to their printed program, and Miss Mabel Pierce and Mr. Edward Emmanuel Ondricek, accompanists, were very capable at the piano.

The second of a group of studio recitals was given by Miss Katherine Buck, assisted by her pupils, at her home studio, 20 Forest street, Lexington. A very interesting program was given before an appreciative audience of mothers and friends of the pupils. It opened with a piano duet, "Invitation to the Dance," (C. M. Weber), by Marion Welch and Miss Buck. This was followed by a group (a), "Christmas Bells," (Berold); (b) "Dolly Waltz," (Berold), by Hilda Rogers. Daisy Currier gave "The Life of Mozart" and played a "Minuet" by Mozart. A duet, "Evening," (Josef Low), was given by Challis Wilson and Miss Buck. Rena Manderson gave a group (a) "Birthday March," (R. Schwaln); (b) "Prelude," (J. O. Arm-and). Marion Welch played R. Schwaln's "Slumber Song," and Hilda Rogers and Miss Buck gave "Etudes No. 33 and 43" by F. Beyer in duet. Daisy Currier played "Moonlit Ocean" by Eduard Holst, and Dorothy Buck gave Donizetti's "Sextet" from "Lucia."

Havrah Hubbard and Seigfried

Havrah Hubbard, assisted by Floyd Baxter, piano, gave his second opera talk under the auspices of the Lexington Outlook Club before a large audience in the Unitarian Church vestry, April 28. Mr. Hubbard discussed "Siegfried," which is especially interesting at this time because of the production which is to be given in June at the Harvard Stadium. He touched upon this presentation and then gave a resume of Rhinegold and the trilogy of which "Siegfried" is the concluding drama. Mr. Hubbard read the opera and Mr. Baxter played the musical score. This made a most pleasing and interesting program and one which

K. B.

The last meeting of the Lexington Musical Club was held April 15, at Cary Farm, Mrs. Ralph L. Stevens, hostess. This was the guest night of the club, and a large number of members with their guests were present. Miss Mary Cressy Clavel, violin, and Miss Lilie O. Smith, piano, opened the program with Veracini's "Sonata" for violin and piano.

The club chorus, under the direction of Mr. Edmund F. Sawyer, gave three selections:

The Nightingale.....Gaul
Dreams.....Von Fielitz
It was a lover and his lass.....Edith Lang

Miss Helen Davis gave a piano selection, "La Fileuse," Raff, which was received enthusiastically, and Miss Davis responded to the applause with Debussy's "Minstrels."

Mrs. Carl Thornquist, mezzo soprano, gave a group of songs, and Miss Clavel

made a very favorable impression in a group.

Two soprano solos, "The Star," Rogers, and "Ave Maria," Luzzi, were sung by Miss Frances Locke.

The program was brought to a close by the chorus with two selections:

My Little Heart Saar
Song of Spring.....Bartlett

This was the first appearance of the chorus and it was very heartily received. Much praise is due both to the director and the chorus members, also to Miss Helen B. Fay, who conducted the rehearsals in the absence of Mr. Sawyer.

Mrs. Stevens, Miss Smith and Mrs. Pierce were the accompanists. This meeting closed a very successful year of the Musical Club, and it is looking forward to a new year having as successful work and a growing membership.

MARIE SIDENIUS ZENDT

Marie Sidenius Zendt will sing a recital at Jonesboro, Ark., Friday, May 14. She then will visit her sister, Miss Pearl Sidenius, who has charge of the music at the Agriculture School, and will sing at the baccalaureate commencement, Sunday, May 17, and on May 19 in "The Messiah" at Nahoo, Neb., a return engagement.

JENNY DUFAU'S SUCCESS IN DENVER

On April 19, under the auspices of the Electric Club of Denver, Jenny Dufau made her first appearance in concert in that city. The concert was given in the great Auditorium which seats 4,000 people, and a large and enthusiastic audience gathered to applaud the unique art of the gifted coloratura soprano.

This was Mademoiselle Dufau's first appearance in concert in Denver, and with her lovely voice and charming manner she soon sang her way straight into the hearts of the audience. Bach's "Patron, das macht der Wind," was the opening number and was followed by Handel's "Oh, Had I Jubal's Lyre." The third group comprised French, German and Italian songs. Miss Dufau's voice is a coloratura of beautiful quality and flexibility. Although a resident of the United States but three years, she speaks English perfectly and sings it with extraordinary ease. In fact, her diction in all languages is markedly clear and crystalline.

Last night there was a greatly delighted audience at the Auditorium when Jenny Dufau sang beautifully and enraptured her hearers by the artistic fineness of her vocalism. The attendance was excellent and the Electric Club can congratulate itself that the concert was a musical success.—(Advertisement.)

Katzenborn—George F. Katzenborn, baritone, will sing three groups of songs at a concert in the Ravenswood Baptist Church on Saturday evening, May 15.

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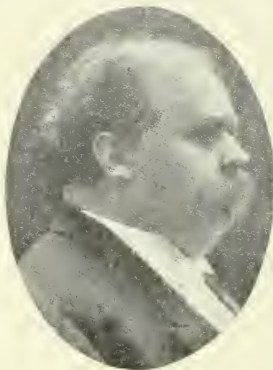
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Books and Music



Reviewed by HERBERT J. WIGHTSON

Morven and the Grail, an oratorio by Horatio Parker, Op. 79. Libretto by Brian Hooker. (Boston: The Boston Music Co.)

In this work a most important addition has been made to the literature of the first-class choral society. Not only is the workmanship of the highest order in every respect, but the idea upon which it has been expended is itself a great one. There is a sense of inspiration and ever increasing illumination in the unfolding of this idea, even as Morven himself progressed step by step to the knowledge and experience of supreme attainment. Not that the music is invariably inspired throughout. Of few, if any, great works can this be said, and indeed the greatest heights only exist by contrast with the more ordinary levels.

The introduction we would designate as somewhat dry and "made." One would hardly imagine that the themes there treated in such scholarly manner could arise in the power and beauty with which they overwhelm us later. They are, as it were, the intellectual concepts only, of things which we are at last to know as living realities.

The very first chord of the work, a major seventh, prepares the hearer for the modern style of harmonic expression which the composer uses—modern, that is, as compared to the classical school, for we find little or none of those extreme methods which at once cast off all precedent and thereby render themselves unintelligible. The fascinating in art is that which presents, with the newness always born of inspiration, something to which we feel ourselves already akin. Dr. Parker's work possesses this newness. We find no stereotyped passages but continuous evidence of an inherent vitality. It is, therefore, original in the best sense rather than in a less favorable one.

The chord referred to, with the passage introduced by it, appears to represent the idea of the Grail—the Vision which, star-like, leads on. It recurs at pages 13, 55, 109, 149 and 197 of the vocal score, each time with some direct reference to the Grail, or with the sense of a high and distant ideal. The leitmotiv system is not used in a contrapuntally involved manner, or with tiresome persistency, yet the recurrence of certain themes has an obvious significance with relation to the text. There are eight or nine of these motives, some appearing only two or three times and others with much greater frequency. That one which is used the most largely throughout the work seemed to us, in its treatment in the introduction, particularly uninteresting. It consists of only four notes, the third of the scale, sustained, then moving down one step and leaping to the third in the octave below. It does not appear in the body of the work till page 154, where it immediately manifests a new quality of beauty and tenderness. Thereafter it has at least seven reappearances, and seems to denote the spiritual transformation of earth into heaven—a "new earth." The idea of awakening, "re-arisen spring, glorified in sweet green, and

sunlit gold," and final rapturous attainment, is always present in some degree or form. Its apotheosis occurs on page 193, at the words, "With old love and new eyes, to the wonder of his home." The effect here is thrilling rather than forceful, the chorus and quartet forming ten vocal parts, and all, including orchestra, piano, in a most beautiful piece of contrapuntal harmony. What have the futurists to offer in place of a passage like this?

Another theme of very striking and very opposite character is that of Sigward's Song, page 44. It combines the ideas of heroism, triumph, and perhaps pride, (page 91, where it appears in augmentation in the bass). In the fanfares at the conclusion of the work it plainly denotes the triumph that finally comes by another path. This song of Sigward is a very spirited tenor solo (the voice in the key of D Sharp in one place, accompaniment in E Flat); just before its brilliant ending a peculiar harmonic passage may be noticed, the call of the Angels of the Grail being heard in the orchestra,

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involving the tonalities of A Flat and C, over tonic and dominant pedals in B.

It is not possible within the compass of a review to go into any great detail as to the remaining themes. There is a magnificent chorus in the section, "The Saints in Paradise," fragments of which re-echo through the later scenes. In this one case the theme is anticipated five or six pages previously, where Morven sings of his desire to journey as a pilgrim, seeking "Whither the tears of the world, forever calm with forgiveness, flow like a shining river of peace before Christ in heaven." The "Saints in Paradise" theme makes a brief appearance here in the orchestra.

One of the culminating themes of the work is that which might be said to symbolize "Hope," in its most exalted aspect. It contains a triplet figure and occurring first on page 167 is an important factor in the finale, where Morven learns that his is the life everlasting, and that he shall progress through "wilder joy, wiser pain, diviner peace—world without end."

If the orchestration of the oratorio is in any way commensurate with its other qualities, both spiritually and technically—which we can hardly doubt—it appears to us that it should be immediately recognized as a great art work. Dr. Parker does not require to prove his ability to write a complete fugue, which at one time was thought indispensable in a large choral work. There are several fugato movements and these evidence an equal skill; moreover the hand of the expert contrapuntist is unmistakable throughout. The beautiful text, by Brian Hooker, would be an inspiration to any

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composer, and enviable indeed are the limited few to whom it could be committed for suitable treatment.

Technical Advancement: 20 studies for the piano by Albert Renaud. In two books, price 75 cents each. (Boston: Arthur P. Schmidt.)

The use of new studies is frequently a relief to the teacher which is very welcome. The old ones, no matter how excellent, become a weariness to the ear from frequent repetition. These now before us are melodious and at the same time designed to improve the facility of the hands by extended passages of certain figures. The left hand is provided for as carefully as the right. The studies belong to the third and fourth grades.

A Cycle of Love Lyrics, by Louis Adolph Coerne, Op. 73. Price \$1.25. (Chicago: Clayton F. Summy Co.)

The five songs here presented form one continuous story, although each is complete in itself and may be used separately. An

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MUSIC NEWS

elaborate thematic plan runs through the work, there being a dozen or more definite motives, their names attached in every case, so that they cannot be overlooked by the least studious of musicians.

The music is harmonically colorful, and would possibly be the gainer if allowed to stand purely on its merits as music rather than as a discourse in motives. The text indicates a city love story, a rather unusual love theme, as few poetic efforts attempt to utilize such prosaic and sentiment shattering ideas as "cars." The effect of the whole work is, however, quite pretty and worth while, the interest always very human and the music effective.

Ditson Mandolin Folio, arranged by H. F. Odell, for First and Second Mandolins, Guitar and Piano. (Boston: Oliver Ditson Company.) Piano part, 60 cents; other parts, 30 cents.

There are eighteen compositions in this folio, sufficient for a complete repertoire for the mandolin, guitar and piano quartet, and

the pieces are of excellent quality. The collection should certainly be a favorite one with the players. Paper and printing are also superior in grade.

Superior Graded Course for the Piano, in five volumes (five grades), by Gustav L. Becker. Price \$1.00 per vol. (W. Witmark & Sons.)

From Volume II of this work, which we have before us, the course seems both well worked out and interesting. There are exercises in transposition, a very necessary but rather neglected study, and some duet work, with special objects, for teacher and pupil. We notice in the preface a recommendation we have always approved of but seldom seen advocated, namely, to mentally anticipate tones that are to be produced next. The author says this "will serve to make musicians of such piano players," in which we entirely concur. It might be added, from the same process of reasoning, that the practice must at present be very rare.

Five Piano Pieces for little hands, by Edythe Pruyn-Hall. Price 40 cents. (Chicago: Clayton F. Summy Co.)

These are pretty little pieces in the first grade, which will interest the child and give at the same time good practice as elementary studies.

THE GALESBURG FESTIVAL

The following comment is reproduced from a three-column review in the Galesburg Republican-Register:

With a chorus of over two hundred voices, representing Galesburg, Kewanee, and Galva, the Galesburg Musical Union gave its seventeenth season festival concert in Central church on Tuesday evening to a large audience, despite the inclemency of the weather. The organizations represented in the festival chorus were the Musical Union of Galva, the Kewanee Choral union, and the Galesburg Musical Union. The program had been rendered previously by the Galva and Kewanee societies in their respective cities, but the three unions never had had a joint recital and their combined rendition of Tuesday evening was the first time they had all sung together. William F. Bentley was director in all three concerts and added another to the large list of musical triumphs now to his credit. The chorus was one of the largest that he has ever developed, and when the concert was over he was filled with pleasure over the manner in which the program had been given, and felt that it had been very satisfactory.

The song festival therefore represented the culmination of the work done in the three cities. It was evident from the vim and the enthusiasm that marked the productions all the way through that the singers enjoyed this privilege of being together on a great occasion like this.

Accompanying the chorus were the Knox conservatory orchestra, John Winter Thompson, organist, Carrie Munson Brooks, pianist, and Thomas J. McGranahan, tenor, Chicago, and M. J. McReynolds, baritone.

The orchestra which had a large part on the program was made up of about 30 members.

Following is the program:

PART I.

Cantata—"The Pied Piper of Hamelin" by H. Walthe. The Festival Chorus.

PART II.

Organ Solo—"Storm Fantasia" by Lemmens, Mr. John Winter Thompson.

A Group of Songs—"I'll Sing Thee Songs of Ara-

by" (Clay), "To Mary" (Maud V. White), "For You Alone" (Geehl), Mr. Thomas J. McGranahan, "The Morning Ase's Death," "Peer Gynt Suite," by Grieg; "Venetian Love Song, Good Night," "Suite Romantique" by E. Nevin; "Down South," American Sketch by W. H. Myddleton, the Orchestra.

PART III.

Cantata—"Hiawatha's Wedding Feast" by S. Coleridge-Taylor. The Festival Chorus.

The great chorus exceeded expectations. When one considers that the three societies never had had the opportunity to sing together, the results achieved were remarkable. The Kewanee and Galva additions proved especially helpful along all lines and the Galesburg people appreciated deeply the opportunity to sing with them. In each of these cities the programs had been given so that the visitors were thoroughly familiar with the productions.

One of the great treats of the evening and which carried the audience quite away was the pipe organ solo, "The Storm Fantasia," by John Winter Thompson. Mr. Thompson seemed to rise fully to the requirements of the occasion and played the selection in all its moods beautifully and very expressively. With the hand and art of the master of the great instrument, he brought out all the varied sentiment and all the imitative effects of the piece. One heard the onrushing of the storm, the thunder pealing and the rattling, the introductory strains of the Shepherd's flute, delicate and delightful, the prayer for protection, and amid the final mutterings of the storm, the psalm of deliverance. It was a magnificent interpretation and at its conclusion the applause was spontaneous and of itself an ovation to the genius of the player.

The program played by the orchestra was varied, difficult, and afforded a test of their musical skill and adeptness. It would be hard to say in which the orchestra excelled most. There were smoothness and evenness, generally speaking, in their playing. Perhaps the audience enjoyed most the "Down South," American sketch, because of its movement and quaintness and the pleasantness of the closing melody.

Mr. McGranahan's group of three songs gave the listeners better chance to judge of his ability and the quality of his voice than the Pied Piper. His tenor is sweet and pleasing, and on the upper notes shows considerable brilliancy and strength. He gave the three numbers with much expression and beauty and was especially effective in the closing number, "For You Alone," into which he put much feeling.

Radanovits—Miss Rosemary Pfaff, a pupil of Sandor Radanovits in Chicago, appeared with much success before the Rushville, Ind., matinee musicale very recently. Miss Pfaff writes Mr. Radanovits enthusiastically about the improvement made in her voice by his training, and tells of her intention to resume lessons shortly.

Songs of Lassen—Mr. D. A. Clippinger will present Robert Quait Jr., tenor, in a program of the songs of Edward Lassen at his studio in Kimball Hall on Saturday at 3 o'clock. Mrs. Charles Orchard, accompanist.

Normal Park Church Concert—At the Normal Park Baptist Church on Tuesday, May 18, the annual spring concert will be given under the direction of William Griswold Smith with Miss Naomi Nazor as special soloist.



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BOSC, BENDIX AND OTHER GREAT MUSICIANS AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

In the matter of music and musicians the Panama-Pacific International Exposition has been singularly fortunate. Bosc and Bendix, the two men who are to conduct the official orchestra of the exposition, have perhaps no superiors in the world of music, and each has a style peculiarly his own. Auguste Bosc, bringing from Europe the gay lightness and the swift-changing moods of the Bal Tabarin; Max Bendix, essentially "home folks," throwing into his efforts the joyous, optimistic cheeriness of America, a cheeriness and optimism which seem to culminate in the great West and strike the dominant note of the Nation's Fair at San Francisco; each man giving freely of generous good humor and good fellowship—a quality peculiar to them both.

Some time ago, Mr. George W. Stewart, the exposition's director of music, cabled Gabriel Pares, conductor of the French Band, stating that he would like to secure for the exposition the most popular orchestra conductor in France, and received the response that the man he wanted had just been drafted into the French reserves. Three days later came the welcome news that the minister of war, through the intercession of the bureau of fine arts, had given the musician, Auguste Bosc, his release, that he might come to America as the exponent of the very best in French art. Trust the Frenchman to rise to any occasion that touches his appreciation of what is due to the beautiful in life, even though he must turn aside for the moment from a struggle with death!

Bosc landed in America the other day with his violin under his arm, and so many boxes of music that he was challenged by the customs authorities who thought he must be an importer. Bosc speaks no English. "I was alone," he said later. "I did not know the tongue of these people and my beloved music was in peril. 'You are trying to take my life's blood!' I told them at last. 'These are my tools. How shall I work if you take them from me? I am a conductor of orchestras.'

"'But your violin?' they persisted. 'What does a conductor want with a violin?'

"'My violin?' I exclaimed. 'On the ship I saw life preservers. They were for the saving of life after all else became futile. Suppose my orchestra should suddenly die; I am bereft. But I have my violin. I play. I still live! Voila!'

"Then they laughed and gave me my music and shook my hand and suddenly I found they were not strangers in this land, but all friends. And I am glad to be here."

And good-natured, lovable Max Bendix—music seems to make a man eternally young or prematurely bald. It evidently keeps Max young, and makes his hair grow and keeps it from turning white. He was in San Francisco with Theodore Thomas twenty-seven years ago; but to the skeptical hearer this statement sounds incredible. For to look at Bendix you would say that twenty-seven years ago he was living at the age when the first cigaret makes the average boy sick. But history may not be denied. Max Bendix held the position of con-

cert-master with the Van Der Stucken Orchestra in 1885. He served in the same capacity under Anton Seidl, when the famous German Opera Company toured the United States. The following year Theodore Thomas engaged him as concert-master, soon raising him to the dignity of assistant conductor. When Mr. Thomas resigned the conductorship of the World's Fair Orchestra the position naturally fell to Bendix. Since then he has wielded the baton as conductor at Hammerstein's and at the Metropolitan Opera House and has made for himself an excellent reputation in Europe.

Mr. Bendix traveled to his new post by way of the Panama Canal and was enthusiastic over the trip. Arrived at San Francisco and seeing the Exposition City he was yet more enthusiastic. Evidently there is much of the poet blended in the soul of the man. "It will be a pleasure to work here!" were the first words he said, upon entering the gates of the fair, "See—there is no glaring white, no ugly angles, no things out of drawing, no things grotesque. These structures have not been built by day laborers with no conception of things beyond the day's work; they have been raised by creatures with souls, and eyes in their souls—eyes that saw the beauty of the city before ever it was built! There is color everywhere, color that is soft and kindly, welcoming; the color of the past, when people loved beauty and proportion more than they loved ornate architecture and display of wealth. It will be a joy to work here."

America's mighty fair will be the rendezvous for many of the most illustrious in the world of music. The venerable Saint-Saens has promised to make the pilgrimage and conduct a series of concerts, using his own compositions. This remarkable performance of the aged composer will take place in June. Edwin H. Lemare, the world's most eminent organist, will give 100 recitals in Festival Hall, beginning in June. Gabriel Pares, with the French Band; Creatore, Thaviu, Conway, Mollenhauer and our own John Philip Sousa are booked for long engagements. Philip Pelz, Russian imperial court conductor, comes later; and at intervals will take place massed band concerts, participated in by about 200 performers

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Columbia School of Music—On Saturday, May 15, at the Winnetka Woman's Club House, the Winnetka branch of the Columbia School of Music will give a pupils' concert, the program being one of great length and much attractiveness.

— # # # —

Eurhythmics—The classes in the Jacques Dalcroze Method of Rhythmic Gymnastics in the American Conservatory gave a program at Kimball Hall on Saturday afternoon to a very large audience and much enthusiasm.

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The Elderly Person

It was at the Art Institute and at the time when Jonas Lie's highly colored pictures were in one of the galleries. Every patriotic American wanted to see these pictures, because they were all drawn and painted at the Panama canal. Just because of this there were in the procession some strong individual types. The Elderly Person is no doubt a type to some other people, so he does not feel that he is forgetting himself when he studies others. There is always so much lovable human nature to be found in the observations that any disposition to dissect types impersonally quickly disappears. The rather does one rejoice to find how much we all have in common, no matter how we go about things.

Therefore when the man with his family linked hand in hand came into the room, he could be smiled at because of certain peculiarities, but not laughed at because he was any the less a man thereby. The family allowed themselves to be awed by the sketches, but they uttered no word of comment for or against what they saw or felt. Quite true was it that the motherly mouth was wide opened, but otherwise sturdy schooling curbed any expression. You find out occasionally that there are really persons who accept what is given them impartially. Of course they cannot feel intensely, but the Elderly Person will wager, mildly, that those small children went back to the little home town with an ability to tell the neighbors' children a lot of things about the canal that Mr. Elderly Person had not observed, so concerned was he with the question as to whether such colors prevailed, and whether they were desirable to preserve if they did exist.

And when he followed the children out of the room, with his eyes, he heard the voices which he knew had something for him behind them. It might be, said one of these, that you could learn to like such strange things. People who knew always said that when you grew accustomed to strange things you found lots more in them than when you saw them at first. Yes, the other voice said, it knew that was so, but it knew another thing, right then, and that was that it didn't care for this sort of thing yet. And then the voices trailed away, into another room, and for the moment the Elderly Person forgot their sound. A bit later he sat in the big room, filled with Waugh's mighty stretches of canvas, covered with the billows and surges of the never resting sea. And then just behind him, as he sat on the back-to-back seat, sounded the voices again. This time one voice said its owner just must sit down, her feet were so tired. Housework, it continued, with a collapsing sort of a sigh, was dreadful hard on the feet. There came some fluttering of garments, and then the Elderly Person felt a sense of proximity. The temptation to stay and listen was irresistible. The voices had that insistent monotony of patient sound that would be like a whine if one did not know it to be the result of self-restraint. It is the voice of the mother who has had

a large family and an exacting husband, even if he did come under the caption of a "good provider." It is the voice of a woman who has simply had to do things because they had to be done and if she did not do them they would be left undone. Later on when the ladies moved about, the Elderly Person found them to be of the type he felt that they belonged to. Each was rather heavy of frame, with the stoop that comes from bending over the bread board, the crib, or the ironing table. The lines were heavy in the faces, and the eyes had a faded look. They were quite in the style as to clothing, one even going in for a hat with a gauze edge, and the other abetted a plaid skirt that was speaking. And each one wore a lace waist and carried a silver handled umbrella. At the end of the hardest work had come prosperity, and they could now have what their hearts desired. Only, the freshness to wear the handsome garments with conviction was gone. The Elderly Person found himself looking to see which one had found housework hard on the feet. Naturally there were no high heels there. He had seen just such ladies before, the wives and mothers who make those homes that are never forgotten, in the growing towns in any part of this western country. The young couples start together in a small place and grow up with it. The life is full of hard work and deprivations of certain sorts, but it abounds with wholesome sincerity and uprightness. As the children come, all thought of the mother's self disappears. She does it all, and the children, knowing nothing different, take her, and her unceasing labor and unselfishness for granted, and they impose on her until they leave home and find out just how much she has been doing for them. Then they adore her, and she gets everything back with interest. She has been practicing all sorts of economies, too, to help her husband, and has denied herself again and again the wished for personal adornment that is so much a part of woman's nature. And she has had to put aside culture and large mental development, save as it came through the church activities. In recent years the woman's clubs have made inroads into these barrens and brought stimulant and refreshment. These ladies looked as if they could bring forth from their closets endless concoctions of jellies and preserves and pickles; as if their bread and biscuit would be unassailable; as if their linen closets and bedding chests would be filled to fullness; as if they knew how to make geraniums and heliotropes bloom in winter in the house, and how to keep red spiders off the violets and sword ferns; as if the house cleaning operations in the spring were thorough and drastic; as if they could make cottage cheese that had no comparison and that cookies and doughnuts could be unearthed at any time by predatory small boys; as if a "party" would mean days of careful preparation and refreshments that would come under the head of bountiful; as if they could make boys and girls feel at home when they came into

the house; as if they were the devoted slaves of their daughters and gloried in nothing better than dressing them prettily and hearing all about their social adventures; as if theirs would be the sweetest, most comforting of faces in a sick room or most serene and sincere in church service; and, too, as if their voices could be raised at times in a way to compel obedience from children and marked attention from the ostensible head of the house.

They had all these and the host of other qualities which go with them. But they had something else, as the Elderly Person discovered by keeping an ear open.

As the rest and quiet and beauty made itself felt anew one voice fluttered somewhat as it said that its owner had always wished she could paint a little; that she had just longed to try her hand at it. That she had gone so far once, as to ask Miss Baker, who taught painting, how much it would cost. But she had learned that the lessons were a dollar and a half each and then there was the cost of the materials to think about. And it took a lot of time, too, so she had given it up.

There was just a little shiver of happy hesitation in the voice which answered that its owner had felt the same way often. Then the confession slipped out that the temptation had been too great, once, that time, you know when that woman stayed at Auntie Green's. There was a quick eagerness in the other voice as it asked whether it was that woman who taught the arascene work. (The Elderly Person doesn't guarantee the spelling.) No, not that one, but the other one who stayed so long and had Mexican drawn work. Somehow her stuff was so pretty and she was such a nice kind of woman that backwardness was pushed aside and the venture made. And the voice said, with a little exultant ring, that its owner got along first rate and learned to paint real nice. Nothing wonderful, of course, you know, and she never said anything about it to anyone and the teacher kept quiet. But there were some pretty little pieces of flowers that looked real well, the branches running out easily and naturally, and not stiff. They were kept hidden, but were kind of good to look at once in a while, and always made her remember how much fun it was just to work with the paints and brushes. It sort of satisfied a longing that up to that time was always making itself felt. After the little venture she had been quite content to go on as before, but she felt more and more interest in pictures after trying to paint them herself. She felt closer to them, and could see how the artists could put a lot of affection into them. She felt as if her little sketches were just a part of herself. . . . And the other voice said that she was sure it would be so with her and that just because she had always felt as if she wanted to paint a little, she liked to go to the galleries and see the pictures when she came to the city, and she enjoyed the art lectures when they were on in the club meetings. . . . Later on the voices dissolved away, the last comment being an expressed preference, from one voice, for the good broad coloring in Gari Melchers' portrait of Mr. Hutchinson, rather than Rembrandt's "Girl of the State." The other voice severely

questioned the choice, because it would not conform to the standards of accepted club authorities. But the laughing reply held out that its owner didn't care, that she knew what she liked at present and would enjoy it until she really felt different.

And on down the great staircase, their gentle monotony sounded, dropping final d's and g's unsparingly, and finally in the footfalls and movement of the main floor, they were lost. . . . The Elderly Person raised a figurative hat reverently and gratefully to the retreating backs. It seemed to him that he had not only been in the presence of something lovably human, but containing the full essence of real culture.

THE ELDERLY PERSON.

MRS. MARCUSSEN IN IDAHO

Grace Brune Marcussen, who appeared with the Boise Choral Society last week, made a great success, as may be seen from the accompanying press comment:

All lovers of choral tone were delighted with the splendid recital given by the Boise Choral Society at the high school auditorium Tuesday evening when 120 voices sang Haydn's "Creation."

Realizing that the community that supports and loves its own choral organization is a growing community musically, the Boise music lovers were out in fair numbers to enjoy the concert, although the audience was not so large as had been anticipated, with the price of the tickets so low.

Mrs. Grace Brune Marcussen of Chicago sang the soprano role of the oratorio with a style that exemplified beyond all question that she was technically well founded. The interpretation of the role by Mrs. Marcussen compassed all of the intelligence and sincerity that could be demanded by the most critical auditor, and the depth of feeling displayed by the artist was a tribute to this sublime sacred oratorio.

Between parts one and two of the oratorio Mrs. Marcussen sang a little group of secular songs, in which the artist had an opportunity of taking the audience into her confidence. The charm of her personality added much to her work. These songs developed some of the most beautiful tone painting in the entire program.—Idaho Statesman.

Mme. Grace Brune Marcussen with a fine dramatic soprano was delightful, and aside from the pleasing sense of sound and rhythm was splendid in point of technique. The substantial way in which her voice seemed to be produced was restful to the listener. There seemed to be a wealth of support for the beautiful tones and in the difficult passages, such as "The Lord Is Great," the clarity of her execution was most noticeable, the heavy chorus singing forming the background. Each note came out distinctly with bird-like sweetness above the swelling wave of sound from the chorus. The wonderful volume in her upper register was a pronounced feature of Mme. Brune Marcussen's singing and her range seemed almost unlimited. The gifted singer's interpretation of Gounod's famous aria, "Plus Grand daus son Obscurité," from "La Reine de Saba"—(Queen of Sheba) proved to the audience her wide and intelligent understanding of operatic work, while her group arrangement showed her mastery of program adjustment. These musical qualities combined with a radiant personality, stamped Mme. Brune Marcussen as an artist of the highest rank.

One of the delightful personal features about the work of the talented artist, Mme. Brune Marcussen, and a fact that will bring encouragement to many young students, who long for higher culture in their musical work, is that Mme. Brune Marcussen is an American, who has never been abroad and has studied under another famous American, Thomas Noble MacBurney, of Chicago, who himself studied under a noted American in Paris.

Mme. Brune Marcussen is half French, her grace and charm in the interpretation of the French songs in her repertoire clearly indicating her ancestry on the paternal side.—Evening Capital News.—(Advertisement.)

Festival Service—St. Mark's choir from Evanston will combine in a Festival Service with St. Peters in Chicago on Sunday evening, May 16. The postludial organ recital will be given by Stanley Martin of St. Marks.

ANNA HICKISCH AGAIN IN AMERICA

Prior to "The Messiah" performance at La Crosse, Wis., recently the Chronicle of that city had the following to say about Miss Anna Hickisch, the talented La Crosse soprano, who has recently returned from many triumphs abroad:

The Normal Choral Society is fortunate in having so excellent and so popular a singer as Miss Hickisch for the soprano solos in "The Messiah" next Monday evening in the Normal Auditorium. Miss Hickisch would be an acquisition with any choral society, but peculiar interest is attached to the fact in the present instance because she is a "home" singer. At least that is the way most La Crosse people speak of her, though most of her professional career to date has been in England and the colonies, particularly South Africa.

Miss Hickisch had no intention of seeking a career abroad—in fact, after her years of study with the famous Jacques Bouhy in Paris, she returned to this country intent upon making a name for herself as an American singer. Fate, however, dealt the cards differently and she returned to London with the Bostonians as the understudy of Alice Neilson in the "Fortune Teller."

It was while singing with this company that Charles Manners heard Miss Hickisch and offered her a two years' contract with the Moody Manners Grand Opera Company. With this company she sang the parts of Marguerite in "Faust," Elsa in "Lohengrin," Nedda in "I Pagliacci," and Micaela in "Carmen," not to mention many others. Other engagements followed, notably a six-year contract with the Edwards Opera Company, which included a two-year tour of the English colonies in South Africa.

Speaking of Miss Hickisch's ability, the Johannesburg, South Africa, New Age says: "It must not be forgotten that the enactments were full of individuality, betraying not only the possession of a voice of almost incomparable quality, but a mental comprehension and assimilative power that were truly remarkable."

When Miss Hickisch sang the part of Marguerite in Dublin, the musical critic on the Times wrote: "Miss Hickisch, whose excellent work has charmed so many, is a most capable artist who seems to rise to the requirements of any role she undertakes. Her voice is fresh and pure, and she has a fine method of singing which suggests a sound continental training." (Advertisement.)

RODERICK WHITE IN NEW YORK

Some comment on the recent recital of Roderick White in New York:

A young American, Roderick White, was introduced to his fellow citizens yesterday afternoon and his ordeal resulted in a decided success. Mr. White comes back to his home with all the equipment of a great violinist—perfect technique, an absolutely true intonation, and interpretative talent of the highest violinistic quality. He also has temperament and what the fault-finders of the old school call "soul," but which, in fact, is mere "tone color."—New York Evening Globe.

Another violinist was heard. Roderick White, the younger brother of Stewart Edward White. Whether he is likely to become as prominent in music as his brother is in literature cannot be safely predicted, but he certainly made a good impression yesterday, giving proof that he has not studied in vain with some of the leading European masters. He was at his best in the familiar Tartini-Kreisler variations, a difficult work that calls for high artistry.—New York Evening Post. (Advertisement.)

WASHINGTON, D. C.

The following program was given by the United States Marine Band Orchestra at the Marine Barracks on April 26, the Song Suite by Hartman (published by Clayton F. Summy Co., Chicago) being particularly well received:

Grand March (Tannhauser).....	Wagner
Symphonic Fantasia (North and South).....	A. Tregina
Conducted by the composer	
Minuet from Military Symphony.....	Haydn
Intermezzo (Aisha).....	Lindsey
Waltz (The Dollar Princess).....	Fall
Song Suite.....	Hartmann
Illumination.....	
I Am Weary.....	
Saint Cecily.....	
Grand Scenes from Carmen.....	Bizet
Marine's Hymn—The Halls of Montezuma.....	

JOSEPH VILIM

Mr. Joseph Vilim, long known as a violinist and teacher in Chicago, has, temporarily at least, taken up his residence in California, although it is likely that he will spend a few months out of each year in Chicago, due notice of which will be given from time to time.

Mr. Vilim, through his integrity and amiability, no less than because he is a splendid artist and musician, has made hosts of friends in this city and these will wish him unbounded happiness, health and prosperity wherever he may be.

From the Canadian Journal of Music we quote with pleasure the following article about Mr. Vilim:

Joseph Vilim, who has been identified with Chicago's musical progress since 1883, is planning a prolonged sojourn in California, according to recent reports. His has been a very interesting artistic career:

Born in Chicago, January 18th, 1861, of Bohemian parentage; studied violin with his brother Frank and William Fehl; in 1880 went to Prague, studied at the Conservatory under Bennewitz (violin) and Foerster (harmony); graduated in 1882; first appearance as soloist in Nove Benatky (Bohemia); played in the orchestra at the opening of the National Theater in Prague; and in various other cities, including Vienna, Austria; acquainted with Smetana, Dvorak, Ondricek and many other celebrated Bohemian artists; after his return, he made a short concert tour in America, and, from 1884 to 1887, taught at the Chicago Musical College; from 1887 to 1899, director of the violin department at the American Conservatory of Music in Chicago, also frequent appearances as soloist; during a visit in Prague, played in an orchestral concert under Tschaiakowsky; in 1887 founded a string quartet and later a trio organization; in 1890 a student's orchestra; in 1893 brought Dvorak to conduct his compositions at the World's Fair, on "Bohemian Day"; 1894-96 first violin in the Thomas Orchestra; 1899 founded the Vilim American Violin School in Chicago, and the various Vilim concert organizations; taught also at the Conservatory of Music (Frederick Grant Gleason, president) and at the Academy of Our Lady (Longwood). Among his successful pupils following the profession may be mentioned: Harry Diamond, Richard Vilim, Joseph Halameck, Julius Brander, William Eis, Melvin Martinson, Herwegh von Ende, Edna Crum, Joseph Emanuel Vilim (nephew) and Edward Roeder. Their repertoire includes the most difficult problems of the violin literature, such as the concertos by Paganini, Ernst, Vieuxtemps, Dvorak, Brahms, Wieniawski, Mendelssohn, Tschaiakowsky, etc.

LILY WADHAMS MOLINE

Lily Wadhams Moline, who for several years was organist of Wesley Methodist Episcopal Church, is now organist of First Church of Christ, Scientist, Highland Park. Her musical numbers given before the lecture, April 23, were as follows:

Grand Chorus in D.....	Guilmant
Meditation.....	Sturges
Ronde d'Amour.....	Westerhout
Gavotte (Mignon).....	Thomas
Fanfare.....	Lemmens
Allegretto.....	Lily W. Moline

At the Iowa State Convention of Music Teachers at Waterloo, Iowa, May 19, 20, 21, Miss Edna H. Ellison, artist pupil of Hanna Butler, will sing four of Mrs. Moline's songs as follows: "O God of Love," "A Psalm of Praise," "In Slumberland," "Harlekins Vag" (Love's Way).

Mrs. Moline will play a program consisting of "Fanfare d'Orgne" (Shelley), and "Allegretti," by Lily W. Moline.

Columbia School of Music—The pupils of the Winnetka branch of the Columbia School of Music will give a concert on Saturday, May 15, at 2:30 at the Winnetka Woman's Club House.



Music News



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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, MAY 21, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.
Copies of the paper for sale at the news counter of
Lyon and Healy's, Gamble Hinged Company,
Summy's music stores and at McClurg's book store;
or may be ordered through any of our correspond-
ents in other cities.

In New York at Brentano's, Fifth avenue and
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Advertising rate card will be sent on application.
Changes in advertisements must be ordered one
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MUSIC NEWS



Vol. 7.

Chicago, May 21,

No. 21



Editorial



AS TO CRITICISM

"Since you do not agree with the Musical Courier's estimate of what a critic should be will you please tell us your idea?"

So run many of the letters which have been received by us. Any answer to this query must be preceded by a full knowledge by the reader of the original "requirements" as set forth by the Courier and these are therefore herewith printed:

I. Without looking at the keyboard, name three single tones and three chords (the tones in each) struck on the piano.

II. Play on any instrument or sing, from memory, one standard composition of at least two printed pages.

III. Read at sight on any instrument or sing at sight one page of music from any standard composition, to be selected by the examining board.

IV. The examiners shall show the candidate one printed page each of a standard symphony, a standard opera, a standard symphonic poem, a standard instrumental work, a standard chamber music composition and a standard vocal selection, and the candidate shall name the work from which they are taken.

V. Two standard instrumental selections and one standard vocal number are to be performed in the hearing of the candidates, with the customary phrasing, harmonies, time divisions and rhythms altered in a manner to be indicated to the performers previously and privately by the examiners. The candidates are to be provided with paper and pencil and to indicate the nature of the "mistakes" made by the performers.

VI. The candidates are to be asked to identify twelve important dates in musical history and to describe the events connected with them.

VII. The candidates are to be given a melody which they will set to four part harmony, then write as a piano or violin solo, then write as a song, and then orchestrate for full orchestra.

VIII. The candidates are to be given a few lines of text in German, French and Italian from a song and from an opera, and they are to read aloud the texts and translate them.

IX. The candidates shall, without looking at the scores, designate the orchestration of three standard symphonic works in the classical literature, to be named by the examiners.

X. The candidates shall accompany at sight on the piano two pages of a standard solo number selected by the examiners.

XI. The Welte-Mignon piano, which reproduces the exact performances of great pianists, shall play six standard selections recorded by six famous pianists (numbers which they have performed in New York), and the candidates are to name the artists who made the records; or if preferred, the same

piece, played by all the six artists, shall be used as the identification test.

XII. Of twelve standard vocal arias, songs and instrumental selections performed, six shall be transposed a half tone lower or higher than their original key. The candidates are to name those done in the original and those done in the transposed keys.

While any one of these requirements might be well enough for the specialist in a given line, all of them put together presuppose a knowledge and a technic which are unbelievable and which, as Music News

**Though outwardly a gloomy shroud,
The inner half of every cloud
Is bright and shining;
I therefore turn my clouds about
And always wear them inside out
To show the lining.**

**Our idols' feet are made of clay;
So stony-hearted critics say
With scornful mockings;
My images are deified
Because I keep them well supplied
With shoes and stockings.**

**My modus operandi this—
To take no heed of what's amiss;
And not a bad one;
Because as Shakespeare used to say,
A merry heart goes twice the way
That tires a sad one.**

Ellen Thorneycroft Fowler.

declared last week are absurd to expect of any one person, be he critic or professional musician.

§ § §

Once, when Carl Merz, a one-time famous pedagog, was asked "how soon" a student might honestly begin teaching, he replied that any earnest young person was privileged to BEGIN teaching whenever he felt that he had ONE THING so well learned that he could teach it with authority, provided he was sincere and ambitious enough to go on with his own learning and persistently and consistently KEEP AHEAD of his own pupils.

This is open to comment and to stricture, perhaps, but on the whole it contains a true thought and it may be applied to music criticism as well as to music teaching.

All musicians are born critics in so far as speech is concerned and most of them imagine also that they can write something which is quite worth while—much better than the most that is written, perhaps.

The bare act of putting into entertaining language the impressions of a music function do not presuppose so very much in the way of special preparation. A good knowledge of language and literature being accepted nowadays to be concomitant to all well educated people.

But, if the critic is to write anything which has a permanent value—something with authority—he must have a tremendous amount of routine and experience back of him.

Music News believes that the really first-class critic must be one who has been attending concerts and hearing music in all its aspects for many years.

Anyone with the other qualifications can BEGIN writing criticisms at any time, but these will not be of any great POWER until he has accumulated great experience through much listening.

Taking these statements as a preamble, what then must the good critic really possess?

(1) He must have a practical knowledge along a reasonable number of musical lines. He must play or have played well, at least one instrument, or he must have developed his own voice thoroughly and he must have had at one time or another a good working knowledge of Theory, even though the technic of it may have become rusty.

If he can play ONE instrument he is able to judge of musical values displayed on ALL of them. Phrasing, musical expression, and many other items are the same throughout the music world.

If a man be a singer he knows definitely whether or not the piano or violin is made to sing by anyone he is criticising, and if he be a well trained instrumentalist he will

know at once whether the voices he hears have been trained along the lines of musicianship, even though he may be ignorant of the special "method" of voice production used.

He can even judge whether or not the "method" be a valuable one, for, if it is, the voice resulting from it will be full, clear, ringing and easy in production; otherwise it will not.

(2) He must have discrimination and be thoroughly broad-minded. If he judges all concerts from one viewpoint, if he have no power of adaptability to circumstances, his comments will have no practical value and if he be not broad enough to listen carefully and without prejudice to works of every age and of every school his judgment will be of no avail whatever.

Criticism nowadays, in all lines of the world's work, is tinged more or less with personality and with local color.

If a man can write about anything and include in his writing such phrases as will let the reader see just what was the "atmosphere" of the event and just what impressions it made at the time, his writing will be eagerly read, and this applies to music as to all other things.

Therefore, the good music critic is one who has a keen eye for environment and effects. He must be at once amenable to the influence of good management, good lighting, good printing, arrangement of program, manner of presentation and general effect.

He must sense the poetry and the passion in all that he hears. He must know histrionic power when he sees it and must absolutely measure dramatic effects.

It may make him a good critic to be able to tell at sight from what symphony any single page has been taken, but it will make him a BETTER one to be able, on hearing the symphony to be able to sense its inner thought and meaning and to be able to tell his public the mood and color intended by the composer and actually conveyed by the players.

It might be of negligible service to know what key a great many songs had been written in originally, but in view of the fact that publishers nowadays print everything in several keys and that good singers time out of mind have felt privileged to transpose anything they chose, it would be much more to the point to be able to tell the "story" of the song as revealed in the performance.

If a critic can have been a teacher and a church organist and a professional accompanist and if he can have had such actual experience as teaching in small communities and traveling about the country with concert companies, all this will help him to

a sympathetic listening to whatever may be placed before him.

But this again presupposes many years of endeavor and brings us around again to the statement that the really desirable critic is he who has years of experience back of him.

As Carl Merz said, "any one may BEGIN to teach, but he must be sure to KEEP AHEAD of his pupils." So again we say that anyone may begin to be a critic if he be sure of some essential things, but he MUST STUDY AND PROGRESS all the time, else he will fall into a rut and ruts in criticism are even more dismal than in other phases of life.

In a word, the critic must not make definite errors in his statements of fact nor must he fail to catch the spirit and the intention of what he hears, but in order to meet these two essentials he need not possess the superhuman equipment asked by the Courier requirements, although it would not hurt him at any time to feel that, by degrees, he must investigate and study every possible development of the music life.

THE BOOSTER CLUB

(A Letter to Music News)

We have received a clipping from your paper signed "Organist," inquiring of your magazine what of the competition for the best song at Los Angeles, inaugurated by the Booster Club and announced in the August issue of your paper. In answer to this, we beg to say that over 900 manuscripts were submitted in this contest by different composers throughout the United States. Three of the most prominent musicians in Los Angeles have been working on these manuscripts, going carefully over each one. This necessitates each judge personally considering each manuscript. The Los Angeles judges were appointed for the process of elimination only; it is intended when they finish this work to send the remainder of the compositions to New York city, calling on two or three musicians of national reputation to make the selection of the winning entrant. Within two weeks the Los Angeles judges will have finished their part of the work, and publication of this fact will be made very shortly, followed by the announcement of the judges appointed for the final award.

The matter has taken considerably longer than was originally anticipated, but because of the care and the sincere consideration given each manuscript, we trust this delay may be considered necessary.

Thanking you for sending us this notice, and trusting that this explanation may be pleasing to all who may inquire, we are,

Yours truly,

BOOSTER CLUB OF SOUTHERN CALIFORNIA,
N. Banks Cregier, Acting Secretary.

PASSING COMMENT

Whatever personal business reasons may have induced Mr. Carl Kinsey to resign the management of the Apollo Club, he will be remembered for a very long time as having been a tower of strength in that position.

He has steered the Apollo ship through many a narrow and torturous strait and he has brought it to more than one resounding victory.

His personality and his business acumen as well as his immense knowledge of men and women have made it possible for him to view affairs from a specially significant standpoint and the success he has had with the Apollo Club is a sure indication of what will follow in whatever line of endeavor to which he may now devote himself.

§ § §

In the Musical Courier account of the Aurora concert great stress is laid upon the fact that the Courier Chicago representative was on "the special train" conveying the Chicago party thither. Doubtless this was an immense honor for the Courier, but there were others on the same train also, for instance, conductors, brakemen, engineer, etc. There were even a few escorts who were forgotten in the Courier's elaborate list.

§ § §

Music News has given an unusual number of reviews of state conventions and festivals this spring, but the end is not yet. Today the editor is at Ann Arbor and will supply a full review of the magnificent festival there for next week's issue, while there is also a representative at the Iowa State Meeting at Waterloo, Ia., which will also be reported in detail. In the next few weeks there will follow the festivals at Evanston, Kalamazoo and others, besides a number of other state conventions.

Leonora Allen

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Music in Chicago

ELEANOR ENSEMBLE CLUB GIVES CONCERT

The Eleanor Ensemble Club of thirty voices, directed by Miss Martha Scott and assisted by Mildred Romsdahl and Annette Pangbourne, soprano, and Mildred Smith, contralto, gave a concert Tuesday evening, May 11, on the eighteenth floor of the Stevens Building which was greatly appreciated by a large audience and well worthy of note from several points of view. The club is composed entirely of working girls and their time for rehearsals is therefore limited, but nevertheless they prepared a program which denoted a sincere desire on their part to learn the art of ensemble singing and at the same time develop a greater interest in and appreciation of the best forms of music. They have a splendid leader in Miss Scott to guide them in this work and their first reward for faithful effort was reached on Tuesday night.

The first part of the program was of a miscellaneous character. The club sang "The Skylark," by King Hall, with a bright, fresh tone quality and considerable expression, but was heard to much better advantage in "The Miller's Wooing," by Fanning, with Miss Smith singing a solo part which greatly enhanced the work of the chorus and brought much credit to herself.

Miss Romsdahl sang "Death and Life," by Coleridge-Taylor, with great expression and beautiful tone quality and was compelled to respond with an encore, so insistent was the applause from the audience. Miss Romsdahl possesses one of the most satisfactory voices heard recently and she knows how to make her songs realistic and enjoyable to the last degree. She was indeed a welcome addition to the evening's program.

Miss Pangbourne, assisted by a double trio, sang "The Lass with the Delicate Air," by Dr. Arne, unaccompanied, in a manner which pleased the audience immensely. They were compelled to repeat the last verse of this delightful song. The main feature of the concert was the giving of the song cycle, "Hawthorn and Lavender," by Fanny Snow Knowlton, which enlisted the services of the chorus and various soloists.

This work proved to be a delightful and grateful composition for this organization to present, the several chorus numbers were sung with true intonation, inspiring volume of tone and commendable expression. Miss Scott conducted at all times with intelligence, grace and assurance.

Miss Grace Cushing sang a soprano solo with chorus that was very effective and Miss Romsdahl again brought great pleasure to the audience through her excellent singing of a solo part with chorus. Miss Smith was likewise heard again in a solo part and displayed her voice in a praiseworthy manner.

Miss Pangbourne, who always sings with delightful vocal display, clear enunciation and splendid expression, had a soprano solo in the song cycle which raised considerably the artistic attainments of the evening.

Miss Bernice Schalker was also heard in

a solo portion and acquitted herself with much credit.

Miss Irene Deming was at the piano throughout the evening and furnished wholly acceptable accompaniments.

Another concert by this club will be heard with pleasure. H. M. B.

COSMOPOLITAN SCHOOL OF MUSIC

The registration to date for the summer course at the Cosmopolitan School of Music and Dramatic Art indicates that this will be the largest and most successful course ever conducted at this school. The summer term begins June 28 and ends July 31.

Mr. Donald Robertson, star and director of the drama players, has charge of the Dramatic Art Department during the spring and summer months.

Some of the vocal teachers available for teaching this summer are Mrs. W. S. Bracken, Mrs. J. T. Beach, Elias Bredin, S. M. K. Gandell, Marion Green, W. H. Knapp, John N. Randolph, Charles Sindlinger, Lucille Stevenson, Carl Voelcker and Dr. W. C. Williams.

Arcule Sheasby and Day Williams will have charge of the Violin and 'Cello Departments, Palmer Christian, organ, and Hubbard William Harris, theory.

Mr. Henry P. Eames will direct the Piano Department, and Clarence Eidam, George G. Lewis, Mrs. Mabel W. Osmer, Marie Schada, Vivian Scott, Henriette Weber, Guy LaBelle, Elizabeth Layman, will also teach during the summer term.

JENNY DUFAN APPEARS FOUR TIMES IN CONCERT IN CHICAGO

During the present season, Jenny Dufan, whose popularity in the concert field is increasing every day, appeared four times in concert in Chicago, where she was first presented three years ago to the American public as coloratura soprano with the Chicago Grand Opera Company.

In October, she appeared at the Illinois Theater, and this first appearance was so successful that three more followed during the season, two in the Auditorium Theater, and the last one, on May 2, in the Blackstone Theater, where she was enthusiastically received by a capacity audience.

Tallarico—Mr. Pasquale Tallarico is to give a piano recital before the Federation of Musical Clubs at the Los Angeles meeting on June 29, playing the "Sonata Tragica" and the "A Minor Concerto," (MacDowell), and a group of other American compositions. The "Concerto" will be played in conjunction with the Los Angeles Symphony Orchestra.

Meagley—Mrs. Mary Willing Meagley, organist at the McCabe Memorial Methodist Episcopal Church in Chicago, has just completed her third year there. She lives and teaches in Toledo, Ohio, and makes the trip between the two cities each week, not having failed in the entire three years.

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EVANSTON MUSIC FESTIVAL

The seventh music festival opens next Monday night at 8:15 at the Northwestern University gymnasium (Evanston), with a performance of Mendelssohn's "Elijah" by a chorus of 1,000 singers and the following solo artists: Florence Hinkle, soprano; Margaret Keyes, contralto; Paul Althouse, tenor; Clarence Whitehill, bass, and Fritz Haines, boy soprano. A young people's chorus of 400 voices from the Evanston and New Trier high schools, and the Evanston academy, will assist in this performance. The entire Chicago Symphony Orchestra will furnish the accompaniments, and Peter C. Lutkin will be the conductor.

Tuesday night at 8:15 will be artists' night, with Pasquale Amato, baritone, of the Metropolitan Opera as the big solo artist of the evening, and the Chicago Symphony Orchestra, Frederick Stock, conductor, furnishing the entire program. Mr. Amato will sing arias from Wagner's "Flying Dutchman," Massenet's "Le Roi de Lahore," and the "Prayer" from Rossini's "William Tell." Mr. Stock will open the evening with Wagner's overture to "Rienzi," and Arne Oldberg will conduct his orchestral rhapsody "June." After the intermission Mr. Stock will conduct Goldmark's "Wedding March and Variations," and the evening close with the "Midsummer Wake," a Swedish rhapsody by Alfvén.

The next concert will be Thursday night at 8:15. A performance of Edward Elgar's "Dream of Gerontius." Mr. Elgar has composed many choral works, but this is conceded by musicians to be his best writing. The solo artists engaged are Mildred Potter, contralto; Evan Williams, tenor, and Henri Scott, bass. The festival chorus of 600 singers will sing the choral parts and the entire Chicago Symphony Orchestra will play the orchestral parts, with Mr. Lutkin conducting. Preceding the "Dream of Gerontius" Wagner's "Prelude to Parsifal" will be played by the orchestra under Mr. Stock's direction.

Saturday afternoon at 2:15 the children's chorus of 1,500 voices from the Evanston, Wilmette and Glencoe grade schools, will be heard in children's and patriotic songs. Sophie Breslau, contralto, of the Metropolitan Opera will be the soloist of the afternoon. This will be Miss Breslau's first appearance in the west, and although she has had many big engagements in the east her work is little known in this territory. Eastern critics are very enthusiastic over her voice and singing. A special feature of the afternoon will be a repetition of the children's cantata by Percy Fletcher, "The Walrus and the Carpenter." Selections from the music to Shakespeare's "A Midsummer Night's Dream," will be given, as well as many other children's songs and choruses. Miss Breslau will sing the aria "O mio Fernando," by Donizetti, and a group of children's songs, which should be most interesting. The afternoon will close with the singing of "America" by the children's chorus and audience.

Saturday night at 8:15 should be a memorable performance in many ways, since it is termed "operatic night," and Frieda Hempel, the great coloratura soprano of the Metropolitan Opera, will be the soloist of the evening. Miss Hempel will sing Verdi's "Ernani Involami," from "Ernani"; the "Blue Danube Waltz" by Strauss, and

the following songs: Schumann's "Der Nussbaum," Wolf's "Elfenlied," and Humperdinck's "Wiegenlied." The chorus of 600 singers will also be a feature of the evening, appearing in different operatic choruses, such as "Hail to the Dance," by Tchaikowsky, "Introduction and Hymn to the Sun," by Mascagni, etc. The entire Chicago Symphony Orchestra will furnish accompaniments, and Frederick Stock and Peter C. Lutkin will be the conductors. This promises to be a "gala opera night."

EDWARD CLARKE PRESENTS PUPILS

Eight advanced and professional pupils of Edward Clarke were heard in an interesting recital at the American Conservatory of Music on Saturday evening, May 15. In spite of the terrible rain storm that evening, a good-sized audience gathered, and were well repaid for their effort. The singing was uniformly good. Each pupil seemed to have had professional experience, and sang with intelligence and expression. The feature of the program was Cadman's "Morning of the Year." This was sung by four strong voices, that were well able to make this beautiful work effective. The following program was rendered in full:

List! the Cherubic Hosts.....	Gaul
Ladies' Quartet and Baritone Solo	
Miss Marjorie Greenleaf, Miss Rhea Foster,	
Miss Pearl Mayne, Miss Angeline DeFreest	
Mr. William Breach	
Die Blauen Fruhlings Augen.....	Ries
Le Heure Exquise.....	Hahn
Mes Vers.....	Hahn
Miss DeFreest	
The Night Has a Thousand Eyes.....	Foote
Hope.....	MacDermid
Mr. C. T. Eward	
Wohin.....	Schubert
Fruhlingsglaube.....	Schubert
Miss Marjorie Greenleaf	
Es hat die Rose sich beklagt	
Fur Musik	
Widmung	
Mr. George Enzinger	
The Morning of the Year.....	Cadman
(A song cycle for mixed quartet.)	
Miss Pearl Mayne, Miss Rhea Foster, Mr.	
William Breach, Mr. Walter Roberts	

SANTA BARBARA, CAL.

The following excellent program was given at Trinity Church, April 25, by Reginald W. Martin, organist, assisted by Mrs. Caro Clerbois, violinist, and Stephen Thaxter, 'cellist:

Overture in C Minor.....	Hollins
Intermezzo.....	Hollins
Prelude du Deluge.....	Saint-Saens
Strings and Organ	
Allegro e Melodia.....	Baldwin
Andante Religieuse.....	Thome
Strings and Organ	
On the Coast.....	Buck
Song Without Words.....	Mendelssohn
Strings and Organ	
March Religieuse.....	Guilmant

Bartholomew—Mr. H. B. Bartholomew presented his pupils in recitals at Central Block Hall, in Wheaton, Ill., on Friday evening, May 14, and Monday evening, May 17.

Robinson—Miss Carol Robinson played for the Lake View Muscial Society in their meeting at the La Salle Hotel on May 10.

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PUPILS OF MISS MARGARET CAMERON AND MR. GRANT-SCHAEFER IN RECITAL

A program of more than ordinary interest was given Friday, May 14, at Northwestern University School of Music, by two Freshman students, Miss June Feiler, pianist, and Miss Florence Datson, contralto. Both of these young people showed a great amount of talent and rendered their several numbers in a remarkably finished manner.

Miss Feiler's playing of Chopin's "Fantasie-Impromptu" and the Rachmaninoff "Prelude" was characterized by an accurate technic and good phrasing, and indeed all her numbers gave a great amount of pleasure.

Miss Datson is blessed with a beautiful voice, in the use of which, at this early stage, she is to be congratulated. In all her work she exhibited an amount of poise

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and finish rare in so young a singer. She gave a surprisingly fine performance of Salter's "Cry of Rachel."

The work of both these young musicians is far above the average student-recital class. The following is the program in full:

Notturmo	Chopin
Fantasie-Impromptu	Chopin
Afterwards, Love	D'Hardelot
The Rosary	Nevin
Nocturne	Leschetizky
Hark! Hark! the Lark	Liszt
My Rose of Yester'een	Marie Rich
Soloman Grundy	Coolidge
J'ai pleure en reve	Hue
Etude	Chopin
Prelude	Rachmaninoff
Cry of Rachel	Salter

Burton—Tomorrow (Saturday) afternoon at 3 o'clock Miss Louise Burton will present her pupils, Miss Maude Beyler and Miss Fromilda Young, in a program of songs at the Recital room, 516 Fine Arts building. On May 1 Miss Burton sang a recital at Lombard, Ill., and on the 6th, 7th and 9th appeared in "The Bohemian Girl" at Bjorgin Hall, Chicago.

Proctor—Warren Proctor, tenor, will be heard in recital at Cadillac, Mich., this week. Mr. Proctor was soloist at the graduating exercises of the German Hospital at the Germania Club last Wednesday evening.

Miller—Miss Alta Miller of the Northwestern University School of Music presented her pupil, Marie Howell, in a successful recital last Wednesday afternoon.

WILLIAM CLARE HALL STUDIO

A visit to the studio of William Clare Hall in the Fine Arts Building again discloses a standard of work being done second to none in the city. Mr. Hall is one of the few Chicago voice teachers who finds no time for small things. His class of pupils is made up for the greater part with the professional singers of Chicago or those who are serious and gifted enough to eventually take a leading place among the foremost singers and teachers of the country. Mr. Hall is a hard worker himself and apparently succeeds in enthusing his pupils with this same characteristic.

He has placed his ideals and standard at a mark where the frivolous student will never land and consequently he is not troubled with that style of pupil and he likewise has placed his standard high in reference to engagements and only fills those that are really worth while. He is a success on those accounts.

Mr. Hall will spend the greater part of the coming summer teaching at his studio. On June 7 he is to give a recital at Hastings, Neb., and on the 8th he will sing the tenor solos in a performance of the "Creation" in the same city.

CLEVELAND BOHNET IN STREATOR

The following comment on the Von Fielitz program is taken from the Streator newspapers:

One of the most artistic musical events of the season was the recital given by the Musical Culture Club at Masonic Temple Hall last evening. The members of the club entertained a large number of their friends at this delightful function which marked the close of the club year.

The program in charge of Cleveland Bohnet, director of the club, was an innovation which was an unqualified success in many respects. The evening was devoted to works of Alexander Von Fielitz, an eminent Berlin composer, with whom Mr. Bohnet studied several years. Mr. Bohnet prefaced the musical part of the program with an informal talk about the composer and his works.

Mr. Bohnet's thorough knowledge of musical matters impresses his hearers very forcibly in such discussions. His remarks were unusually interesting on this occasion because of his personal acquaintance with the artist.

To say that Cleveland Bohnet was at the piano during the program is equivalent to saying that the piano score in each number was given a masterly interpretation. Technical difficulties were entirely forgotten and the artistry with which he supplemented the various numbers furnished half of the success of the program.—Streator Independent-Times.

Mr. Bohnet, director of the club, was at the piano, and was, as ever, perfect. He not only gave to each soloist faultless support, adding greatly to the artistic success of the evening through his masterful playing of the piano scores, which were given with a splendid musicianship which again showed him to be an artist.—Streator Free Press. (Advertisement.)

Radanovits Studio—Last week, Ruth Virginia Lewis and Jean White, sopranos from the Radanovits Studio, scored a fine success at the Wilson Theater, in classic songs. Miss Lewis is featuring "In Italy," (Boyd), and Miss White, "April Morn," (Batten), and they were immediately engaged for a thirty-six weeks tour over the Orpheum time.

MRS. TRELEASE AND MISS ROGERS IN CONCERT

Mrs. John D. Trelease, contralto, pupil of Mrs. Charles Krum, and Miss Josephine Rogers, pianist, pupil of Miss Jeannette Durno, gave a joint recital at Thurber Hall, in the presence of a large and enthusiastic audience.

Mrs. Trelease has a contralto voice of very beautiful quality, which has been so well and carefully trained that it is even and resonant throughout its range and is produced evenly and firmly. Quality and sweetness are now fully in evidence, and power, which is not yet wholly satisfactory, will doubtless increase.

She sang a number of works, those heard by this writer being "Oh, Thou that Tell-est" (from "The Messiah") and "Che faro senza Euridice" (from Gluck's "Orpheus"), both of which were well conceived and skillfully handled.

The interpretation was also satisfactory, "The Messiah" number being best in this respect.

Miss Rogers has remarkable clarity of musical thought and purity of technic, and plays with great freedom and effect, marred, however, by disagreeable mannerisms.

The Beethoven "Sonata, Op. 2, No. 1" is not a very difficult work, but it was made to carry a strong and vital message.

The Scarlatti "Pastorale" was delightful, and the MacDowell "Shadow Dance" was so scintillant and so fine in effect that it had to be repeated.

Other numbers—all well played—were by Chopin, MacDowell, Debussy and Cyril Scott.

C. E. W.

Patterson—Miss Helen Newhall, contralto, pupil of Grace Dickinson Patterson, who has been singing with excellent success in the southern part of the state, has returned and has resumed her place in Fourth Presbyterian church choir.

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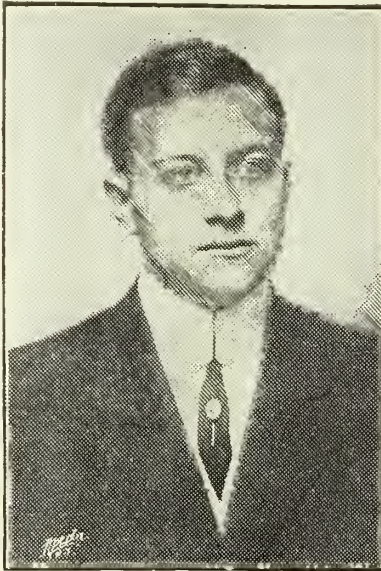
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NORTH SHORE FESTIVAL

The North Shore Festival at Evanston will open with a gala performance of "Elijah" on Monday evening, May 24, under direction of Peter C. Lutkin, the soloists being Florence Hinkle, Margaret Keyes,



PAUL ALTHOUSE

Paul Althouse and Clarence Whitehill, with the A Cappella Choir, festival chorus of 600 singers, augmented to one thousand by students from the Evanston and New Trier high schools and the Evanston Academy and the Chicago Symphony Orchestra.

On Tuesday evening Pasquale Amato will appear in an artist program in conjunction with the orchestra.

On Thursday evening "The Dream of Gerontius" will be given with Mildred Potter, Evan Williams and Henri Scott as soloists, on Saturday afternoon, Sophie Breslau will be soloist at the children's concert and on Saturday night an operatic program will be given by Frieda Hempel, the festival chorus and the Symphony Orchestra. Full programs were printed in Music News of April 23.

MISS EPPING PRESENTS PUPILS

The pupils of Miss H. Ruth Epping, pianist, gave a recital at her home on Friday evening, May 14, that was heard with much pleasure. The very creditable manner in which they presented their program is all the more pronounced when their youth is taken into consideration, for these pupils are all under fifteen years of age. Outside the admirable instruction which these young people have enjoyed from their teacher, their own intelligence and industry are great assets in their favor. Unusually good rhythm and interpretation were noticeable, also a gratifying freedom from self-consciousness.

Those appearing were Marion Dreier, Gertrude Holbeck, Elmer Anderson, Margaret Bletsch, Dorothy Harkness and their instructor, Miss Epping, who played the "Butterfly Etude," of Chopin; "Tarentelle," by Mendelssohn; and Liszt's "Hungarian Rhapsody No. 12," with dash, authority and well-defined interpretations. C. W. J.

**ELLA V. SNELL PRESENTS
ADVANCED PUPILS****PROGRAM**

Prelude	Bach
Scherzo Valse	Moszkowski
	Grace Kaiser
Gondoliera (with second piano)	Reinecke
Waltz in A Minor	Chopin
Butterfly	Lavallee
	Jarmila Hamrle
Sonata, Op. 14, No. 2 (second movement)	Beethoven
Waltz, Op. 70, No. 1	Chopin
Prelude, Op. 28, No. 3	Chopin
	Elsie Herter
Impromptu, Op. 90, No. 2	Schubert
Prelude, Nos. 15 and 22	Chopin
	Esther Reid
Gavotte und Pastorale	Reinecke
Impromptu, Op. 142, No. 2	Schubert
Polonaise Militaire	Chopin
	Viola Blair
Spring Song	Henselt
To a Water Lily	MacDowell
	Jarmila Hamrle
In the Forest (second piano)	Whelpley
Air de Ballet	Moszkowski
	Elsie Herter
Arabesque (with second piano)	Debussy
Pluto's Revels	Schmoll
The Loreley	Seeling
	Esther Reid
Dream of Love	Liszt
Concerto, G Minor (first movement)	Mendelssohn
	Viola Blair
Rondo Capriccioso	Mendelssohn
	Grace Kaiser

The above program is printed in full because it is of a quality to well serve as a model for what such functions should be.

The choice of works was admirable; there was constant value and thoroughly agreeable contrast.

Better than this, the works were well chosen with regard to the pupils' stages of advancement and there was nothing played which was beyond the capacity of the player.

This ought to be an axiom in the making up of a program, but unfortunately many times it is not.

Also, in this recital the essentials of good piano playing were constantly in evidence. A round, full tone, good pedaling, an even scale and brilliant possibilities along the bravoura lines.

Added to this every pupil had good stage presence and a thorough preparation in each piece presented as well as a good idea of the musical content in each case.

All this emphatically proves Miss Snell to be a good teacher and it proves also that her pupils are faithful and earnest in their work.

Unfortunately Miss Grace Kaiser was unable to appear, but each of the other young ladies acquitted themselves with credit. Particularly well played were "To a Water Lily," "Prelude, Op. 28, C," (Chopin), "Pluto's Revels" and "Impromptu, Op. 142," (Schubert). C. E. W.

White—Mr. Roderick White, who made a New York debut recently with the greatest of success and whose Grand Rapids concert was commented upon in the last issue of Music News, was a Music News visitor last Wednesday while on his way to Santa Barbara, Cal., where he will spend the summer. Mr. White is under the management of Charles Wagner and has many engagements for next season, among the first being a New York recital in October. Chicago hopes to hear Mr. White before next season is very old and the prospects are that this will come about.

MADRIGAL CLUB PRIZE COMPETITION

The thirteenth annual prize competition of the Chicago Madrigal Club is announced as follows:

The Chicago Madrigal Club announces its thirteenth annual competition for the best setting of the poem, "O Lady, Leave Thy Silken Thread," which appears herewith.

Recognizing the value of these competitions to American music, the W. W. Kimball Co. of Chicago in 1905 endowed the Chicago Madrigal Club with an annual prize of \$100.00 to be given to the successful competitor.

Conditions of the Competition

1. The composer must be a resident of the United States of America.
2. The setting must be in Madrigal form for a chorus of mixed voices a cappella.
3. It should be remembered first of all that the composition must sing well. It should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.
4. Each composition must bear a fictitious name, and the composer must enclose with his composition a sealed envelope bearing upon the outside, the fictitious name, and having inside his real name and address. Loose stamps should be enclosed for the return of Mss.
5. Each composition must be sent to the director of the club, Mr. D. A. Clippinger, 414 Kimball Building, Chicago, and must be in his hands on or before October 1, 1915. The award will be made November 1, 1915.
6. The composition receiving the prize becomes the property of the Chicago Madrigal Club. All others will be returned to their authors within thirty days.
7. The composition winning the prize will be produced by the Chicago Madrigal Club at its second concert of the season of 1915-1916.
8. In the event of no worthy composition being submitted, the Chicago Madrigal Club reserves the right to withhold the award.
9. The award will be made by a jury composed of Mr. Marx E. Oberndorfer, Mr. George Colburn and Mr. D. A. Clippinger. No member of the jury shall enter the competition.
10. All communications must be addressed to Mr. D. A. Clippinger, 414 Kimball Building, Chicago, Ill.

O LADY, LEAVE THY SILKEN THREAD

Thomas Hood

O lady, leave thy silken thread
And flowery tapestry;
There's living roses on the bush,
And blossoms on the tree:

Stoop where thou wilt, thy careless hands
Some random bud will meet;
Thou canst not tread, but thou wilt find
The daisy at thy feet.

'Tis like the birthday of the world,
When earth was born in bloom;
The light is made of many dyes,
The air is all perfume.

There's crimson buds, and white and blue,
The very rainbow showers
Have turned to blossoms where they fell,
And sown the earth with flowers.

There's fairy tulips in the east,
The garden of the sun;
The very streams reflect the hues,
And blossom as they run;

While morning opens like a crimson rose,
Still wet with pearly showers;
Then, lady, leave thy silken thread
Thou twinest into flowers.

RECITAL AT NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

On Thursday evening, May 13, G. A. Grant-Schaefer presented a gifted voice pupil, Charles Maschal Dennis, baritone, in a recital at Music Hall, Northwestern University. The program was one of unusual interest in that it was made up largely of compositions not frequently heard. This statement is true of most of the recital programs which this well known teacher has under supervision.

The program was interesting also because of the praiseworthy manner in which it was presented.

Mr. Grant-Schaefer, as is his custom with his pupils, presided at the piano and that should inspire confidence in the singer, for he is an excellent accompanist.

Mr. Dennis has a clear baritone voice of good timbre, well schooled and under fine control. He also possesses musicianly instincts which enable him to interpret songs with taste and expression. His best work is on compositions of the light character, although, as previously stated, the whole program was presented with great credit to himself and his capable instructor. "Le Chevalier Belle-Etoile," "Was Bringt der Weinachtsmann," "The Mad Dog," "A Valentine" and "A Fool's Soliloquy" were given especially good readings.

The entire program was as follows:

Le Cor (de Vigny)	Flegier
Madrigal (Old French)	Thome
Romance (Bourget)	Debussy
Le Chevalier Belle-Etoile	Augusta Holmes
Bettlerliebe (Storm)	Bungert
Was Bringt der Weinachtsmann? (Hoffman von Fallersleben)	Schlesische Volksweise
Mit Deine Blauen Augen (Heine)	Strauss
Zueignung (von Gilm)	Strauss
Chanson du Toreador (from Carmen)	Bizet
War (Burnet)	Rogers
The Ballad of the Bony Fiddler (Heine)	Hammond
Nightfall (Schutze)	Keeler
The Mad Dog (Oliver Goldsmith)	Liza Lehmann
The Wolf (Old English)	Shields
A Valentine (Richards)	MacMillan
Many a Beauteous Flower	Mitchell
A Fool's Soliloquy (Reed)	Campbell-Tipton
	C. J. B.

— # # # —

Gallagher—Miss Madeline Gallagher, soprano soloist at the New England Congregational Church, sang recently as special soloist at Zion Temple, Chicago. On May 16 she sang also at the Ninth Christian Science Church, and at Dr. Hemington's Epiphany Organ Recital on the 17th. She will have a solo part in "Joan of Arc" at the Baptist Training School on May 31, and will sing in "Rose Maiden" in Defiance, Ohio, in July.

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Lutton—Mr. Charles E. Lutton sang in concert and in "The Messiah" at Wahoo, Neb., on May 19-20.

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MARIE STAPLETON MURRAY

Mrs. Marie Stapleton Murray has just completed a very successful spring trip, singing at the First Congregational Church in Oak Park on last Sunday evening as detailed in another part of Music News.

She has been invited to sing before the coming Congress of Federated Clubs at Los Angeles in June, which engagement is still pending.

On April 30, a recital was given at Memphis, Tenn., with such success that a second one was arranged by the Century Club on the 4th.



MARIE STAPLETON MURRAY

The Commercial-Appeal of that city commented as follows on her work:

Her voice has rounded into one of remarkable sweetness and she sings with the assured authority of the trained artist. Her voice has not only a sweet, pathetic quality, but has breadth and power, and she sings with the brilliancy of the operatic prima donna. This, with the addition of her fine stage presence, accounts for the rapid recognition which she has attained in the music centers of the east and the demand for her services as a singer in all parts of the country.

On May 1st, Mrs. Murray sang with great success at Oxford, Miss., taking the place of Jenny Dufau on short notice, the latter finding it impossible to come at the eleventh hour.

The Mississippian refers to her work as follows:

The final concert of the festival was on Saturday evening with Mrs. Marie Stapleton Murray, soprano, assisted by Walter Chapman, pianist, and Mrs. Will Buck, accompanist at the piano. For this recital the Lyric Theater was filled to its capacity, the M. S. C. girls of Holly Springs being present, along with the Oxford and University people. The recital of Mrs. Murray is something long to be remembered. She took her audience by surprise with her eloquent interpretation of Italian, French and German songs. The singer seems to grow upon her audience and to charm it more and more with her selections. In voice, action and personality, Mrs. Murray is one of the most charming artists that the music lovers of Oxford have ever seen. Two of her numbers need to be especially mentioned because of their beauty and perfect rendition. Loewe's "Niemand hat's gesehen" and Puccini's "One Fine Day," (Madame Butterfly).

On May 14, Mrs. Murray sang the part of "Aida" in a concert performance of the Verdi opera by the Arion Choir at Miami University at Oxford, Ohio, where she scored a great success before an audience

made up of teachers and students with a liberal sprinkling of artists and teachers from Cincinnati. (Advertisement.)

GUY LA BELLE IN RECITAL

Mr. Guy Armand La Belle, presented in piano recital by Marie Schada of the Cosmopolitan School of Music faculty at the Auditorium Recital Hall on last Friday evening, at once demonstrated his great natural musical ability and the fact that his training had been along sane and artistic lines.

His tone is excellent, amenable to a fine musical feeling and capable of obeying the dictates of a well directed musical mind.

He has brilliance of technic also and can make bravoura passages sparkle in distinctly concert style, while at the same time he is capable of the most delicate and refined effects.

His appearance is good and his mental



GUY ARMAND LA BELLE

grasp on his program was definite and convincing.

His program, as printed in Music News last week, contained many works of significance.

The Bach-Tausig number was given with breadth and sincerity, while Mendelssohn, Brahms and Chopin each found at his hands adequate and artistic presentation.

The Grieg "Concerto," with which the program closed, proved to be an exposition of piano playing at its best. There was surety of rhythm, definiteness of phrase and climax and an abundance of the proper pianistic color.

Miss Schada played the second piano part and together the two pianists made of the work something distinctly engaging and wholly fine.

Mr. Arthur C. Merz, baritone, a member

of the faculty of the school, showed his fine gifts and his careful training to much advantage in well selected groups of songs. C. E. W.

COLUMBIA SCHOOL CONCERT

On last Friday evening a recital was given by the piano pupils of Clare Osborne Read, when an unusually well selected list of works was well played by Ethel Ralph, Amanda Kirkeberg, Ruth Mann, Gertrude B. Bartlett, Robert Macdonald, Pearl Barker, Esther Rich, Parthenia Carmichael and William Hall.

A special feature of the evening was the singing by George Gordon Beck of a group of songs by Miss Mabel Lee with the composer at the piano.

Mr. Beck is a pupil of George Nelson Holt and displayed at this time a very attractive voice which has been trained in excellent style. Technically he was able to cover all the songs with absolute ease, and in the matter of interpretation he was also thoroughly enjoyable, infusing each with musical feeling as well as making great differences in mood and color among the individual numbers.

ARCANGELI PUPILS IN RECITAL

Pupils of Signor A. Arcangeli will give an operatic concert at the Blackstone Theater on Sunday afternoon, May 23, at 2:15, when a splendid program will be given including numbers from "I Puritani," "La Tosca," "Rigoletto," "Louise," "Faust," "Samson and Delilah," "Iris," "Il Trovatore," "O Don Fatale," "Friend Fritz," "La Boheme," "Natoma," "Manon," "Herodi-



SIGNOR A. ARCANGELI

ade," "La Wally," "Aida" and "Hamlet."

The program will close with a scene from "Hamlet" by Miss Ruth Melba Stein and Signor Arcangeli.

DIEDERICH PUPIL IN RECITAL

About fifteen songs were heard in a recital at the MacBurney Studios on Monday evening, the singer being Miss Nina Hoover Cummings, and the accompanist Miss Katherine Reiplinger, who is both clever and sympathetic at the piano.

Mr. Walter Diederich is the teacher of Miss Cummings and he may well pride himself upon her achievements, for, beyond any question she proved conclusively on Monday that she has talent and that she is on the road to fine achievement. She has mastered the rudimental things concerning voice production very well indeed, and sings with ease and also with such control over her resources as to prove that she has developed conscious power.

It is very true that no great depth of musical feeling has as yet been developed, but with the technical aspects of her work so well under way and with her inherent good taste and musical feeling the power to portray deeper and more dramatic passions will unfold itself by degrees.

A large proportion of her songs were of the gay, insouciant class and this was entirely as it should be, for in these she excels.

Two of the very best songs heard were "On Wings of Music," (Mendelssohn), and "Florians Song," by Godard, these being done in truly typical style and showing all the best qualities of Miss Cummings' voice to advantage.

The most dramatic work heard, or at least the one which was made most truly dramatic in aspect by Miss Cummings, was "Yesterday and Today," (Spross), and in this there was every evidence of the power to use many gradations of tone and to employ also skillful contrasts.

Two songs which are not at all hackneyed, at least they are not well known to this writer, were "The Mother Sings," by Sinding, and "Sweet Good Night," by Massenet, both very telling songs and the last being particularly well done by Miss Cummings.

All of her program was sung in English and she gave much evidence of great care in enunciation and she may have the satisfaction of knowing that to her audience almost every word of the texts was entirely intelligible.

Miss Cummings has good presence and, judging by the care with which this program was prepared, she is a good student.

If she therefore continues her study along the good lines already being employed it follows that she will certainly reach a place of distinction. C. E. W.

Foerster—At a program given by the Teutonia Mannerchor of Pittsburgh, a group of Pittsburgh compositions was given including the "Rhine Journey," by the club, and "Die Ablossung," sung by I. K. Myers.

Freer—Eleanor Ernst Freer's "A Child's Quest" was sung by Mrs. Furness Hatley at the Fortnightly Club in Chicago, Miss Eleanor Scheib being accompanist.

Neff—Miss Prudence Neff is the winner of the Federation Contest in the south and will appear at the June meeting in Los Angeles.

DORMER PUPILS SING

On Friday night, May 14, occurred the ninth monthly recital of the year, of the vocal and dramatic pupils of Elizabeth Guion Dormer, at her home studio, 2448 Jackson boulevard.

A brilliant and appreciative audience gathered, and most of the students acquitted themselves with the real professional poise that is characteristic of Dormer pupils.

Miss Malvia Davidson, who is completing a six months' course, shows careful study and marvelous improvement in her speaking and singing voice. The song, "Because I Love You, Dear," by Hawley, and her rendition of "Aux Italian," with the music from "Il Trovatore," played by Florence Little, was an artistic bit of work.

Mrs. A. Wahreley of Austin sang with simplicity and feeling a good solo, "Infinite Love," by Butler. Anita Weimmer sang for the first time before an audience a "Serenata" by Tosti, and showed good placement and purity of tone. Miss McCartney's voice is bordering, and her "Because" by Guy D'Hardelot was charmingly rendered, but she was not sure of herself in the "Swallows" by Bingham. Miss Lydia Ross' offering, "The Year After," showed her emotional work to advantage. Mr. John Bethun is a young singer, who has

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made rapid strides the past few months. He sang "The Stein Song" by Bullard very pleasingly.

Eugenia Thibault's rendition of a strong dramatic bit, "Two Hearts and a Spade," was given with great force and surity. This young lady's style is clear and free from all affectation.

John J. McIntyre is another young singer we have been watching. He gains in poise each time he appears, and his voice is getting more resonant and powerful. He sang "Invictus," by Huhn, with both force and comprehension and his rendition of an aria from "Faust" in Italian was excellent. We predict a successful future for Mr. McIntyre on the concert stage if he continues to improve. The closing recital of the season will be given June 29 at Central Music Hall.

FIRST PRESBYTERIAN CHURCH

Sunday morning the quartet, Mrs. Jane P. Fritch, soprano, Mrs. W. S. Bracken, contralto, W. V. Downer, tenor, Arthur Merz, bass, and chorus-choir of the First Presbyterian Church, did some splendid singing of hymns and anthems.

The choir under the direction of Mrs. Francis S. Moore, sings with a fine balance, and good quality of tone. Their unaccompanied work in "In the Beauty of the Gloaming," by Havens, was beautiful indeed. The choir also lead in some rousing hymn singing that was very effective. Mrs. Fritch sang a solo that was well done. Mr. Moore furnished good support at the organ.



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AGNES HOPE PILLSBURY PUPIL
IN RECITAL

Miss Agnes Hope Pillsbury has an admirable sense of the value of accessories and therefore surrounded her pupil, Miss Elsie Rohloff, with the advantages of a soft, shaded light to intensify the warm color and elusive shadows of her beautifully furnished studio. Miss Rohloff, by the innate refinement of her musical nature, filled into the quiet, serene and well ordered scheme of things. She has talent, taste and temperament, all in quite pronounced order of development, and played her well-balanced short program with poise and surety. The Bach group showed her to be well grounded in the necessities; the Beethoven "Adagio" was done with feeling for its poetry; two Chopin "Mazurkas" had deftness and lightness of spirit, and the Mendelssohn "Spring Song" was well done also.

A group of modern compositions of real merit were done with commendable contrast of color, the Schutt "Reverie" being notably happy.

With Miss Pillsbury at second piano a Brahms "Hungarian Dance" had lots of style and fervor and then Miss Pillsbury rounded out the evening with a Mozart-like Beethoven excerpt, that was full of a fine, broad intelligence and impeccable touch and tone.

ALBERT COTSWORTH.

Three Arts Club—The Three Arts Club at 1300 Dearborn avenue, gave a housewarming tea and musicale on Monday afternoon, May 17.

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GUILD FESTIVAL SERVICE AT ST. PATRICK'S

The series of public services provided by the Illinois Chapter, Guild of Organists, was further enriched by the elaborate one occurring on Ascension Day (13th), when the forces which Dr. J. Lewis Browne can marshal in this historical old church were heard. He had the further aid of Mr. Walter Keller and William Middleschulte as visiting organists. The latter created such a marked impression as to make the occasion notable, when he presented once more his ornate transference of the Bach "Chaconne" from violin to organ. His treatment is masterly, and he has increased the work's complexity by endless polyphony. And yet as convincing moments are in evidence when he repeats, on the organ manuals, those elaborations where, by endless bowing, the melody is carried along fluently and yet the lace-like fortitude is kept flowing as well. The beautiful Austin organ responded to his demands and there was profusion of variety in his registration.

Mr. Keller chose for his vehicle a "Sonata" of Herbert J. Wrightson, written some years ago, but still in manuscript. It is a thoroughly enjoyable work, with a certain directness of utterance that makes for freshness and continued interest. There is abundant thematic material and the writing at all times is sure of itself in mood and manner. The first movement wins its way by the use of a sort of insistent, pleading theme, contrasting with an answering one of quiet harmonic serenity. The slow movement is almost fragile in its delicate, poetic intention and calls for an unusual skill to preserve its sweet fragrance. A chromatic fugue makes up the finale. Mr. Keller was more than felicitous in the working out of the several moods, and in the lovely adagio left nothing to be desired in the way of exquisite tonal effects and the realization of the atmosphere called for.

Dr. Browne's choirs were heard in processional and recessional, some simply superb Gregorian psalm intoning, where there was infinite variety in the use of the voices and the organ and culminating, as usual, in the use of the sweet treble of the tiny boys' voices in the first strophes of the "Gloria Patri." That's one way, and a good one, to build up a stunning climax. Dr. Browne's "Ecce Sacerdos" was one of the most pre-tentious numbers included in the long list which made up the service. He knows how to write things singable and fluent, and in this he has a series of progressive "Alleluias" that carry the voices up and up to a telling finale. His own "Golden Harps" was used for offertory, and "Divine Praises" for benediction. His adaptation of Auber's "Salutares" is compellingly beautiful and a Grieg "Tantum Ergo" was done splendidly. Throughout the long and intricate service and an involved postlude, he was the controlling, dominating factor, infusing not only musical authority and sureness, but unstinted enthusiasm and high purpose. The audience was ready to accept Father McNamee's high tribute to his director. The father's address was a fine moment of cordial co-operation and welcome.

ALBERT COTSWORTH.

Weaver—Iva Bigelow Weaver sang in "The Messiah" at Pittsburg, Kas., on May 6.

ALLEN SPENCER'S ADVANCED PUPILS

So many are the necessary concerts at the American Conservatory at this time of the year that Saturday afternoons will not suffice for one-half of them and consequently many evening events are being given, the attendance usually being of that "capacity" kind which is always seen on Saturday afternoons at Kimball Hall.

On last Friday evening the advanced pupils of Allen Spencer were presented in a concerto program and at once demonstrated the fact of their own faithful work as well as that Mr. Spencer is a remarkable teacher.

Every pupil played with certainty of technique and great poise and finish.

The interpretations were all good, albeit the program was entirely of the "concerto" variety, a class of work which conduces more to brilliance than musical feeling.

However, the Spencer pupils not only showed admirable breadth and clarity in technical preparation, but also demonstrated musical and effective tonal values in every composition.

Those appearing, every one of whom deserves special praise, were Miss Schaper, Miss McVey, Miss Masley, Miss Baum, Miss Ginsburg, Mr. Roberts, Mr. Kinney and Mr. Jessen, with Mr. Spencer playing the second piano in each number. C. E. W.

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MAC BURNEY STUDIOS CLUB

The MacBurney Studios Club assembled at the delightful home of Mr. and Mrs. Thomas N. MacBurney on Thursday evening, May 13, and enjoyed one of the most pleasant evenings this club has ever held.

Mr. and Mrs. MacBurney are a complete success as entertainers and the atmosphere of their home seemed to awaken in everyone present in great measure a spirit of joyfulness and good fellowship which is the keynote of this organization. There is perhaps no studios in the city where loyalty and deep friendship abound in such abundance as in the MacBurney studios and consequently the members and friends of these studios look forward with pleasure and eagerness to the regular monthly meeting of this successful club. A very enjoyable program was given by Elsie Fern MacBurney, Arthur Westbrook, Walter Diedrich, Leon P. Payne, William G. Hay, Worthe Faulkner and Ethel Geistweit Benedict.

Other features which go to make up an evening of rare enjoyment were indulged in.

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THE DRAKE OPERA

(A correction)

Owing to a printer's error the last part of our review of the Drake School Opera performance in last week's Music News was somewhat unintelligible. It should have read as follows:

"In fact all of the solo singers proved to have been excellently chosen for their various parts and each one of them reflected great credit on the careful teaching received at the Drake School.

"This good training and the fine work of the School Orchestra again demonstrated that in this institution unusually favorable opportunities for development are presented especially in the fact of actual vocal and orchestral appearances before the public."

STRAND THEATER COMPANY

The second week of the Strand Theater engagement at Orchestra Hall was played to larger audiences than the first week and the enthusiasm was a continually growing factor, showing conclusively that the venture is one which pleases the public very much and that Orchestra Hall will be one of the favorite places in which to spend summer afternoons and evenings.

The pictures shown are of such superior quality as to constitute a great attraction. For the second week, Mary Pickford and a well selected company were displayed in "Fanchon," an old time favorite play, but still vitally interesting. Mary Pickford plays it quite differently from the way it was played in the past by Maggie Mitchell, but she also suggests that famous actress in many ways.

"Kittens at Play" delighted the first week audiences, but "The Pups," shown the second were none the less desirable and the "Current Events," "Travelog" and "Cartoons" were again thoroughly fine.

The orchestra, under Mr. Dunham's direction, has fitted itself snugly into the niche it is expected to fill and both in accompaniments and in solo endeavor is absolutely first-class.

The quartet sang "Carmena" in excellent style and with very unusual effect. Great care must have been taken in the selection of voices for not only is each one fine, but the ensemble is of such superior blend and quality as to prove conclusively that it was not chosen haphazard. The personnel is Lora Withers, Hazel Huntley, Victor Downer and John Rankl.

The soloist of the week was Miss Hazel Huntley, who sang "My Heart at Thy Dear Voice," "Samson and Delilah," so unusually well as to rivet attention and center the applause.

Miss Huntley displayed a powerful tonal quality, thoroughly flexible to her interpretative will and presented as well a graceful and musically correct reading of the famous number.

Her encore was a model of sustained and beautiful tone quality.

During the current week Mr. John Rankl is singing solos and the musical numbers of quartet and orchestra are entirely changed.

The principal reel is one showing Elsie Janis in a popular play. C. E. W.

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Knox Conservatory—Miss Alma Margo Pearson gave her graduating organ recital at the Knox Conservatory of Music at Galesburg, Ill., on May 13 and demonstrated great ability and fine finish in an unusually well selected program. Carl K. McKinley was equally successful in a graduating pianoforte recital on May 11, having the assistance of Miss Josephine M. Mizer, soprano.

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Cincinnati—At the Cincinnati Conservatory of Music, "Aida," "Manon" and "Faust" were given by pupils of the operatic classes under direction of Signor Pier Adolfo Tirindelli at Emery Auditorium on May 7, with signal success.

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McCormack—The McCormack recital announced for last Sunday at the Auditorium was canceled.

A MUSICAL EVENING

Mr. and Mrs. Frank Van Dusen and Mr. Marmaduke Eide entertained at a musicale last Thursday evening, May 13, at the Van Dusen home, 6205 Langley avenue, for Miss Alma Peterson and Miss Anita De Witte Cook, organist and composer of St. Paul.

Miss Peterson, soprano, and a member of the Chicago Grand Opera Company sang three charming groups of songs. She was assisted in her recital by Miss Idorna Newmark and Kurt Wanieck, pianists, and Miss Cook and Sidney Arno Dietch as accompanists. The following program was rendered:

Gotine Gialle	Brogo
A Janta a Ja	Haag
Tagelns Visa	Soderberg
Widmung	Schumann
Standchen	Strauss

Miss Alma Peterson
Sidney Arno Dietch, accompanist
Concert de Etude.....MacDowell
Idorna Newmark

The Birth of Morn.....	Leoni
My Laddie	Thayer
Ecstasy	Rummel
Four Years Old.....	Lohr
A Spirit Flower.....	Campbell-Tipton
The Year's at the Spring.....	Beach

Miss Peterson
Mr. Dietch at the piano
Andante (Sonata).....Schumann
Toccata.....Saint-Saens
Perpetual Motion.....MacDowell
Kurt Wanieck

To You
I Need Thee So
Within a Dreaming Harbor
.....Anita De Witte Cook
Miss Alma Peterson
The composer at the piano

As an impromptu Miss Florence Hedstrum, soprano, sang a composition of Marmaduke Eide's, "On the Sea," with the composer at the piano, and Madame Luella Chilson Ohrman, soprano, sang Alice Parks' "Memory," playing her own accompaniment.

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COSMOPOLITAN SCHOOL OF MUSIC

Miss Lucille Stevenson, soprano, sang at the festival at Indianapolis on Sunday and Monday, May 16 and 17, and a recital at Waterloo, Iowa, with Miss Agnes Bodholdt, pianist, on Wednesday, May 19.

Miss Gertrude Farrell, soprano, will take the Norwegian role in the song cycle, "L'Internationale" to be given by pupils of Miss Lucille Stevenson on Monday evening, May 24, in Auditorium Recital Hall.

Miss Farrell will sing the Norwegian Echo Song, with the version used by Jennie Lind and other Norwegian folk songs.

The others appearing in the cast are Mary S. Atwood, prologue; Lucia May Smith, Russia; Florence Wall, Germany; Margaret Middleton, France; Edythe Rowe, England; Elizabeth Gilbert, Italy; Marion McSurely, Ireland; Martha Harris MacLeod, Scotland; Harriet Skipwith, Spain; Anna Braun, American Indian, and Louise Wotting, United States.

###

Mendelssohn Conservatory—On Tuesday evening last at the Conservatory Rooms in the McClurg Building, the following pupils appeared in an attractive program of piano music: Elsie Winter, Bernice Baur, Minnie G. Green, Mildred M. Stall, Florence Finstad, Bertha Lunde, Anna Melby, Charlotte Prohaska, Abbie Hansen, Esther Adamson, Myrtle Herrick, Wilfred Reyhl, Myrtle Andersen, Alma Kalsein and Thora Munkvold.

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ST. LUKE'S CHOIR, EVANSTON, ILL., WILLIAM BROOKE REEVE, ORGANIST AND MASTER OF THE CHOIR

ST. LUKE'S CHURCH AT EVANSTON

Two years ago when he arrived at Evanston to assume the work as organist and master of the choir, Mr. William Brooke Reeve found a very discouraging field owing to the fact that during the previous eight years there had been so constant a change of masters that no traditions had been established and no really good singers had become attached to the choir.

After a process of weeding out Mr. Reeve begun the upbuilding of the organization along the very best traditional Episcopal church lines, and he has now evolved a choir of forty-five boys which will compare very favorably with any in the country.

Mr. Reeve's policy is not to employ many men, but to be very certain of the quality of those he does use, and through this means he has evolved a mass tone which is thoroughly balanced as to parts and is also wholly artistic in musical results.

By degrees the Evanston people have come to forget the poor work which was formerly done, and now St. Luke's is considered one of the finest musical organizations of the city, and it will be only a question of time until Chicago will acknowledge that no better choir exists within its borders or in its surrounding towns than that

under the direction of William Brooke Reeve in Evanston.

The services at St. Luke's in evensong and Eucharist are fast reaching the standard of the cathedrals in England—many services the past year such as the dedication of the church, ordinations, etc., have been done in a thoroughly fine way, and in addition to the ritualistic work, the choir has given many special music services, oratorios, etc.

The 4:30 service on Sunday afternoon invariably attracts many musicians.

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P. E. O. MUSICALE

Monday, May 17, Adah Bryant Buckingham, contralto, and Nell Bryant, soprano, gave the musical program for the P. E. O. Society at the Auditorium Hotel. Miss Bryant has a soprano voice of splendid range and power, and she uses it to good advantage in the presentation of songs. She sang as an opening group numbers by Mascagni, Speaks. The "Aria" was given a fine rendition, and "To You" given as an encore won her more enthusiastic applause, for she sang it with great charm of voice and manner.

Mrs. Buckingham has a contralto voice of a very appealing quality, used with fine discrimination and artistry. Her offerings were Smith's "The Quest," Ware's "Mammy's Song," and Cadman's "Dawning," giving them with a fine breadth of style and a good understanding of their musical values. She draws her interpretation along broad lines, both vocally and dramatically, making her singing very effective and artistic.

Mrs. Buckingham and Miss Bryant gave some duets that also won them the merited approval of the entire audience. "Tales of Hoffman" was a joy to hear, and a "Swing Song," sung as an encore, drew them added applause and commendation.

ROOT STUDIO

On Saturday morning the spacious studio of Mr. F. W. Root held another capacity audience, which came to hear the splendid program of songs that are presented by his pupils. Those taking part on this occasion were Misses Clara Schweinfurth, Irma Nickel Cullis and Mrs. G. H. Wynnkoop.

Mr. Root added greatly to the enjoyment of the program by some very neat remarks concerning the songs presented.

The presentations given the varied list of songs reflects much credit upon Mr. Root's teaching. Those appearing on the program displayed much musical talent and splendid voices, used with fine discrimination in the interpretation of the songs.

Miss Schweinfurth gave numbers by Haydn, Herbert, Beach, Schubert, Cowen and Root. Miss Nickel sang "Love Me if I Live," by Cowen, and Miss Cullis sang "My Laddie" and "Macushla," by McDunrough. Mrs. Wynnkoop offered a Strauss number, "A Late Boat," which was given a very effective reading.

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Stead—Music News not only incorrectly spelled the name of Franklin Stead, president of the Peoria Musical College in its Centralia report, but also failed to give him credit for the fact that he was elected chairman of the program committee for next year. Mr. Stead is a man of fine executive ability as well as a good musician, and he will be sure to prepare a fine program for the next convention.

— # # # —

Willard-Bollman—Miss Carolyn Willard and Mrs. Maude Fenlon Bollman will present their pupils, Geneva Chacey, pianist, and Lucile White, soprano, in a joint program at Thurber Hall on this (Friday) evening.

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CHICAGO

FULLERTON HALL CHAMBER MUSIC CONCERT

As usual the Sunday afternoon concert sponsored by the Society of American Musicians drew two capacity audiences last Sunday, and the appreciation was at the highest point of intelligence.

The program more closely held to "chamber" music than has any other, and was made up primarily of two quintets, the first being the Schubert "Op. 163," played by strings, and the second the number written for strings and clarinet, by Mozart, in which the last named instrument was skillfully played by Antonie Quitsow.

Other artists playing in the two numbers were Harry Linden, second violin; Richard Wagner, 'cello; Cesar Linden, viola; Fred Scheld, 'cello, and Ludwig Becker, first violin, the latter playing in both quintets and in the Grieg "Sonata, Op. 13," in which a clear and vigorous piano part was supplied by William C. Hill.

Mr. Becker is an artist par excellence, and not only glorified the Grieg score, but was also the forefront and the artistic life of the larger ensembles.

At the 3 o'clock concert, Lucia May Smith, soprano, won many friends by her beautiful singing of a group by Arensky, Boradine, Salter and Ward-Stephens.

Miss Smith has a lovely voice and very correct musical style. Miss Agnes Bodholdt was her accompanist.

At the 4:15 concert Miss Lillian Price sang with Mrs. George Nelson Holt at the piano.

C. E. W.

CHICAGO PIANO COLLEGE

The post-graduate recital of Miss Elizabeth Leitch was given at Kimball Hall, Thursday evening, May 20. She was assisted by Miss Annette Pangbourne, soprano, in the following program:

Concerto, G Minor, Op. 22 (first movement)..... Saint-Saens
Sonata, B Flat Minor, Op. 35..... Chopin
Grave-Doppio Movimento
Scherzo
Marche Funebre
Finale
O Sleep, Why Do'st Thou Leave Me (Semele)..... Handel
Graceful Butterfly (Les Fetes Venetiennes)..... Camppra
She Is So Innocent (La Fille de Madame Angot)..... Lecocq
Concert Etude, Op. 36..... MacDowell
Danse Andalouse, Op. 37..... MacDowell
Melody in E, Op. 3, No. 3..... Rachmaninoff
Danse de Elfes, Op. 3..... Sapellnikoff
Rhapsody, G Minor, Op. 11, No. 1..... Dohnanyi
The Messenger
The Rose Complained }
In the Woods } Franz
The Pine Tree }
Concerto, Op. 22 (last movement)..... Saint-Saens
(Orchestral parts in Concerto played on second piano by Harmon H. Watt

LILLIAN LUDWIG

Miss Lillian Ludwig, pianist, appeared in recital at the Auditorium Recital Hall Thursday evening, May 14, with Lillian M. Speck, reader.

Miss Ludwig disclosed a very reliable technic, and she played with much abandon and a good tonal quality the C sharp minor Prelude by Rachmaninoff. She also gave a good account of herself in the incidental music of "Enoch Arden," which was presented later in the evening by Miss Speck, a talented reader.

FANNY DE TRAY IN "THE MITE AND THE MIGHTY"

Music News presents herewith a picture of Miss Fanny De Tray, dressed in the part of "The Queen," one of the characters in "The Mite and the Mighty," the new comic opera by Earl Drake which was given with success at Central Music Hall last week.

The picture was delayed in making and could not be used in the review of the work last week.

Miss De Tray, who is a long time pupil of Mrs. Beaumont at the Drake School of Music, sang the part of "The Queen" in the very first performance of the new opera,



FANNY DE TRAY AS "THE QUEEN"

given at Elburn two weeks ago and again at the Central Music Hall performance in Chicago, scoring much success on both occasions.

A competent critic at Elburn said that she was the best item of the performance and at the Chicago production she also gave a very good account of her abilities.

She sang the several solo numbers falling to her score easily and with much display of vocal ability, her dressing of the part was thoroughly agreeable and her histrionic ability was proven to be naturally good and also she showed that along this line she has had good and effective training. The work of this young singer will be watched with every assurance that she will take high rank in her chosen field.

C. E. W.

Proctor—Some of the early dates of Warren Proctor, tenor, are: June 8, at Hillsdale, Mich., in "Cavalleria Rusticana," and June 14, at Albion, Mich., in "Samson and Delilah." The date of "The Joy of the Bell," in Chicago, has been postponed until early in October.

THE MAC BURNEY STUDIOS

The MacBurney Studio Club, an organization which has been very successful in promoting a distinctive and helpful social life in the MacBurney Studios, met at the home of Mr. MacBurney on last Tuesday evening, when about fifty guests were present.

The following program was given:

In Italy Jeanne M. Boyd
Elsa Fern MacBurney
Slumber Romance (Philemon et Baucis)..... Gounod
Had a Horse (Hungarian Folk Song)..... Korbay
Arthur E. Westbrook
The Nightingale Ward-Stephens
The Call of Spring..... Daniels
Walter A. Diederich
Phyllis Is My Only Joy..... Whelpley
Uncle Rome Homer
Sweet Miss Mary..... Neidlinger
Lon P. Payne
Requiem of the Sea..... Salter
Dearest Denne
William G. Hay
The Opium Smoker..... Campbell-Tipton
Night and the Curtains Drawn..... Ferrata
Worthe Faulkner
Israfel Kelly
The Snake Charmer Lehmann
Ozean, du Ungeheuer (Oberon)..... Weber
Ethel Geistweit Benedict
Accompanists: John Doane, Grace Grove,
Mrs. William G. Hay

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SUNSET AND EVENING STAR (Low)
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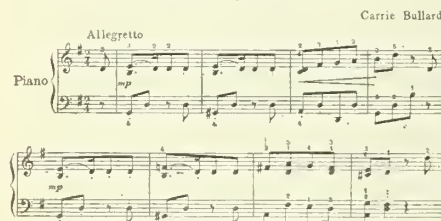
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R. H. A. 172

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A SPRING FESTIVAL AT THE UNIVERSITY OF CHICAGO

Mandel Hall at the University of Chicago held a large and enthusiastic audience on Friday evening, May 14, when a spring festival of music and dancing was given by the children of the University High School and University Elementary School, assisted by the University of Chicago Orchestra.

Two hundred and fifty children, accompanied by the orchestra and directed by J. Beach Cragun, gave a rendition of the cantata "The Garden of Flowers," by Denza, as the first portion of the evening's activities. Nine delightful numbers formed this cantata, and Mr. Cragun succeeded in making everyone worthy of note, so well did he control the youthful singers and orchestra. It was indeed a remarkable performance, when the following fact is taken into consideration. No elimination of voices was made prior to the performance, as is often the case, but every pupil of the above named schools appeared on the platform and took part in the singing, to the best of his or her ability. There was unusually good intonation in evidence at all times, and the assurance noted in the singing of the part songs was a proof of excellent training. A majority of the children had the work memorized, and there was a beautiful display of tone blending, shading and expression in several numbers. It was a splendid exhibition of the regular class work in these schools.

Mr. Cragun knew his work and position well, and acquitted himself of the responsibilities at the conductor's stand with great eclat. He led the orchestra of twenty-five pieces through a very praiseworthy performance of the suite "The Wand of Youth," by Elgar, following the singing of the cantata. This organization is well balanced as to instruments, and consequently their music is balanced to a fine degree. The four movements of this suite were rendered with splendid finish and excellent tone quality. Mr. Cragun conducted with authority, intelligence and grace, and was rewarded by a great round of applause from the audience.

The last portion of the program was given over to the executing of about fifteen English country dances, in which 120 children took part. The participants in this work were elegantly and appropriately costumed, and brought a real thrill to the vast audience when they made their grand march through the hall. The various dances were rendered gracefully and with the abandon of everyday play time. To a great portion of the audience, the last part of the evening's entertainment was the most enjoyable.

H. M. B.

Burnetti—Mr. Kansas Stark, baritone, pupil of Sebastian Burnetti, made a great success at the opening concert at River-view, singing the "Prologue" from "I Pagliacci" and the "Toreador Song" from "Carmen."

Wing—Mrs. Louise Hilton Wing presents three sopranos in recital at Knollslea Hall, Girton School, Winnetka, this (Friday) afternoon at 3:30. These are Julia Davis, Geraldine Dennis and Gladys McQuatters.

LASSEN SONGS AT THE CLIPPINGER STUDIOS

The music lovers which assembled at the Clippinger Studios in Kimball Hall on Saturday afternoon, May 15, were given a rare treat in the form of a lecture recital of the songs of Edward Lassen. The rareness of the occasion was not found wholly in the discourse of Mr. Clippinger on Lassen and his compositions or the singing of Mr. Robert Quait, tenor, who was accompanied by Mrs. Charles Orchard, but because the songs of this composer are seldom heard or rarely studied by the present day musicians. It may be they are too good. At any rate they are not satisfactory as concert songs for the present day concertgoer in that they are not dramatic and startling enough to create a sensation. However, they are well worth while to the serious student and contain valuable material for the development of a keen sense of refinement in melody and delicacy of style. From many points of view this recital was one of the most pleasant offered by Mr. Clippinger and his array of artist pupils this season.

Mr. Quait possesses one of the purest tenor voices heard recently, it is of equal power throughout its entire range and there is the stamp of intelligence in his every use of this vocal equipment. He delivers his songs with ideal expression and his concert style is wholly to be commended. His list of songs contained the richest treasures of the Lassen allotment to the world and were arranged in an order which brought variety, contrast and deep interest into the afternoon's program.

"Lily Blossom," "Thou Fairest Vision," "The Poet," "The Glaciers by Moonlight," "Thine Image," "When the Springtide o'er the Hills is Seen," "The Sun's Bright Beams," "Summer Evening," "Ah, 'Tis a Dream," "Whither," "Thine Eyes So Blue and Tender," "Gypsy Boy in the North," "Once Again," "My Lily," "Blue Eyes," "Lullaby," "Sabbath Morn" and "Romance" comprised Mr. Quait's offerings and only two or possibly three of the list is familiar to the average concert attendant, while in fact the whole lot is worthy of recognition.

A remarkable and enjoyable point in all the Clippinger recitals is the excellent accompaniments played by Mrs. Orchard. After noting her performance on last Saturday one was almost led to believe she had played nothing but Lassen songs for weeks when in reality she has played almost everything but Lassen, yet her playing was of the most finished and expressive style.

H. M. B.,

CECIL FANNING AT THE FEDERATION MEETING

Mr. Cecil Fanning has been chosen to take the place of Mr. David Bispham, who finds it impossible to attend the Federation Congress at Los Angeles in June.

On June 29 Mr. Fanning is to sing in "The Desolate City," with orchestra, this being Mabel W. Daniel's prize composition, and on the 30th, with Mr. Turpin at the piano, he will give a song recital, including works by Kernochan, Van Nuys Fogel, W. L. Rogers, Homer, Ayres, Busch, Ware and Cadman—all American composers.

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COMBINED CHOIRS SING AT ST. PETER'S

Many splendid musical services have been noted at St. Peter's Church in the past, but it is doubtful if any heretofore have equaled the musical efficiency attained on Sunday evening, May 16, when the choir of St. Mark's Church, Evanston, journeyed down and joined forces with that of St. Peter's in a festival service.

Over ninety choiristers, apparently all eager to sing like they never had sung before, formed the magnificent procession which filed into the choir loft and filled it to capacity.

Herbert E. Hyde, organist and choir-master at St. Peter's, was at the organ throughout the singing portion of the service and consequently the order of worship moved smoothly and effectively.

No one knows the resources of the organ at St. Peter's better than Mr. Hyde, therefore no one could have served up the accompaniments with the sympathetic feeling and artistic finish that was noticeable during the singing of these choirs. It is no easy matter to keep the proper balance between singers and organ when the choir has been doubled all of a sudden, but this Mr. Hyde succeeded in doing in a satisfactory and praiseworthy manner.

Aside from the usual hymns, versicles, responses, etc., which go to make up the Episcopal service and which were elegantly rendered at this time the combined choirs were heard in a glorious performance of Gounod's "Unfold, Ye Portals," and a beautiful reading of the Shelley anthem, "Savior, When Night." The offertory anthem was Martin's "Hail! Gladdening Light" and it proved one of the big achievements of the evening.

An unusual amount of expression and shading was attained by the singers at times and the volume and quality of tone used at various points during the anthems was powerful, stirring and inspirational. A larger congregation should have heard this singing.

Mr. Stanley A. Martin, organist of St. Mark's Church, played "Briere a Notre Dame," by Boellmann, as the prelude to the service and a short recital at its conclusion which added greatly to the enjoyment and artistic features of this festival service.

Mr. Martin is a well equipped musician and is fast gaining a place among the leading organists of Chicago and the middle west. His recital on this occasion consisted of "Nocturne," by Ferrata; "Novellette," by Parker, and a "Choral" and "Menuet," by Boellmann, and each was played with an abundance of skill, serious intent, musicianly feeling and great breadth of control over the instrument at his disposal.

H. M. B.

MARTHA S. STEELE

Martha S. Steele's appearances in Pittsburgh during April:

On Monday, April 5, Martha S. Steele appeared before the Historical Society of Pittsburgh, at the Hotel Schenley.

Sunday afternoon, April 11, she sang a group of songs by Russian composers for the benefit of the Russian relief fund, given at the Miles theater.

On Tuesday, April 13, she sang a group of Franz songs at the Tuesday Musical Club, in honor of the centenary of Robert Franz.

Wednesday afternoon, the 14th, she sang at a reception at the home of Mrs. W. M. Carothers, Wallingford street.

Wednesday, the 20th, in a private recital given for the benefit of the Belgian relief fund, and Friday afternoon, April 30, she gave a recital before the Woman's Southern Club of Pittsburgh, at the Hotel Schenley. At this recital she sang the new song, "O Moon Upon the Water," by Cadman, this being the first time it has been used in Pittsburgh on a recital program.

HILDRED HANSON-HOSTETTER

A very pleasing song cycle was recently rendered by Hildred Hanson-Hostetter before the Hawthorne Parent-Teacher Association of Oak Park. Oak Park is a music-loving community, and it is no small tribute to Mrs. Hostetter that she completely captivated her audience, both by her personality and the quality of her singing. The following was her program:

April Morn	Batten
Sacrament	MacDermid
The Year's at the Spring	Beach
Blackbird's Song	Scott
Pleading	Elgar
The Butterfly	Woodman

GRESHAM TREBLE CLEF CLUB

On Tuesday evening, May 11, the Gresham Treble Clef Club, William Griswold Smith, director, and Louise M. Wall, accompanist, gave their eighth concert at the South Englewood Methodist Episcopal Church, assisted by Misses Helen Lampman, soprano; Margaret Ricketts, 'cello; Lily Ricketts, violin, and Grace Bourke, reader.

The singing of the club is very commendable from many standpoints. The attacks were well taken and the shading good. They sang with spirit and a good quality of tone, that won the enthusiastic approval of the audience throughout the entire program of well-chosen numbers. The Neapolitan songs were delightful, and repetitions would have been most welcome.

The "Spinning Song," by Wagner, was sung with fine effect, as was the Ardit "Waltz Song," with its rhythmic swing and glowing melodies. The closing group comprised numbers by Saint-Saens and Donizetti, and they again proved themselves equal to the demands made upon them. They gave them with a fine breadth and a surety that reflected much credit upon themselves and Mr. Smith, the efficient director, and it is safe to predict many fine programs in the future, and they will be heard again with pleasure.

Miss Lampman's pleasing soprano voice was heard in a varied list of songs, and she acquitted herself with credit. Especially good were her interpretations of numbers by Tate and Lang.

The Misses Ricketts, in violin and 'cello numbers, met with great favor, and they proved themselves to be very talented young performers on their respective instruments.

Miss Wall presided at the piano throughout the evening, furnishing accompaniments that were sympathetic and musicianly, adding much to the success of the program.

Miss Bourke read several numbers that were well done and enjoyable.

American Conservatory—At the concert given by the Conservatory Students' Orchestra at Kimball Hall last Tuesday evening, the soloists were Helen Carney, Stella Roberts, Nesta Smith and Nathan Herzhoff.

FINE CONCERT AT CHURCH OF EPIPHANY

Wednesday evening, May 12, the choir of the Church of the Epiphany, Dr. Francis Hemington, director, and the following soloists, Marjorie Dodge Warner, soprano; Jennie F. W. Johnson, contralto; George W. Pither, tenor; Frank H. Collins, bass; Mabel Helen Rogers, harpist; Leroy Fenton, soprano, and Herman O. Dreiske, accompanist, gave a fine concert before a large and enthusiastic audience. The men and boys choir did their share toward making the concert a success, for they sang with a fine spirit throughout the varied list of fine songs.

The shading and attacks were well taken, and the tonal quality at all times pleasant to hear.

They gave fine renditions of Balfe's "Happy and Light of Heart" and Bart-



MABEL HELEN ROGERS

lett's "A Dream," and Nevin's "It Was a Lover and His Lass." Bond's "Perfect Day" and Gounod's "Soldiers' Chorus" brought the work of the choir to a rousing close, and it is safe to predict another capacity house, should their able and musicianly director, Dr. Hemington, choose to present them again.

Master Leroy Fenton is without doubt the best boy soprano in Chicago today if one may judge from the splendid singing he did on this occasion.

Mr. Collins' fine base voice is always heard with great pleasure. His rendition of "The Evening Star," (Wagner), was highly artistic and finished, and in Ronald's "A Little Winding Road," he did some beautiful mezzo voce singing that left nothing to be desired vocally or musically.

Miss Johnson's splendid vocal equipment, intelligent interpretations, again won her

unstinted praise and commendation, for her solos were models of elegance along every line.

Mrs. Warner scored a fine success by the delightful and artistic manner with which she presented Arne's "Lass With the Delicate Air" and "Spring's Singing," (MacFayden).

Mabel Helen Rogers is indeed one of the most satisfactory harpists that one could wish to hear. She has a clear, well developed technic at her command, and added to this is an attractive stage presence and winning personality that immediately ingratiates her with the audience. Her playing is at all times artistic and she vests her interpretations with many of the musical graces that mean so much in finished harp playing.

Cadman's beautiful song cycle, "The Morning of the Year," brought the program to a delightful close.

Mr. George W. Pither proved himself a very fine singer with a good voice, left nothing to be desired in the tenor solos of the cycle, and with Mrs. Warner, soprano; Miss Johnson, contralto; Mr. Collins, bass, who through their solo groups had won the merited approval of the audience, they gave a musicianly and very artistic presentation of the solo, chorus and quartet numbers of "The Morning of the Year." Dr. Hemington furnished the best of support at the piano, that merits high praise. H. W. P.

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ARVID SAMUELSON IN BURLINGTON, IOWA

Arvid Samuelson, pianist of Lincoln, Nebraska, appeared recently in recital in Burlington and met with extraordinary success as is evidenced by the following excerpt from the Hawkeye:

The honors of the evening, however, were awarded to Arvid Samuelson. The people did not seem to be able to get enough of him. He proved a real artist. Of course, he has technic. Everybody who plays in public in this twentieth century has that. But that does not make an artist. Machines are built that excel in technic. But Mr. Samuelson has more than technic, for technic dwells in the fingers, but an artist plays with his head more than he does with his hands. Mr. Samuelson puts deep understanding into his music, and he does more, he plays with the heart as well as with the brains and the fingers, and thus he does not only delight the critics, but he appeals to the lovers of music, who lay no claim to musicianship. He is a real musician. And those "Messiah" people are no indifferent judges of music, either. Ever has that church nurtured the beautiful art and there are many in the organization, who perform creditably on one or more instruments and who sing well. It is no small thing to enthrall that audience as Mr. Samuelson did. They all hope to hear him again.—(Advertisement.)

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Old Folks Concert—At the New First Congregational Church a very successful "Old Folks' Concert" was given last night under direction of H. Augustine Smith, with hundreds of singers in colonial costume, stately processional and many quaint songs. The program will be repeated this Friday and Saturday evenings.

A MODEL STUDIO

The following is copied from the Musical Critic:

Where shall we find it? Not mid the turmoil of business centers, and the ceaseless roar of street traffic; but in a quiet location, easily accessible, free from disturbing elements, and where one can absolutely rest in the enjoyment of true art. Such a studio we were invited to visit, at 3018 Vernon avenue, Chicago, by Mr. C. A. Havens, well known as one of the oldest resident organists of our city.

The building stands in the rear of his residence, and has a convenient public entrance. The studio hall is twenty-four feet square and seventeen feet high. It contains a Johnson organ of 30 registers, 1,345 pipes, 2 manuals, complete pedals and modern accessories. The bellows are operated by electric motor. A grand piano, library of choice music, seating accommodations for invited guests, and modern conveniences in electric lights, complete the outfit.

In this retired place, with his beautiful instruments, Mr. Havens has spent much time in church music composition, the results of which are well known to choirs throughout this country.

Mr. Havens' organ was built by the Johnson & Son Co. of Westfield, Mass., and has the following equipment:

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1.	16 ft. Bourdon Bass	Wood 58
2.	16 ft. Bourdon Treble	Metal 58
3.	8 ft. Open Diapason	Metal 58
4.	8 ft. Dulciana	Wood 58
5.	8 ft. Melodia	Metal 58
6.	4 ft. Octave	Wood and Metal 58
7.	4 ft. Flute D'Amour	Metal 58
8.	2 3/4 ft. Twelfth	" 58
9.	2 ft. Fifteenth	" 174
10.	2 ft. Mixture, 3 Ranks	" 58
11.	8 ft. Trumpet	" 46
12.	8 ft. Clarionet	

742

SWELL MANUAL

13.	8 ft. Open Diapason	Metal 58
14.	8 ft. Salicional	" 58
15.	8 ft. Dolceissimo	" 58
16.	8 ft. Voix Celestes	" 58
17.	8 ft. Stop'd Diapason	Wood 58
18.	4 ft. Flute Harmonique	Metal 58
19.	4 ft. Violin	" 58
20.	2 ft. Flautino	" 58
21.	8 ft. Oboe and Bassoon	" 58

522

PEDALE

		Pipes
22.	16 ft. Double Open Diapason	Wood 27
23.	16 ft. Bourdon	" 27
24.	8 ft. Viola (a new stop of soft string tone)	27

MECHANICAL MOVEMENTS

25. Swell to Great, Coupler.
26. Swell to Pedal, Coupler.
27. Great to Pedal, Coupler.
28. Pedal Check.
29. Blower's Signal.
30. Tremolo to Swell.

COMBINATION PEDALS

1. Great and Pedal Forte.
2. Great Mezzo, Double-Acting.
3. Great Piano, Double-Acting.
4. Pedal Piano, Double-Acting.
5. Great to Ped, Cop, (Reversible).
6. To operate Tremolo.

ACCESSORIES

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 2. Balanced Swell Pedal.
 3. Motor Regulator.
- No. of Pipes, 1,345 No. of Registers, 30
Sounding Stops, 24

As will be seen by an advertisement in another column of Music News today, Mr. Havens is offering this organ for sale and the opportunity presented of buying a serviceable studio organ is a very rare one.

— # # # —

Clarke—Edward Clarke appeared in a concert at Indianapolis, Ind., Tuesday evening, May 18, under the direction of Mr. Percival Owen, organist of the First Baptist Church of that city.

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**MADELINE GALLEGHER AND
MABEL HELEN ROGERS
AT HEMINGTON
RECITAL**

Mr. Francis Hemington closed his recital series at Epiphany for the season on Monday evening, using a number of things which suggested the out-of-doors. There was Hollins' "Spring Song," Stebbins' "In Summer," Johnston's "Midsummer Caprice," Lemare's "Bee" and the "William Tell" overture, with its pastoral-life themes—all interestingly and happily done.

Miss Madeline Gallegher fitted her number also to the season, and sang the "Verdure Clad," from "Creation," with a fine zest and crispness, the voice being obedient and flexible, and brilliantly compassing the decorative embellishments abounding. Her second number was the Bach-Gounod "Ave Maria," also done with excellent finish and many artistic touches in the working out of its details, notably in a well-approached and delivered climax. This young singer makes continual progress in her upward way, holding securely each round of the ascent by reason of her use of marked talents, natural and acquired.

Miss Mabel Helen Rogers added to the "Ave Maria" ensemble with a harp accompaniment, and contributed also three solo numbers, these being the Hasselman "Prayer," Godefroid "Ballade" and Labarre "Religioso." She plays with exceeding refinement and delicacy of touch, and with an absolute sincerity, that gives to her music a convincing poise. There is a studied absence of mere display and a search for the more intimate spirit of the compositions, which gives to them an impulse of intensity, and these traits are apt to generate charm, which Miss Rogers has in large measure, to give added value to whatever she presents.

ALBERT COTSWORTH.

ILLINOIS COLLEGE OF MUSIC

The Illinois College of Music gave two students recitals last week, on Tuesday and Friday evenings.

On Tuesday evening Beatrice Dorian, one of the younger pupils, played the Chopin "Waltz," Op. 34." Beulah Bassett played an arrangement of "Annie Laurie," for the left hand alone, very beautifully. The following also assisted in a very enjoyable program: Edith Creighton, Lucille Linneman, Emil Stumm, Fred Braeseke, Elmer Schweikle, Arthur Moritz, Helen Doud, Olive McCullough, Ethel Seavey and Emily Hadtka.

On Friday evening the following gave the program: Piano—Myrtle Reuschelle, Margaret Weiner, Helen Rissman, Katherine Austin, Jennie Simon, Rose Rubenstein, Isabelle Barenz and Vernon Welge, the latter playing the Mozart "Concerto in B Flat." Violin—George Rezanka, Harold Peet, Archie Swartz, Leroy Schoberg, Emmett Vance, Frances Klassen and Hilda Miller. Ralph Merrick gave in a very tasteful way the song "Ashore," and Irma Schoewe "brought the house down" with several humorous recitations. This was the thirtieth students' recital of the season, with an average of fifteen pupils on each, which shows that the Illinois College of Music keeps its pupils busy and interested.

JOEL MOSSBERG PRESENTS HARMONIEN CHOIR IN A CONCERT

The Harmonien Choir, under the direction of Mr. Joel Mossberg, gave a concert at Wicker Park Hall on Saturday evening, May 15, and, if one may judge from the quality of the work presented on this occasion, they should meet with fine success on their trip to the coast.

Miss Alpha Hendriksen was the soloist of the evening, and she acquitted herself with credit. Her voice is a lyric soprano of a very appealing quality, produced with ease. "A Gypsy Maiden," by Parker; Ronold's "Down in the Forest," and "Thou Brilliant Bird," by David, were her principal offerings, very effectively presented.

The chorus, under Mr. Mossberg's direction, has attained a fine degree of finish. Their attacks are clear-cut, and the shading is fine. They are so well trained in the numbers they chose to present that the desires of the director are met with apparent ease and surprising effect. They presented a varied list of good songs, the most effective of which were numbers by Hartmann, Lange-Mueller and Grieg, in the first part of the program. "The Chimes," sung



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as an encore, was given with such surety and beauty of expression that they may feel very sure they will be difficult to excel in many of the fine points of ensemble singing.

In the second half of the program, Lumbye's "Violen" was very beautiful indeed, and was redemanded. Mr. H. Peterson sings the solo part very well.

Mr. Mossberg's fine baritone voice was heard to good advantage in the solo of "Du Gamla, du fria," a Swedish folk song, which met with great favor.

"To Thee, O Country" and the "Star Spangled Banner" brought the splendid concert to a brilliant close.

Mr. Wilmot Mossberg furnished good accompaniments for the club.

Mr. O. Nielsen's orchestra played numbers which were much enjoyed. H. W. P.

BATON CLUB ELECTS OFFICERS

On Monday, May 17, the Baton Club held its last meeting of the season. Mr. Philo A. Otis delivered a splendid address on "Psalmody and Hymnody." The following officers were elected for the year 1915-16: Mr. William Griswold Smith, president; Mrs. J. Westerdahl, secretary and treasurer; Mr. Samuel B. Garton, chairman of the program committee.

GRANT HADLEY

Newspaper comment on the recent appearance of Mr. Hadley in Chicago:

Mr. Grant Hadley, American baritone, was heard in "Vision Fugitive," from "Herodiade," and he did it with great effect.—Chicago Tribune, May 3, 1915.

Grant Hadley shared the program in "Vision Fugitive," from "Herodiade." He sang with a voice of great sonority and with effective preception of the dramatic character of the air.—Chicago Herald, May 3, 1915.

Grant Hadley, baritone, sang with understanding and a big voice the air from Massenet's "Herodiade."—Chicago Evening Post, May 3, 1915.

Hadley's voice is large and evenly placed. He gave



GRANT HADLEY

vehemence to "Vision Fugitive," from Massenet's "Herodiade," and made it sound, persuasive and impassioned.—Chicago Journal, May 3, 1915.

Grant Hadley, baritone, contributed much to the interest of the concert by his excellent singing. He was heard in the air "Vision Fugitive," from Massenet, which he sang in an artistic style and with fine vocal effect, and also in a group of German and English songs.—Chicago Examiner, May 3, 1915. (Advertisement.)

Aren't-Dietch—Else Harthan Arendt, soprano, and Sidney Arno Dietch, accompanist, substituted on short notice for Mme. Jomelli at the Majestic during the latter part of last week, and both scored a big success. Mrs. Arendt's numbers were Santuzza's aria from "Cavalleria Rusticana"; "Ecstasy," by Rummel; "Little Gray Home in the West," by Lohr; "The Year's at the Spring," by Beach, and "The Last Rose of Summer."

Civic Music—A concert was given at Armour Square on last Saturday afternoon by the children's chorus, under direction of Lily Wadhams Moline, assisted by Al Meda Wadhams, pianist, and Luella Moline, violinist.

Jennette Loudon Studios—On Sunday afternoon, May 23, Miss Jennette Loudon will present her pupil, Miss Margaret Weiland, in a recital at the Fine Arts Assembly Room.

Weaver—Ida Biglow Weaver has just completed a concert trip through Kansas and Texas, appearing in orchestra concerts, "The Messiah," "The Rose Maiden" and recitals.

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The Elderly Person

The Organist was laughing very much as did Old Scrooge's nephew in the "Christmas Carol." That sort of a laugh which is accompanied with slappings on the thigh and much redness of face.

"Do tell us why," said the Elderly Person.

Between roars and short breaths, the Organist said: "It can't be made as funny in the telling as in the seeing. At the last crossing, the policeman held up a warning hand to the east bound wagons and whistled an encouraging peal to all south bound passengers. I started across and was nearly eclipsed with a team. It was a "Raks and Oliron" cart with a spavined skeleton of a horse, and on the seat was an awful example of the cup which inebriates. He was pulling on the lines for all he was worth, but something in the policeman's whistle had stirred some latent energy in the old horse, who strained and tugged at the traces and made progress far beyond his years and previous service. Everybody was startled at the spurt—people, horse, wagon, driver and policeman. The old driver's hat fell off, he cried out 'whoa! whoa!' in all pitches of voice, hurry, excitement, and alarm. For an instant it seemed as if there would be a real runaway. But the bobby laid his firm hand on the bit and the fire went out of the old horse's eyes, his ears collapsed, his feet stuck and his legs grew stolid, the neck and head fell dejectedly—and the revival and revolt were over. While it lasted it was fine fun—the rampant old horse and his amazed driver. Truly the unexpected can happen almost anywhere and those funny 'whoas' set the whole street in a gale of laughter. It made me think of some of those old-fashioned opera tenors who topped the high notes when they could, and how their criterion of singing was always whether a man could utter the high C. When they were worn out they went about the country, on former reputations, and reached for the high tones—very much as the old horse felt the call of some former exploits—and received laughter for reward."

Said the Lawyer: "Hereafter when his master brings his pferd down town he'll keep his eyes open and as he gets safely by each crossing he'll say, like the tipsey man I've heard of who, as he got from lamp post to lamp post, and heard a clock strike, said stutteringly: 'Seven o'clock and all's well—so far'!"

"Well, if it's musical stories you're speaking of," said the Parson, "here's an actual recent experience of mine in Orchestra Hall. When John Alden Carpenter's "Adventures in a Perambulator" had its first hearing at the Friday afternoon concert, society was in its very most excited flutter. Sitting near me were two very proper matrons, well satisfied with themselves and their attire and surroundings. They were of the kind who fold their hands over capacious waist lines, with wrinkleless gloves, and have lorgnettes to scan the programs with in a dilettante sort of manner that always provokes my risibles, because

they are so clearly in evidence for other than musical reasons. That these two were not of the very elect came about when, after the applause had won many of Mr. Stock's most proper bows, he retired and then brought forth Mr. Carpenter himself to receive the adulation. As his tall, slim figure towered above Mr. Stock, one lady turned to the other and exclaimed with a hearty enthusiasm, 'Well, now, who would have believed a young fellow like that could write music. I call that pretty good for such a nice young feller.' And forthwith the plumply filled gloves beat themselves in the general commendation, and Mr. Carpenter may learn some day that part of his success was not due to his social prestige, nor his musical gifts, but to his likeableness as a 'young feller.'

"Pretty good," said the Elderly Person, "and here's a comrade to go with it. A gentleman here whom we will call Mr. Well Known because a whole lot of his name is in the title, was booked for a lecture on Debussy down state, and sent his data ahead for advertising purposes. When the paper came out, it said, 'Mr. Well Known, the Chicago organist, will address the Ladies' Morning Club. Subject, "Be Busy." Illustrations by his daughter!' One illustration, presumably, would be 'Everybody Works But Father, and He Sets Around All Day.'

"This society talk you are indulging in," said the Credit Man, "makes me think of what I was told the other day about the lady who went for a visit to a Michigan city. It was one of those lovely places where everybody knows everybody, and when anyone has a visitor all the good friends plan to 'entertain' in honor of the guest. It is fine at first, until you find you are dated ahead so far that the events form a sort of scheme to be worked out. This lady, from one of our suburban Saints Rests, so called because of the many ex-clergymen residents, had never learned to play cards, and the Michigan city ran largely to that form of 'entertainment.' So for a final function, she was coached into some sort of shape and cheerfully undertook to play the game of five hundred she thought she had learned. She had been warned to carefully observe Mrs. Blank, a eard heroine of many tournaments, and to be guided, whenever possible, by the way Mrs. Blank met emergencies. The afternoon wore away and neither Mrs. Blank or the visiting lady carried off any honors, although they had been in proximity often. Talking things over, the visiting lady told her hostess that not once had Mrs. Blank played the game as expected, and that she looked daggers and other hidden things whenever the two were thrown together. 'Oh,' said the hostess, 'did you play five hundred all afternoon? We were not playing that at all, but bridge, and I forgot I had not coached you up on that!' Imagine how the other women talked of the visiting lady's eard playing. For those who could see the humor of it, it must have been riotous fun."

"Speaking of guns," said the Lawyer, "I heard a talk by Paul Shorey lately which

made me think of our cadaverous dyspeptic Organist friend here. He said someone asked him for a definition of indigestion, and the best answer he could give was that it was a square meal in a round stomach."

"Passing now to the lower end of the curio hall," said the Credit Man, "we come to the young woman who went up to the elevated station window to pay her fare. She carried her nickel inside her glove which fitted snugly, as girl's gloves quite often do. Pulling at it she heard the metallic sound of a coin falling on the floor and, was sure her nickel had slipped out and gone there. Turning and stooping she encountered a young man also bending to the floor, and he had in his hand the refractory nickel. She clutched it from him, bowed and smiled sweetly, put it into the cashier's window, and hurried to the train. Fussing with her glove, a few minutes later, out slipped a nickel into her lap! Then she knew why the young man had looked at her and gasped in amazement when she thanked him for picking up his own nickel as she took it away from him."

"That does not remind me of the funeral at one of the churches where I played," said the Organist. "As the eulogy of the priest over the deceased man proceeded, it grew more and more laudatory over his merits. Suddenly the wife arose hurriedly from her seat and ran out of the church, exclaiming as she did so 'I've come to the wrong funeral, for sure!' It was at this same church that a cat got into the sacred portion of the choir loft, and inside the organ. When I began playing she took refuge from the noise on the tip top post of the organ frame, and glared down her disapproval of organ music."

"Quite worthy of her," quoth the Credit Man, "it's what I would do if I had to hear your fugue playing. But I am reminded of what occurred recently in a Roman Catholic Church at one of the week day masses where the nuns bring in those flocks of school children, who sit in a body in the front seats. As the service proceeded, a cat appeared in the chancel and her actions distracted the children's composure. A young Sister, thinking to remove the cause of irreverence, undertook to shoo kitty out, but in passing the altar each time, she had to pause and execute the necessary genuflection, and that enabled puss to get new positions. I don't know just how it came out ultimately, but there was such lively skirmishing that the youngsters had what we call a picnic, and you don't need to be told how funny it must have been."

"One more comment and I am out of ammunition," said the Elderly Person. "Our Aunt Phoebe enjoys poor health, you know, and her scapegrace nephew, by marriage, says she takes so many pills that she really ought to have ball-bearing joints."

Do you feel as if you were really at the "Dutch treat" lunch? And is there anyone to insinuate that any of these stories have lurked within a chestnut burr?

THE ELDERLY PERSON.

— — — — —
Columbia School of Music—A program will be given at the Wilson Avenue Branch on next Saturday afternoon at 2:30 by advanced pupils from the main school, and the Columbia School Children's Orchestra under direction of W. H. Montelius.

MARIE STAPLETON MURRAY SINGS IN OAK PARK

Mr. Carl D. Kinsey engaged Marie Stapleton Murray as the special soloist at the First Congregational Church in Oak Park for the last Sunday evening and the usual large congregation there found her work very attractive and wholly to its liking.

Mrs. Murray has immense vitality and great technical proficiency and her voice is a big, resonant one which filled the large First church to perfection.

She has great style also and, as her number was extremely florid, she suggested irresistibly the fact that in opera she would be placed to great advantage, although she also showed her entire adaptability to church work and proved that she must have had a great deal of routine in that line.

She sang for the offertory number the exceedingly brilliant and very effective "The Lord is My Light," by Marsh, in which she showed splendid bravoura tone, some unusually effective pianissimo, great facility in coloratura effects, and, at the close, reached a resounding high tone which electrified her hearers. Mrs. Murray is a very charming woman and has a splendid stage presence. She has been making great success in her recent concert appearances throughout the country, and it is to be hoped that she will appear in Chicago soon.

The splendid quartet at the First Church, composed on Sunday evening of Mary Ann Kaufman, Helen Bright Bengel, Grant Kimbell and Frank Dunford, was heard to splendid effect in Cruickshank's broadly brilliant "Sing Praises to the Lord" and in "Be Still, Be Still," by Scott, there was shown some of the finest touches imaginable.

In mentioning the quartets of Chicago and suburbs, this one is always placed as among "the very best" and not without reason, for the voices are fine and the finish is exceptional.

Mrs. Permella Gale is the regular contralto, but in her absence Mrs. Bengel filled her place so acceptably that the usual balance and polish were in no whit disturbed.

After the sermon the glorious "Inflammatus" from Rossini's "Statbat Mater" was sung (improperly listed on the program as an Anthem) and in this not only did Mrs. Murray, Mrs. Bengel, and Mr. Kimbell and Mr. Dunford sustain an ideally perfect undercurrent of harmony, but Miss Kaufman, in the solo and obbligato, rose to stellar prominence of the highest value and sang as one inspired.

A great number, and at this time a great rendition!

Mr. Kinsey supplied his usual fine accompaniments, played the hymns extremely well and added attractive solo numbers, including Cadman's "A Legend." C. E. W.

— — — — —
Benefit Recital—Elizabeth Guion Dormer will give a vocal and dramatic recital in costume at the Wilson Avenue Y. M. C. A. on Friday evening, May 21, for the benefit of the American Home for Aged Ladies. Miss Florence Little, pianist, will assist.

— — — — —
Highsmith-Lyding—On May 1 Mary Highsmith-Lyding, soprano, appeared in recital in the Mohammed Temple, before the Amateur Musical Club of Peoria.

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Editor
LESTER S. BUTLER

"SIEGFRIED" AT HARVARD STADIUM; WAGNER'S OPERA JUNE 4 AT CAMBRIDGE

Final arrangements for the production of Wagner's "Siegfried" at the Harvard Stadium on June 4 next are now completed. This production will be one of the most important of musical events.

The cast will include Mesdames Gadschi, Schumann-Heink, Alma Gluck, Messrs. Sembach, Whitehill, Reiss, Goritz and Ruysdael. The prices to subscribers of seats until April 1 are \$2.50, \$2 and \$1.50. After April 1 the prices of seats will be raised to \$3.50, \$3 and \$2; boxes seating six erected in front of the stage will be \$40, \$35 and \$30.

A performance of the "Greek Pastoral Scenes" by Professor Horatio Parker of Yale University, solos by Elsbeth Jones and Marie G. O'Connell, was a recent event. Other numbers were "The Legend of Miana," by Fontenailles, Ursula O'Hara, soprano solo; piano selections, Dessa M. Weisburgh and Joe Carr; the duet "Sous le dome epais," from "Lakme," Helen L. Eaton and Marjorie G. Barnard; Vincent D'Indy's "Sur la mer," a chorus for women's voices; Mrs. Charlotte L. Wrye, soprano solo, and the Mozart Symphonic Concertante in E Flat Major, for violin and viola, Ada A. Chadwick and Ruth Bullard.

A Young Composer's Work

An original composition, a chorus for women's voices with the title of "It Was a Lover and His Lass," by Edith Lang, a pupil of George W. Chadwick, had its first public presentation at a concert by the New England Conservatory Choral Club in Jordan Hall, Friday evening, May 7.

A Mason & Hamlin Prize Contest

Howard M. Godding of 29 Oakdale avenue, East Dedham, won the Mason & Hamlin prize of a grand pianoforte valued at \$1,150 and offered for the sixth time in competition to New England Conservatory senior and graduate student in Jordan Hall yesterday afternoon (Monday, May 3). He was graduated with honors in 1913 from the organ school.

The contestants were Alice Allen, Joe Carr, Howard M. Godding, Myrtha M. Gunderson, Marion C. Leach, Stanley J. Schaub and Esther V. Wegardh. Each contestant played the same program, consisting of the first movement of Beethoven's "Sonata in E Major, Opus 109"; the Liszt "Etude in B Flat Major, Opus 5," and the Chopin "Etude in C Minor, Opus 10, No. 12."

An English Work Heard

The first American performance of Sir Charles Villiers Stanford's "Symphony No. 7, in D Minor, Opus 120," was a principal feature of a concert by

the New England Conservatory Orchestra in Jordan Hall last evening (Friday, May 14). The composer is professor of music at Cambridge University and conductor of the Cambridge Musical Society.

Other number on the program included the overture to Beethoven's "Coriolanus"; the second and last movements of the Schumann "Pianoforte Concerto in A Minor," soloist, Marion C. Leach; the aria, "O Bona Patria," from Horatio Parker's "Ilora Novissima," and Liszt's symphonic poem after La-martine, "Les Preludes."

"The Sandman" Produced

Original music written by Allyn Brown, New England Conservatory 1910, for Marjorie Benton Cook's poem, "The Sandman," had its first public presentation at a recital of the Conservatory pantomime and rehearsal class Friday afternoon, May 14. The song was sung by Hester Stine, who also rendered Lark's "The Goblins at Play," with appropriate action. Two acts from "Mice and Men" were given, a scene from "Hansel and Gretel," and an original pantomime, "Incriminating Evidence," by William Goodrich.

\$215,000 Liabilities

Its treasurer, Charles Hayden, voluntarily petitioned the Boston Opera Company into bankruptcy, last week. The assets named are \$78,000 and liabilities \$215,000. Taxes and duty on imported scenery still in bond are the only secured creditors.

Eben D. Jordan has due him \$41,942, a part being claims for labor and merchandise. Amounts paid in advance by subscribers for performances make claims of about \$30,000, \$28,306 being assigned to Mr. Jordan. Henry Russell is a creditor for \$19,696, and the Societe Anglo-Amercaine D'Opera, Paris, is owed for scenery \$17,139.

A Grieg Work Given

Miss Helen Whitney Lund, of the New England Conservatory class of 1913, gave a pianoforte recital in Recital Hall May 13, assisted by Ora Larthard, violoncellist. Both performers were heard and favorably received.

School Music System Changed

An advisory committee of well known musicians representing Harvard, Boston University and the Symphony Orchestra, Dr. A. T. Davidson Jr., of Harvard, chairman, says in its report:

"The Boston system is not up to the highest standard of American schools. Consequently we think it possible to improve the music in the Boston schools and still keep to the prevailing system as exemplified in our school music books, but we also think it possible to make the school music books much more valuable to children and to the community by discarding much of the present system and substituting a simple method devoid of extra musical technicalities—exercises on the body musical—and bringing the children into more direct contact with beautiful music."

The report is the result of eight months' study of the methods used in teaching music in Boston schools, and three "methods" are alleged as being used, and several song books, one at least a milk company advertisement.

All this will be changed in September, when a uniform, perhaps, specially prepared, text book will be adopted, and the use of music books or readers be discontinued in the first three grades of the public schools. Professor A. T. Davidson signed the report.

Original Musical Talks

At a meeting of Lucia Knox and Dorchester Chapter, D. R., in Brookline, Friday night, May 14, Frank E. Doyle gave a very interesting talk on patriotic music. He analyzed folk music of Italy, Germany, Scotland and Ireland, then he played American songs, and paid a fine tribute to James C. Bartlette, composer of "A Dream," one of the fine songs contributed to the world's music by our "Yankee" musicians. Charles D. Weathers and Miss Ruth Shannon also sang war songs of various countries.

Some of Mr. Doyle's topics are "What Is Good Singing," "What Is Classical Music?" "Concert-goers and Critics"; "Music Not an Exotic."

Boston Symphony Orchestra Loses Worcester Musical Festival

Owing to the inability of the Boston Symphony Orchestra to give the Worcester Musical Festival management the dates desired in early October, Arthur J. Bassett, president, has secured sixty of the best players of the Philadelphia Orchestra, with its conductor, Leopold Stokowsky, for the festival, which will be held October 4 to 8.

"Community Music" Recital

Miss Alice Christine Heaphy, pianist, of Worcester, played a program of pianoforte music, as the closing entertainment in a series of three, which were given in the Holden, Mass., town hall, under the auspices of the Holden Community Corporation, Tuesday night, April 27, and on May 3 she played in Memorial Hall.

Its First Concert

The Worcester Symphony Orchestra, Daniel Silvester, originator and conductor, gave its first concert in Mechanical Hall, Thursday, May 6, before a good sized audience, which was well repaid for attendance by the interestingly played program.

Miss Marie Kaiser, a New York singer, sang Verdi's "Ritorna Vineitor," from "Aida," and a group of folk songs, by Kellie, Arensky, Mendelssohn, Horszman.

The accompanist was a local player, Mrs. Frank W. Chaffin, who, I have been told, is inexperienced in concerts of this type.

The orchestra has secured many Worcester citizens to contribute funds to meet expenses, and the management is preparing a series of concerts for next season, and the city of Worcester could do much worse than making a liberal appropriation for municipal concerts by its own orchestra.

Report is that the first concert was a financial success. L. S. B.

HENRIETTE WEBER AS A LECTURER

Some recent press comment:

One of the numbers of the music teachers' meeting that had been looked forward to was Miss Henriette Weber's address. Illustrations and stories were given with effect. . . . Miss Weber does not write her addresses but keeps her ideas rapidly developing before her audience, holding the attention closely. Her illustrations are to the point and in addition to her ability as a lecturer and author she is an accomplished pianist. Her number was one of the best of the two days' series.—The Banner, Greencastle (Ind.), April 30.

Miss Henriette Weber's lecture on "Modern Tendencies in Music," given before a large audience at the Wallace Conservatory last week, afforded unusual pleasure. Miss Weber is an easy and forceful speaker and is thoroughly informed as to the musical movements of Germany, France, Italy, Russia and Scandinavia.—Ohio State Journal, Columbus (O.), May 9.

"Modern Tendencies in Music" was the interesting subject of Miss Henriette Weber, when she addressed the students and friends of Wallace Conservatory last Monday afternoon.

The conservatory hall was filled by those who came expecting to hear (and they were not disappointed) some plain truths regarding the ultra-modern music writers and an authoritative discussion of the relative values of the work of the modern school. The address was of unusual character, the facts being arranged in such a lucid and logical fashion as to hold the attention of the mere music lover as well as the professional musician.

After the address examples of the modern school were splendidly played by Miss Weber.—The Dispatch, Columbus (O.), May 9.—(Advertisement.)

Chicago Piano College—A well chosen and very successful program of piano numbers was given by the pupils of Miss Violet Voukoun at the Chicago Piano College on last Saturday afternoon.

Ralph Brokow
VIOLINIST
Wichita, Kas.

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CINCINNATI CONSERVATORY OF MUSIC

The week's student recitals at the Cincinnati Conservatory of Music opened Monday evening, May 17, with a violin recital by Miss Helen Portune, pupil of Signor Tirindelli. Miss Portune's versatility has attracted general attention, her brilliant singing at Emery Auditorium last week, in the role of Marguerite, being among her latest achievements.

Tuesday evening, May 18, occurred a joint recital by Miss Inez Gill, pianiste, and Mr. Edwin Ideler, violinist, in Conservatory Concert Hall.

Miss Helen Nicholson, pupil of Mr. Wilhelm Kraupner, gave a pianoforte recital at the Cincinnati Conservatory of Music on Wednesday evening, May 19.

On Friday evening, May 26, Mr. John Thomas, pianist, and Mr. Edwin Memel, violinist, will give a joint recital at the Cincinnati Conservatory of Music.

Miss Emilie Rose Knox proved herself a well-equipped young violiniste in her graduation recital at the Cincinnati Conservatory of Music last Tuesday evening. That Miss Knox has been making the best of her musical advantages under her distinguished teacher, Signor Tirindelli, was thoroughly evident throughout her program which was remarkably given. Both technically and interpretatively Miss Knox has excellent qualifications in her favor and she plays with a warmth and personality which are most winning.

A violin recital commendable in its delivery and reflecting great credit upon both executant and teacher was that given by Mr. Eldon Murray, pupil of Signor Tirindelli, at the Cincinnati Conservatory of Music last Monday evening. He has good command of the technical side of his art, sympathetic understanding and good musical style. He played his exacting program with astonishing ease, indicating that the future holds something very real in store for him.

Robert Schenk added further proofs of his violinistic ability to those so deservedly won during the past season, in his violin recital at the Cincinnati Conservatory of Music last Thursday evening. Mr. Schenk is an exponent of the teaching of Signor Tirindelli and did his famous instructor honor in the splendid manner with which he presented his program.

Miss Carol Perrenot's pianoforte recital attracted a brilliant audience to the Cincinnati Conservatory of Music last Saturday evening. Miss Perrenot is a pupil of Mr. Theodor Bohlmann and her studies under this distinguished pedagogue have developed her into a young pianiste of decided capability. She disclosed the fact that she has grace and style both in her mental conceptions of the compositions under consideration and in presenting these in public.

Last Wednesday evening at the Cincinnati Conservatory of Music two members of the senior class, Bess Maxfield and Allie Grant, pupils of Mr. Wilhelm Kraupner, were heard in a strong program which reflected much credit upon themselves and upon their instructor. They demonstrated their comprehension of ensemble playing in a very good performance of the Mozart "D Major Sonata" for two pianos.

A large, discriminating audience was much pleased last Friday evening with the song recital given by Chester Moffett, baritone,

pupil of Mr. John A. Hoffmann, at the Cincinnati Conservatory of Music. His program was comprehensive, extending from the oratorio style of Handel to the present day ballads, providing him ample opportunity to display voice, technic, style and dramatic impulse.

SPOONER'S MAKE-UP TALENT

Philip Spooner, the well known young American concert tenor, has an unusual talent and versatility in the art of makeup. It has been his custom, in studying operatic arias, to don the costume appropriate to the part, as he claims that this enables him to get into the proper atmosphere more easily. In this manner he has trained himself to feel at ease in dress to which most Americans are unfamiliar.

This costuming talent stood Mr. Spooner in good stead recently when he was invited by Mme. Sembrich to participate in the pageant, "Night in Poland," given at the Hotel Biltmore, New York, for the benefit of the Polish Relief Fund. Adamo Durand, basso of the Metropolitan Opera House, and Mme. Sembrich were the principal stars of the occasion, and those who attended the event testified to its correctness in every detail.

Mr. Spooner looked very picturesque in the wedding scene of the pageant, in which group were two other well known singers, Frank Polloch, tenor, and Francis Rogers, baritone. Not only were the artists invit-

LEGINSKA, Pianist

Who appeared as soloist SEVEN times with the New York Symphony Orchestra this season, completely captivated the music lovers of New York at her Carnegie Hall recital, Friday evening, March 19, as the following will attest:

"Leginska gave a convincing exhibition as a pianist in Carnegie Hall last evening. Her skill was of an exalted and unaffected character. She is a conscientious and sincere artist. It may safely be said that of the younger generation of pianists now before the public, Leginska ranks highest."—New York American, March 20th, 1915.

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ed to pose as Poles, but they were required to sing several selections in the Polish language. In order that their pronunciation should be correct, Mme. Sembrich herself acted as coach and instructor.

A GOOD PLAN SUGGESTED BY HAROLD HENRY

Harold Henry, the eminent American pianist, recently suggested to various rural school committees a series of concerts to be held in the "Little Red School Houses" of the prairie country. It is the belief of this well-known virtuoso that many excellent artists could be secured for small fees to give concerts during the winter season. When work on the farm is slack, the boys and girls of the agriculturists have little to do o' nights and the low priced concert would fill a long-felt want. Mr. Henry is of the opinion that the piano houses would co-operate in such a plan and furnish instruments for these occasions without cost. According to Mr. Henry, such concerts would have a two fold use—not only creating a taste for the best in music but also a demand for instruments. He adds that the singing master should be resurrected also and the old time singing school should be started anew for singing en masse is an excellent way to train the ear, which is a matter of great importance no matter what instrument one wishes to learn.

MRS. BRYANT'S PUPILS

The following comment is copied from a long article in the Galesburg Evening Mail:

Mrs. Anna Groff-Bryant, director of vocal art at Lombard College, presented her pupil, Miss Mae Anna Ross, in vocal recital at Alumni Hall, Monday evening. This concert was the second in a series of May festivals which has been taking place this spring at the college.

Miss Ross sang her numbers with a style that exemplified beyond all question that she is technically well founded. Her diction was almost perfect in quality, bringing much of satisfaction into her program. Coupled to this fine delivery was a voice clear and flute like and wonderfully flexible.

The selection "Staccato Polka," by R. Mulder was a noticeable number. The tones of the singer were placed in an excellent way throughout the rendition. Though the song made difficult demands technically, Miss Ross did not waver, but handled staccato notes and all harmonics with voice artfully attuned to her selection. Her fine breath control showed further attainment in her art.

Another number which took eminence on the program was the "Polonaise," from "Mignon," by Ambrose Thomas. This also was well suited to her voice. Vivacity and penetrating warmth ran through its airy, pretty embellishments daintily and skillfully presented.

This is from the Galesburg Register:

Added evidence of the fine work being done by the Lombard Vocal Art Department was given Monday evening in the recital of Miss Mae Anna Ross, which took place in the Alumni Hall. The number was one of the best of the series of May musicals being presented under the direction of Madame Anna Groff-Bryant and the audience was one which indicated a fine appreciation among Galesburg musical circles.

Miss Ross has a lyric soprano voice of wonderful sweetness. Many of those who listened to her recital Monday evening fancied the lighter numbers of her program, and this was probably due to the natural adaptation to those numbers. Her voice is one of resilient qualities yet susceptible to wide range and full expression of the theme.

Miss Ross found an excellent field for expression in the recitative and aria, "Farewell to the Forests," which was the opening number of the program. This with its difficult and varied range she sang perfectly, the freedom from tonal structure of the recitative making the rendition commendable. In the second number, which included a group of songs probably the most appreciated, was the "Staccato Polka," by R. Mulder, which also gave proof of perfect voice control. The "Polonaise," by Ambrose Thomas, was one of the artistic numbers of the program, and in the concluding group of songs Miss Ross found opportunity for some of her best work. (Advertisement.)

WALTER KELLER AT DANVILLE, ILL.

Mr. Walter Keller, organist, of Chicago, played the following program of American compositions, under the auspices of the Musical Cycle, at the First Baptist Church in Danville, Ill., on Thursday, May 6. The piano numbers were played by Master Stewart Keller:

Sonata in E Flat.....	Dudley Buck
Allegro	
Scherzo	
Fugue—Hail Columbia	
Cradle Song	H. N. Bartlett
Marche Pittoresque.....	E. R. Kroeger
Piano—Capriccio Brillante, Op. 20.....	Mendelssohn
(With organ accompaniment by Mr. W. Keller)	
Cantilene	J. H. Rogers
Allegro quasi Marcia.....	Rossetter G. Cole
Variations on Greenville.....	F. G. Gleason
Variations on Duke Street.....	Ralph Kinder
Piano—	
Forest Idyl	Walter Keller
Danse Melancolique.....	Samuel Bollinger
Autumn Song.....	Roland Diggle
(Dedicated to Mr. W. Keller)	
Will o' the Wisp.....	Gordon Balch Nevin
Toccata	A. L. Barnes

Alice R. Deal—Sunday evening, May 23, Miss Alice R. Deal will play numbers by Widor, Brewer, Stebbins and Crawford, at the Leavitt Street Congregational Church, where she is organist and director.

People & Events

THEODORE S. BERGEY

No teacher in Chicago has built up a finer teaching clientele than has Theodore S. Bergey and no studio has turned out a larger percentage of well trained young singers than his.

This is partly because of the splendid methods employed by Mr. Bergey and partly because of the great special advantages afforded the pupils of the Bergey studios, one of them being the opportunity of having Mrs. Ethel Sutherlin Bergey as coach and accompanist, for few indeed are the pianists who equal her in these respects.

Mr. Bergey has personality of the most engaging kind and he has rare good common sense in dealing with the pupils and the public. Added to this his knowledge of repertoire is boundless and his success in fitting pupils for all sorts of musical endeavor is very great.

His studio recitals are always of absorbing interest and whenever his pupils appear in any environment they invariably score pronounced successes.

Mr. Bergey is director of the Chicago Opera School in the Fine Arts Building, Chicago, where his studios are of fine adaptability to the purposes of securing the best possible advantages for the voice.

The following quotation is from an article recently printed in the Musical Courier Extra:

There can be found in this excellent school enthusiastic pupils from all parts of the country. Classes here conducted in voice culture, the study of opera in Italian, German, French and English, piano, harmony, coaching, and accompaniments are attended by large numbers of advanced pupils. In this school, under the best of influences, the pupil, brilliant or plodding, is given not only a thorough understanding of the pure vocal production, but is prepared for all appearances in recital, concert, oratorio, opera or teaching, according to the individual needs of the people. Those who are familiar with the work of the Bergey pupils remark their pure diction, superb breath culture, ease and abandon in singing. This is not to be wondered at when one remembers that Mr. Bergey has been known for several years as one of the greatest exponents of Bel Canto, and the graduates of his methods have long been noted as successful singers and teachers.

Mr. Bergey studied with Cesare Rossi, the well-known composer, whose successful "Nadeza" was performed at the Royal Opera in Prague in 1903. Mr. Bergey studied also with Jean Sbriglia, the well-known vocal instructor of Jean De Reszke, and also with Jean La Salle, the famous French baritone, who for many years was one of the bright stars at the Metropolitan Opera House, New York.

Mr. Bergey studied with these famous masters in Italy and France, and he continues in his work the traditions and vocal methods of these celebrated masters, modified, however, by wide experience with modern style and improvements, wherever these live up to the name.

The piano department of this famous institution is under the direct supervision and guidance of Ethel Sutherlin Bergey, and is of the most authoritative character, Mrs. Bergey being recognized as a musician of unusual capabilities, and pupils under her receive the highest grade of instruction in the art of piano playing.

Stevenson—The pupils of Miss Lucille Stevenson will appear in a song cycle entitled "L'Internationale," which has been arranged by Margaret Lemare Middleton and is to be given at the Auditorium Recital Hall on Monday evening, May 24.

LILY WADHAMS MOLINE

A musical was given at the home studio of Lily Wadhams Moline on May 11, which proved unusually interesting. The guests of honor were the members of Wesley Church Choir, where Mrs. Moline officiated as organist the past four years.

The program consisted in most part of compositions by Mrs. Moline. As she has written for piano, voice, violin and organ, it was therefore one of varied interest.

Mr. Johnson, soloist of the Highland Park Christian Science Church, and the possessor of a melodiously resonant baritone, sang "O God of Love" and "The Psalm of Praise," both of which have become popular among church singers. Miss Edna H. Ellison, soprano, interpreted two of Mrs. Moline's newest songs with splendid intelligence and telling effect. They were "In Slumberland" and "Kar Le Kens Vag" (Love's Way). "In Slumberland" is a musicianly setting of the poem by Burges Johnson and is supplied with a fine accompaniment. "Kar Lekens Vag" was sung in Swedish, and is a graceful, charming song, strongly Scandinavian in character.

Mr. Adolph Schrader, violinist, rendered the "Romanze" and "Caprice," for violin, with sureness and excellent taste. He was accompanied by Miss Al Meda Wadhams, who contributed several piano solos throughout the evening, among which were two etudes by her sister, Mrs. Moline, i. e., "Etude de Concert" and "Etude de Style." These are splendid studies, and Miss Wadhams did full justice both to the compositions and to that of her already established reputation as a brilliant pianist.

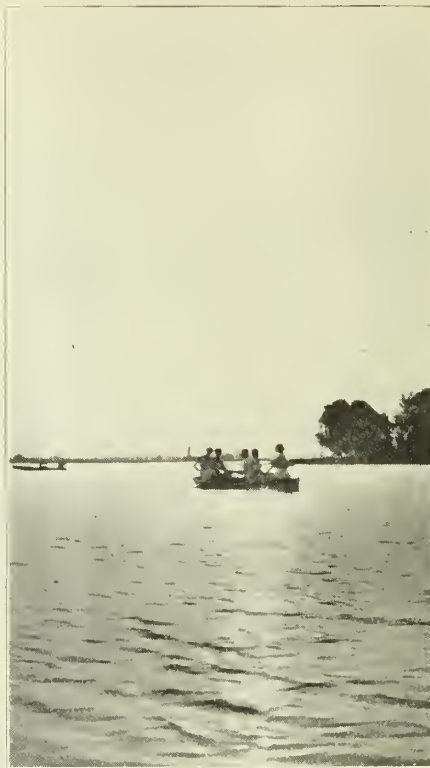
The hostess, who has an electric organ in her home, was prevailed upon to play her latest piece for organ, entitled "Allegretto." It is safe to predict that this will become a favorite number with organists, on account of the haunting theme contained in the first part, as in contrast to the solid choral-like character of the second movement.

Miss Ruby Lyons, soprano soloist of the Fullerton Avenue Presbyterian Church, added solos to an otherwise interesting program, her warm, rich tones completely satisfying her hearers. She was accompanied by Miss Elizabeth Leitch.

Mrs. Moline departs this week for Waterloo, Ia., where she is to play her organ compositions before the Society of Music Teachers of the State of Iowa, on Composers' Day, and where Miss Edna Ellison, who accompanies her, will sing her vocal compositions. Mrs. Moline also gives an organ recital in Sioux City, Ia., on May 23, at the Swedish Lutheran Church.

G. E. P.

Beeman—Miss Helen Whiteside, a pupil of Miss Bertha Beeman at the University School of Music in Evanston, has been engaged as soloist at the English Lutheran Church in Evanston. Miss Whiteside has a beautiful high soprano voice and is very musical and artistic. Her success is bound to be a great one.



LAKE BROWNWOOD

The above illustration shows a moonlight scene at Lake Brownwood, which is a new summer resort near Paw Paw City, Mich., about thirty miles from Lake Paw Paw, which has been well known for many years.

Lake Brownwood is still very much in the state into which Dame Nature developed it. There has been very little done to take away any of its pristine freshness and natural delight, and the cottages are built in the woods and are all of them very near the beautiful little lake.

Mrs. Brown is forming at this ideal place a musical colony. She hopes to interest a great many to the extent that they will become purchasers of lots and will there build summer homes, and meantime she has several cottages to rent. The living expenses at Lake Brownwood are remarkably reasonable in price.

KALAMAZOO FESTIVAL

The Annual Spring Festival at Kalamazoo, Mich., under direction of Harper C. Maybee of the Western State Normal School, will be held on Thursday and Friday, May 27 and 28, the chief works to be given being "Rose Maiden," by Cowan; "Walrus and Carpenter," by Fletcher, and "Armenius," by Bruch. The soloists will be Julia Claussen, Bertha Shean-Davis, Evelyn Walker-Showers, Paul Althouse, Arthur Middleton, Stanley Perry and Clarence Hoekstra.

The chorus of the Normal and High Schools and a special children's chorus will appear, as also the Kalamazoo Symphony Orchestra, the directors being Harper C. Maybee and Beulah Hootman. Mr. H. Glenn Henderson is the accompanist.

Peterson—Edna Gunnar Peterson, pianist, appeared with Madame Rosa Olitzka, contralto, and Edith Bideau, soprano, at Ft. Smith, Ark., last week with great success.

CECIL FANNING IN LOS ANGELES

The following interesting comment on Cecil Fanning is taken from the Los Angeles Evening Herald:

It pays better to sing by note than in print. It is more lucrative to be a musician than a poet. And besides, to be a poet, one must suffer, and to suffer, even in the interests of art, is not nice.

This is the solemn statement of Cecil Fanning, singer and poet, who arrived in Los Angeles today for a five months' sojourn. He will sing at the music federation convention in this city in June, and later at the San Francisco exposition.

But beside being a singer and poet, Mr. Fanning bids fair to be in danger of becoming a lion, if one is to judge by the deluge of invitations from smart set folk in Los Angeles, some of whom he already knows and others of whom are recipients of letters of introduction from his friends in the east. And already, although this singer-poet has been here but a day, there are an ominous number of drawing room recitals and ball room concerts in the planning.

But Mr. Fanning may do some writing in Los Angeles as well as singing. Many of his poems are being recited to music by David Bispham this winter, and all of them have been set to music. So when Mr. Fanning consents to be lionized in Los Angeles drawing rooms, he may sing some of his own verses.

As a matter of fact, his verses are exceptionally sweet and if his voice—which has won highest praise of critics—creates more art than his poetry in the same proportion that brings in more dollars—it will be a voice well worth hearing, indeed. Here is a bit of his verse:

From out a mass of tangled dreams
I made a nook of whimsied beams;
The chinks I filled with unloved love,
And o'er the entrance place a dove
With feet as crimson as a flow'r
Sun-shot at day's declining hour.

Upon the hinge I hung my heart
To make a door, but wide apart
It swung, so with a kiss unkind
I cared a bolt of amethyst,
And barred it fast, lest someone come
To crush my whimsies one by one.

A thought unthought I deftly spread
For pillow underneath my head,
And with a song unsung I spun
A coverlid of dew and sun,
And thought to swoon in sweet content
Till time and tide their course had spent.

But thro' my heart, which was the door,
You entered at the very core,
To give lips to the kiss unkind,
And break the bolt of amethyst;
To give voice to the song unsung,
And to the thought unthought a tongue.

The dove with little crimson feet,
That o'er the entrance cooed so sweet,
You mounted, and away you flew,
Taking my unloved love with you!
Then all my nook of whimsied beams
Became a mass of tangled dreams.

Mr. Fanning expects to appear in public in San Diego and many other points on the coast, and in San Francisco there will be "Fanning Day" in the Ohio building when he sings. For he is a native son of that state and a marble bust of the singer-poet already decorates that hall at the fair.

—***—
Alliance—At Mt. Union College Conservatory of Music, Alliance, Ohio, the Zoellner Quartet appeared with great success on April 26. On May 4 and 11 excellent pupils' recitals were given under direction of Herbert E. Hutchinson.

—***—
Grove—Miss Grace Grove, pianist-accompanist, achieved a notable success in Buchanan, Mich., on May 10, when she played several piano solos, in her usual artistic manner, in addition to superb accompaniments for Enrico Palmetto, tenor.

—***—
American Conservatory—The post-graduate recital of William Haeusner, piano; Nannie Strayhorn, piano, and Velma Street-er, soprano, will be given at Kimball Hall on Saturday afternoon at 3 o'clock.

FLORENCE MACBETH

Caryl B. Storrs wrote as follows for the Minneapolis Tribune of the Macbeth recital in the Minnesota city:

No force of which I know plays with greater stimulation upon that mental reservoir where figurative language has its residence than a pure, young, soprano voice with the fluty freshness, sunny warmth and delicate fragrance of that possessed by Florence Macbeth, who made her Minneapolis debut last evening in a recital at the Auditorium. So many metaphors and similes pour into the consciousness after hearing Miss Macbeth sing that one must exercise considerable control to keep from breaking into ecstatic verse, even though one is a middle aged reviewer who should have long ago outgrown his early tendency to write bad poetry.

The pure soprano voice is so rare a thing, especially in this age of art-vocalism, that surely the imaginative reviewer may be allowed to use just one of the many figures of speech that are demanding egress from his mind. Such a soprano voice as that of Florence Macbeth seems like a rare and perfect flower blooming in the depths of the forest of music; perfect in symmetry, ravishing in color, intoxicating in perfume and potent with suggestions of youth, beauty, truth, fancy and romance. In addition to her power of suggesting all these qualities, Miss Macbeth's voice gives the impression of almost justifying the false art of coloratura singing and, therefore, weakens, by the sheer force of its beauty, all arguments against this form of musical art.

Her last evening's program opened with the aria, "Marten aller Arten," a most characteristic Mozart composition of the German master, who so lavishly imitated the Italian school in his vocal works. Her second number was a group of German songs consisting of Franz's "Vogelein" and Mutter's "O Sing mich zur Ruh" and Mendelssohn's "Fehlungslied," Opus 47, No. 3. As an encore to this group she sang Schubert's "Roeslein." Next came a group of

old French songs. Dell' Acqua's "Villanelle" and Weckerlin's "L'amour s'envole" and "Chantons Les Amours de Jean." As an encore to this group she sang Weckerlin's "Lisette." The charming impression made by the first part of the program was marred by its closing number, the "Charmant Oiseau" aria from David's "La Perle du Bresil," an emptily showy coloratura soprano aria with flute obligato by Leonardo de Lorenzo, first flutist of the Minneapolis Symphony Orchestra.

The second part of the program opened with another meaningless song, Mulder's "Staccato Polka," written merely to exhibit the vocal technic of the singer. This was followed by the loveliest feature of the entire program. A group of English songs, all redolent of the out-of-doors and filled with suggestions of fairies, wild-flowers, stars, waters, hill and sky. I cannot remember ever to have heard a more beautiful or more closely related series of songs than these, which consisted of Bishop's "Bid Me Discourse," Munro's "My Lovely Celia," Marion Bauer's "Youth Comes Dancing O'er the Meadows," and "Star Trysts" and Phillips' "The Enchanted Forest." As an encore to the group Miss Macbeth sang "Little Bo-Peep," the words by Harry Fuller and the music by Vincenzo Vannini.

Her closing number was the mad scene from "Donizetti's "Lucia di Lammermoor," with a flute obligato played by Leonardo de Lorenzo. I did not hear this number or the encore which followed it and closed one of the most notable soprano recitals the music-loving public of Minneapolis has ever enjoyed. —(Advertisement.)

BERTHA BEEMAN

Miss Bertha Beeman, of Evanston, has been engaged to sing the contralto solos in "Elijah" with the Choral Society at Ripon College, Ripon, Wis., on June 14.

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GEORGE DOSTAL

Paterson was agog to hear the new and much-heralded tenor, George Dostal, long before his appearance at the last concert—the gala night—of the Paterson festival, held in Paterson's huge armory; with full chorus and mighty orchestra under the excellent baton of C. Mortimer Wiske, on the evening of May 13. The great auditorium was packed, notwithstanding the fact that "Billy" Sunday was going through his scheduled performances only a few blocks away—indeed, Sunday's must have been a slim congregational attendance, with Paterson's population doing honor to Marcella Sembrich and George Dostal, with a precocious and clever young local pianist, a cellist who played the "Kol Nidrei" with a full orchestra, and a chorus of trained voices offering far more than counter attractions in a program full of interest, to the local music lovers.

Mr. Dostal was in the freshest of voices notwithstanding the fact that he had sung a taxing program on the evening of May 11 in Syracuse, and traveled all of Wednesday.

His singing was the sensation of the evening. His rendition of the "Paradiso" from Meyerbeer's "Africaine" was a great surprise after he had proven the high tessitura of his undeniably lyric voice in that difficult aria for the tenor voice, "Deserto in Terra," which was delivered with admirable shading, great breadth and a surprising control of breath.

Mr. Dostal's high D-flat was held unbelievably long in the Donizetti solo, and furnished a climax of astounding effectiveness.

The tenor received an ovation, and was so frequently recalled that he was forced to render an encore, choosing to sing one stanza of the tenor's familiar air from the "Bohemian Girl" "Then You'll Remember Me," which again was provocative of intense excitement in the audience, hand clappings and cries of "Bravo."

The dramatic "Paradiso" proved how well Mr. Dostal knows the art of temperamental delivery—of vocal elocution—and how beautifully his noble organ lends itself to vocal numbers demanding power, virility and breadth.

His enunciation was practically faultless whether in English or Italian.

He was obliged to sing an extra number after the "Paradiso."

Madame Sembrich, who seemed a bit nervous, was not altogether in her element in the choice of her first song, the aria

"Dove Sono," from the "Nozze de Figaro." This selection is sung in the opera (it is the part of the Countessa) by a dramatic soprano, and requires the larger tone and greater volume of the dramatic voice to give it adequate rendition.

It also requires the foundation of the great breath control in which Madame Sembrich is lacking (indeed, a satisfying breath control, the factor of perfect phrasing, has never been this prima donna's strong point) and which is a prime necessity in vocal interpretation of this kind.

It is significant that among her numbers Madame Sembrich sang none of the coloratura arias with which she has been identified since the very beginning of her operatic career.

To Adelina Patti, with the luscious mezzo of her truly marvelous coloratura organ, it was given to render the dramatic arias with convincing warmth and color; but the organ of Sembrich is not, nor ever was full of that mellow, honey-like quality which made Patti's so extraordinary; so round and full and warm.

However, the soprano was warmly applauded, and besides encores she gave her audience a group of songs and an extra aria.

Madame Sembrich substituted for Frieda Hempel, whose numerous engagements made it impossible for her to sing upon this occasion.

Mr. Wiske deserves great praise for his share of the work from the splendid performances of the orchestra, especially in the Berlioz "Racokzy March", to the delightful unaccompanied chorus which was one of the gems of the evening.

h h h

One of the great successes of the festival was the playing at the second concert of the Paterson festival of Miss Ethel Leginska, whose magnificent performance of the Schultze Eyler "Blue Danube" waltz set the house aglow. Miss Leginska was in the finest of form, and she played as if possessed by the very devils of Life, Wine and Dance.

She has the verve of a mettled courser in her performance of brilliant numbers. She understands perfectly the indicated desire of the composer. She has all the fineness of touch, combined with a tremendous, almost elemental fire and energy, and she sweeps her audience into a state of exaltation with her.

Paterson is asking itself all kinds of questions about her, and declares that it must hear her oftener.

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Which reminds me to say that Miss Leginska has a surprise and a delight in store for her numerous worshipers next season, when she will give them the opportunity of hearing her own conception of the greatest composers for the instrument whose keyboard is the basis of her musical joys and conquests.

She will give a series of eight master composer concerts next winter in Aeolian Hall, and already the wise and the elect are investing in anticipation of the feast being prepared for them, and checks are pouring in at the box office, rather to Messrs. Haensel and Jones' surprise, as very little information about the contemplated series had been given the musical papers.

But the little Leginska has her own true and loyal following, and these are upon the qui vive as to what their little lady is doing, or about to do.

h h h

Thuel Burnham's Activities

Thuel Burnham will be the pianistic hero of the great convention of Iowa Music



THUEL BURNHAM

Teachers. He will be the star of the last evening's concert, and almost every arrival of the postman brings him inquiries as to his program, and requests for a stop off long enough to give many lessons in his art.

The convention will be held in Waterloo, and again the Saxon will be triumphant though no Napoleon there be to down.

Mr. Burnham has prepared an immensely interesting program which will include:

Deux Bourrees	Bach
Air and Variations (request)	Mozart
Impromptu (request)	Schubert
Trilling (request)	Schubert-Liszt
Four Preludes	Chopin
Valse	
Berceuse	
Polonaise, A major	
Two Preludes	Rachmaninoff
Chopak	Borodine
Diebstahl	Liszt
Marche Militaire	Schubert

There will be a few other additions to his program if the original plan is adhered to; in the main request numbers.

(Continued on page 30.)

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Music in America

LOS ANGELES, CAL.

Several benefit concerts presented unusually good musical programs and artistic performers. One, for the Polish Relief Fund, Col. John Sobieski, the uncrowned Prince of Poland, gave a fine opening address on his native land and its checkered history and trial in its national environment. Mr. Jamie Overton, a violinist, appeared in a group by Kreisler, Schubert and Novacek, closing with Saint-Saens' "Andante and Rondo Capriccio," with the skillful accompaniments by Mr. Will Garraway. Mr. Overton was enthusiastically received.

Mme. Clara de Kwapishevaka's operatic aria, "Rondo" from "Lucia" and one from the Polish opera "Halka," were of high merit in rendition. Miss Ina Goodwin, accompanist, and later appeared in Chopin's "Preludes Nos. 3, 18, 23 and 24" in artful technic. Signor Ettore Campana, baritone, gave the "Prologue" from "Pagliacci," and an urgent encore called out Cadman's "I Love You." Mr. Louis Opid's cello solo was Chopin's "Funeral March" and Grotzger's "Starvation" both most feelingly rendered. Other national dances, tableaux, and orchestral selections made a program and performance worthy of high cultured tastes.

A benefit to Mme. Lusie Poulain of Paris, who lost all her relatives in the war, found a sympathetic heart in her pupil, Miss Kathleen Lockhart, a dramatic soprano of operatic training, who lives here. She had the assistance of well known local artists in a very interesting list of compositions, by Mendelssohn (2), Weckerlin (4), Puccini (2), and five of her own compositions. Miss Charlotte Bussevet, violinist, "Thais," "Meditation," and a "Canzonetta" by D'Amprosia. Miss Blanche Ruby gave "Shadow Dance" by Meyerbeer. Mme. Minnie Hance, "Lullabye" from "Natomia," Cadman's "The Moon Drops Low," and Freeby's "Golden Sun." Miss Gertrude Ross accompanied.

The Sunday afternoons at the Trinity attract full houses. Miss Margaret McKee (queen whistler) has quite a drawing power. Miss Bertha Wilcox, reader, held her audience with much interest. Miss Whale, as pianist, pleased her audience.

A very pleasant reception was given Mrs. H. H. A. Beach by the Cabrillo Music Settlement Association. A good program followed in which her "Violin Sonata" and three songs and Canadian "Boat Song" duet were rendered by local artists. Mr. Heilbronner, violinist, Miss Jessie Chapin, accompanist. Miss Gertrude Ross' three songs were sung by Mrs. Grace Widney Maber, played by the author. Mr. William Bassett, baritone, in two songs by Allitsen and Huhn's "Invictus," with Mrs. Sybella Bassett, accompanist, and later playing three piano solos by Roy Lamont Smith, proving in each to be fine artists.

The Dominant Club at the Ebell Club House also gave Mrs. Beach a fine reception and program, with a good representation of the music teachers and composers. A recital by Mrs. Lucia Forest Eastman, harpist from New York city, Mrs. Celeste Nellis Ryus, pianist, and Mrs. Helen Louise Kimball, reader, was especially interesting. Zabel's "Concerto," Debussy's "Arabesque," Godefrid's "Legende," and Thomas' "Fantasia," with several good encores, were the harpists' donation of good music. Mrs. Kimball's "Rachette's Story," and several humorous encores, showed an artist-reader.

Mr. Homer Grunn presented his pupil, Harold Gleason, in a piano recital of classic values, and the work done not only shows extra fine talent, but a student of fine equipment, showing the Grunn specialties in touch and finish. Beethoven's "Andante in F," MacDowell's "Sonata Troica," Liszt's "Hungarian Fantasie," with Mr. Grunn at second piano. Orchestra parts and a group from Chopin, Moszkowski, Strauss and Liszt, gave a good test of memory and technic. Great prominence is in expectation as the years and study and practice is pursued with such strong manifestations of genius in music and artistry.

Molly Byerly Wilson, dramatic contralto, concluded a series of unusually successful appearances in concert and recital programs in Los Angeles with the acceptance of contracts for a dozen concert engagements in the middle west, and left on April 25 to begin the tour. The first concert was given at Prescott, and the engagement will close in Chicago, after covering points in Kansas, Missouri and Illinois. Tentative dates held for Miss Wilson at Winnipeg and other Canadian towns will be filled before

her return or later, and she is also arranging to give a series of recital programs in Kansas, especially at her home town of Salina, the nearby festival town of Lindsborg, and other larger points.

A concert worthy a larger hearing and a good fee of admission was given at the University M. E. Church by their choir of thirty or more voices, under the masterly directorship of the choirister, Mr. J. D. Beall. Besides a fine miscellaneous program, the cantata, "Seven Last Words," by Dubois, was given. The solo parts were given mostly by the private voice pupils of Mr. Beall and Mrs. Beall, who is a soprano of excellent voice and attainments. Mr. Beall and Miss Gladys Ogburn, organist, furnished the most of the accompaniments. Special mention in the good points in singing would be due the entire list of aspiring pupils, who are ready now for worthy public appearances. Those outside were Mrs. Frank Colby, who sang in German, Liszt's "Die Loreley" in splendid voice and good style.

Mr. and Mrs. William Bassett, baritone and pianist, gave "King of Liang" and "Waning Moon" by Allitsen, and Huhn's "Invictus." Mr. Robert Aller, cellist, gave the "air" on the "G String" by Bach, and the Bach "Ave Maria." Mrs. Beall gave Mr. Beall's "Spring," and "Come to Me," and Hammond's "Im Wunderschoenen Mai."

Miss Ellen Summers, in a sweet voice, finely interpreted Campbell-Tipton's "A Spirit Flower" and on urgent recall, interpreted "My Heart at Thy Sweet Voice," from "Samson and Delilah." Mr. Henry Page, in baritone solo and duet work in the cantata, was very satisfactory. The tenor, Mr. Charles Barkdull, has a voice of good quality and sustained his role to the full demands. Mrs. Beall, taking the soprano. The program is worth repeating in concert hall, and would be enjoyed at a high admission fee.

The Symphony Orchestra and Director Tandler are arduously working upon the Beethoven "Ninth," and the Ellis and Lyric Clubs upon the vocal "Fifth Movement." A fine rendition was given on May 17 and 18 in the Temple (Clunes) auditorium. The popular program given April 30 was somewhat too heavy for a popular classification. The attendance was less than the former programs. The Beethoven program will close the present season. The next season, six pairs with a popular program between, may be the suggestion for the '15 and '16 course of nine or ten performances. The soloists at the "popular" were Mr. Ernest Douglass, whose "Suite for Organ and Orchestra" was given, and it is a work of good outline, in three movements, with the author at the organ. Mr. Jay Plowe, flute soloist extraordinary, gave Chaminade's "Concerto" for flute, which was orchestrated by Herr A. Tandler, and it proved to be a very attractive number. Mr. Plowe is a player of great skill and clarity of tone.

Mr. Tandler gave a descriptive lecture before the School Music Teachers on the Beethoven "Ninth Symphony." Other lectures will be given to prepare for an intelligent hearing of it.

The Gamut Club's banquet last night was one of great interest. Each succeeding monthly meeting seems to keep apace and in many seems better than the former. We had at least thirty guests of renown and wide reputation. A special reception was given Mr. Alfred Hertz of the Metropolitan Opera House, who is here preparing the "Fairylend" opera for July 1 to 8. His wife (Miss Dorn), a soprano of good reputation, is with him. Marcella Craft was present and made one of her characteristic practical common sense impromptu speeches. Without seeming to attempt the speech oratory in the least. We had the pleasure of entertaining Mr. and Mrs. A. J. Goodrich, of Paris, New York and Chicago, who gave an interesting talk on early reminiscences of California in '40 and the fifties. Mr. and Mrs. Rufus Steele, of literary and story fame, lifted the enthusiasm for the spirit of the Pacific coast to an inspiration point. Mr. Fall Islander, who is with Mr.

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Hertz, a musician of masterly ability, played from "Tristan and Isolde," with a keen sense of its meaning, and on encore, played one of his own, a great waltz. Miss Hoerner, soprano, sang several good songs. Mr. Wallace Monroe, of the stage, regaled in an entertaining way, and dropped some happy suggestions of the forthcoming musical possibilities of California. Mrs. Monroe recited from Bret Harte to the great delight of the state's native spirit. Great things are being done this year in our own city and the exposition cities.

S. W. MOUNTZ.

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PAGEANT AT BLOOMINGTON

The following information is taken from the Bloomington Pantagraph:

The program is complete for the pageant "A Day in May," which will be presented under the auspices of the Woman's Club, in the Coliseum, Friday evening, May 21. The orchestra and chorus are in charge of Mr. Henry Purmort Eames of Chicago, and some very fine selections are promised. This beautiful pageant was created and dramatized by the girls of the University of Chicago last year, and it is assured that the affair will be one of the most beautiful and attractive ever given in this city.

The program is to be given in three parts, morning, noon and evening, and will be carried out as follows:

Prologue.....Miss Ortha Scriven.

MORNING

Peer Gynt (First suite).....Grieg

Orchestra

Peter Pan.....Miss Rachel Harber

Hark, Hark, the Lark.....Schubert

Chorus

Dawn—Chalif music.....Washington Public School

Sunrise—Moments Musical.....Schubert

Misses Hazel Funk, Helen Smith and

Josephine Sanders

AFTERNOON

Summer Winds.....David Stanley Smith

Chorus

Wind Bells (dance composed by Miss Margaret

Coleman).....Miss Rees

Miss Alice Johnson of Peoria

Welcome, Pretty Primrose.....Pinsute

Chorus

Flower Dance (Chalif music).....Franklin Public School

To the Rain in Summer.....Wendt

Chorus

Rain Drops—Chalif music.....Taught by Miss Coleman

Rainbow—Chalif music.....Dorothy Burr (solo)

EVENING

Sunset.....Chalif

Miss Helen Tinen, Peoria

Fairies.....Spence

Fireflies.....Chalif music

Jefferson Public School

Dreamy Summer Night.....Thuille

Chorus

Epilogue.....Miss Ortha Scriven

Pierrot and Pierrette.....

(Dance composed by William Crockett Perrin,

Chicago), Mrs. Lawrence Funk and Miss

Margaret Coleman of Peoria

Members of Orchestra—Paul Burke, Charlotte Bur-

ton, Wilma Blocher, Donald Greenman, Opal Green-

man, Dorothy Hallett, Fred Hitch, Vincent Marquis,

Herman Orendorff, Lola Otto, Edna Ramage, Harlan

Sachs, Jake Small, Jesse Small, Paul Vernon, Eliza-

beth Wood, Misses Doris Rinehart and Catherine

Cowles, pianists.

GALESBURG, ILL.

Miss Alma Morgo Pearson, a pupil of John Winter Thompson, and a member of the class of 1915 of Knox Conservatory, played the following program of organ music in Beecher Chapel on May 13:

Toccata and Fugue in C Major.....Bach

Toccata

Adagio

Fugue

Menuet in G.....Beethoven

Prayer and Cradle Song.....Guilmant

Grand Chorus in D Major.....Guilmant

Benediction Nuptiale.....Saint-Saens

Duo.....John Winter Thompson

Gavotte from the opera Mignon.....Thomas

Overture to William Tell.....Rossini-Buck

LONG BEACH, CALIFORNIA

The muses have surely prevailed at the "Queen of the Beaches" during the past fortnight, and with Shakespeare we seem to have heard them sing: "If music be the food of love, play on." Being chiefly of home distinction, local talent has demonstrated in a marked degree that the prevailing belief is more than a fond mother's fancy and we have eminent ability right here in our midst, which with proper attention to the careful instructions regarding the fundamentals in musical lore, furnished in good measure by the city schools and various private institutions, Long Beach will surprise some of the more mature municipalities with numerous and very clever vocal and instrumental artists.

Mrs. Ada Potter Wiseman, the soprano soloist, is in full charge of the music at the First Presbyterian Church, and has already established herself as a successful director of a chorus choir. She is a diligent reader of Music News and from its timely criticisms of choir management will acquire valuable assistance.

At a benefit concert last Thursday evening, in the Auditorium, Mrs. T. G. Harriman sang "The Salutation of Dawn," by Frederick Stevenson, and sang it well. She possesses a really great contralto voice of rare quality and with charming personality, is a great favorite. A flute obligato by Mr. George C. Moore and accompaniment by Mrs. Luella Clark Emery, added much to the musical effect.

Having as its purpose the raising of the standard of musical appreciation generally, the Southern California Chapter, American Guild of Organists, to which many organists of prominence belong, who reside in the southern part of the state, gave an organ program at the Congregational Church last Monday night. The guild is giving these programs of high class organ music by some of its most talented members in various cities on the coast, having for its sole object the education of public musical taste.

The organists heard on this occasion were Rev. Arnold G. H. Bode, rector of St. Luke's Episcopal Church of this city, formerly dean of music in the University of Wyoming, and well and favorably known in this section as both organist and composer. Mr. P. Shaul-Hallett, organist of the All Saints Episcopal Church, Pasadena, and Mr. H. A. Wheaton, of the Metropolitan Church, Toronto, Canada, who was touring the coast and kindly complied with the earnest desire of Mr. Ernest Douglas, organist of the Pro-cathedral of Los Angeles, who has been selected to take part. Selections were played from George Frederick Handel, Samuel Coleridge-Taylor and Sir John Frederick Bridge. The annotations by Jaroslaw de Zielinski, were elaborate and of valuable assistance to those who cared to enter into the merits of the program presented.

On Friday evening at the Virginia Hotel, Mrs. Bessie Abbott Howland, lyric soprano, and Miss Charlotte A. Powers, reader, with Mrs. Luella Clark Emery, accompanist, gave a very delightful entertainment under the auspices of the Parent-Teacher

Association. The musical critic of the Press reported as follows:

"To her exquisite artistry Mrs. Howland adds a charming personality which entered into the rendition of the four groups of songs which comprised her program. The first selection was 'The Nightingale and Star,' from the opera 'Mlle Modiste,' by Herbert, in which she took the leading role in Honolulu.

"Miss Powers was encored time and again and delighted her audience with a variety of work, as did Mrs. Howland.

"Mrs. Emery assisted in her usual able fashion with accompaniments."

Mrs. Eugenia Baldwin Riddle, lyric soprano, of Pasadena, well and favorably known in Chicago, gave a half hour song recital at the Ebell, Monday afternoon. She was in fine voice and held in rapt attention the large audience with the following well selected program:

The Seasons.....MacFadyen

I Sing to Thee.....Roy Lamont Smith

Berceuse.....Chaminade

The Rosy Morn.....Landon Ronald

Mrs. Princess Long, sister of Mr. Charles W. Clark, who is a great favorite on the Pacific coast, responded to an enthusiastic invitation and sang at a patriotic demonstration in the evening, with marked success. Mrs. Luella Clark Emery was accompanist for both singers. Mr. H. S. Austin, also from Chicago, addressed the music section of the Ebell Wednesday morning.

FREDERICK CLARK IN TEXAS

The following comment is from the Wellington Journal:

The Wellington Conservatory of Music deserves great credit for bringing to the city last night Frederick Clark, baritone, and his excellent company. It was one of the treats of the season, and the audience enjoyed the program immensely. Every number was encored, showing the appreciation of the crowd.

Mr. Clark gave several musical selections, some in costume and some without. He has a well-trained voice, and his dramatic action is fine. His readings were also greatly enjoyed, especially the selection from Riley.

Miss Helen Woytych captured the audience with the magic of her violin music. She was enthusiastically received, and was called back time and again. (Advertisement.)

Wheaton—At the Wheaton College Conservatory of Music on May 11, an organ recital was given by Carlton Fischer, pupil of Marguerite Dresser, assisted by Harriette Ferris, soprano.

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NEW YORK LETTER

(Continued from Page 27)

Mr. Burnham is in excellent trim. He is a close and careful student, quite realizing Turner's exordium to the intending genius, and he realizes to the full the value of the passing moment.

His summer will be spent at Vineyard Haven.

Arkady Bourstin Bright Particular Star of the Globe Concert

Arkady Bourstin fairly took the audience that assembled to enjoy the program of the Evening Globe's series of concerts in the armory of the Sixty-first regiment by storm on the evening of May 9 by his superb performance.

He played the Saint-Saens' "Introduction and Capriccioso" with such a combination of violinistic excellences, brio, dash, sweep, color—and then some more color—perfect intonation and spontaneity, that he more than made evident the fact that he is one of the coming great ones.

Indeed, the audience was so delighted that it burst into involuntary applause at many moments, and long before the conclusion of the opus.

Of course he was obliged to render unto them a few extra numbers, the "Prize Song" from the "Meistersinger" being the chief among these.

Miss Aline Van Barentzen

This very youthful pianist, she is just

sweet seventeen, and the incarnation of youthful modesty, charm and simplicity (a truly unspoiled girl, with her peach-bloom complexion and honey-colored hair) who has been lionized—that's the only word which suggests its immense appropriateness—in Europe; in London; before crowned heads; in Paris and upon the Continent, will be one of the potent attractions of the coming season.

She created a great impression of surprising maturity in her art when she played the "B-flat Minor Concerto"—the Tchaikowsky—at a Sunday night concert of the Metropolitan Opera House this winter; and she deepened that impression at her Aeolian Hall recital somewhat later in the season.

Miss Van Barentzen will be managed by R. E. Johnson, and he prophesies great things for her.

Some Schnitzer Data

The following facts are excerpted from the English edition of "Who's Who," and should be cut out and pasted in the scrap book of every Schnitzer enthusiast, and who is not even among "Who's Who":

"Schnitzer, Germaine Alice. Born in Paris, May 28, 1888. Received first prize in music, Paris Conservatoire National at ten. Three years later received first grand prize from same institution. At 15 received National Prize, Vienna Meister Schule. In her 17th year appeared with great success as soloist with Berlin and Vienna Philharmonic Orchestras. Toured America three times, playing 125 concerts. Soloist three times Boston Symphony; four times New York Philharmonic; other appearances with Chicago, New York, Cincinnati, St. Louis Symphony and other orchestras of the states. Played 350 concerts in Europe on itineraries covering Austro-Hungary, Russia, Roumania, Monaco, France and England. Permanent address, Hotel Ansonia, New York City."

Madame Schnitzer has placed her artistic fortunes in the hands of those capable gentlemen, Messrs. Haensel and Jones, and will tour America under their direction next season.

Madame Marie Narelle, soprano, and Mr. George Dostal, tenor, will be the soloists at an important concert to be given at Richmond Hills on the evening of May 20.

Arkady Bourstin is receiving many compliments upon the acquisition of a new and wonderful violin—the famous "Rose" Guadagnini violin, which is valued at \$10,000.

This particular violin is said to be the most perfect specimen of the work of Joannes Baptista Guadagnini, and is known not only for its mellow tone, but its general beauty.

English—The concert announced for Music Hall on Wednesday evening this week was postponed, on account of the illness of Mrs. Jane English, to Thursday evening, May 27, when it will be given at the same place. The program will be given by Jane English, Francisco Daddi and Grace Kessler.

FANNY DE TRAY

Following is some press comment on the work of Miss Fanny De Tray, a young soprano, who will next year tour under the Culbertson management:

The four song groups of Miss De Tray, a charming and unaffected young soprano, added much to the real musical value of the evening. Here is a singer who evidently believes that an audience is entitled to hear the words of the song as well as the quality of the voice, for her diction was an example to other singers we have heard lately.—Columbus (Ohio) Dispatch.

Miss De Tray, the soloist, disclosed a delightful soprano voice. Her aria from "Bohème" was delivered with a fine display of pure vocalism and a nice regard for artistic values.—Chicago Inter-Ocean.

The audience showed much pleasure in the singing of Miss De Tray, the soprano, whose voice proved the only one of the trio of soloists, adequate to cope with the difficult music. Miss De Tray made much of the soprano part and gave evidence of excellent training. The voice in itself is one of natural beauty and she sings with sympathy and understanding.—St. Louis Times.—(Advertisement.)

SABA DOAK

Following is some press comment on the singing of Miss Saba Doak, soprano:

Miss Doak possesses a rich and clear voice of well rounded proportions, and in several numbers astonished her hearers with the breadth and beauty of tone. Her aria from "Carmen" was charmingly given. She was at her best in "Je suis heureuse," from Charpentier's "Louise." Tosti's "Good-bye" concluded one of the most enthusiastic receptions ever accorded a visiting artist in this city.—Trenton True American.

Miss Doak has a sympathetic voice of great beauty, under splendid control. She rendered a charming program, most varied in character. Her opening aria from "Carmen" gave promise of what could be expected in her later numbers from "Louise" and "Mignon Lescaut." Her encores were exquisite.—Passaic Daily Herald.

Miss Doak well sustained her high reputation as a soprano.—Rutherford, N. J.

Miss Saba Doak, an attractive southern woman, being a pupil of Jean De Reszke, for her auditors could see the work the great Pole had put on her splendid voice. She is certainly an artist in everything. She never once lost her attractiveness in a taxing program. The registers are so perfectly blended that the same quality of tone was carried from the lowest to the highest notes with perfect ease.—Trenton Sunday Advertiser.

Miss Saba Doak, an attractive Southern woman, sang divinely. She has a lovely soprano voice, delicate and perfectly finished. Her numbers created tremendous enthusiasm.—Cincinnati Enquirer.

Miss Doak was heard in a beautiful program given with artistic finish and a thoroughly professional manner. From the moment she appeared Miss Doak placed the audience under the double spell of her winsome personality and her lovely voice, with entire freedom from mannerisms and a convincing seriousness that her songs had been studied with musicianly purpose. She sang one of the most versatile programs ever given in this city. Her range is wide, the high notes surprising one in their clearness and volume; her enunciation perfectly clear in the softest pianissimo. Miss Doak has acquired marvelous control over her voice.—Chattanooga News.

Miss Doak possesses a voice of rare charm. The program consisted of artistic numbers ranging from ancient arias to modern ballads. Equally at home did the fair singer appear in each, her distinct articulation giving added pleasure to those in a known tongue. Her encores were sung with so much feeling yet so simple that her audience was completely captivated.—Columbia (S. C.) State.—(Advertisement.)

"Congratulations to Miss Boyd
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MARCELLA CRAFT

In the past decade it is possible to recall not more than one or two examples of American triumphs in foreign parts, so large and so comprehensive in scope as that of Marcella Craft. It is twelve years since this gifted young soprano left her native surroundings. In that time she acquired experience and built up an operatic career of exemplary brilliancy, gained the undivided approbation of Germany and Italy and established herself permanently in the affections of layman and connoisseur.

Triumph succeeded triumph in Europe. Her superb voice, her artistry, her dramatic skill, all so splendidly combined, established her as a favorite. There was no difference of opinion as to her worth, the beauty and individuality of her characterizations, her originality, her versatility; each of her roles built up with exquisite consistence and finish in detail; each wonderfully different from the other. Her Butterfly is truly Japanese; her Salome barbarously Oriental; her Mimi, which she sang to the Rudolfo of Caruso, redolent of the Latin Quarter; her Marta in "Tiefland" a true peasant. She also conquered as Antonia in "The Tales of Hoffman"; in Berlioz's "Benvenuto Cellini"; Marguerite in "Faust"; Suzanne in "The Secret of Suzanne" (a part she created); Elsa in "Lohengrin"; Nedda in "Pagliacci"; Elizabeth in "Tannhauser"; Violetta in "Traviata"; Desdemona in "Otello"; Senta in "The Flying Dutchman," and others.

Reports of her splendid achievements, her varied and exceptional powers emanated from numerous music centers and aroused curiosity in her own country, and arrangements were made for an American concert tour and she appeared last October as the leading soloist at the famous Maine festivals, which are held annually in Portland and Bangor, having been engaged to replace Madame Emma Eames, who was unable to reach America in time to participate in these concerts. Miss Craft then proceeded to the Pacific coast where she was the first soloist with the San Francisco Symphony Orchestra. This engagement was followed by recitals in Los Angeles, San Francisco, Riverside, Redlands, San Diego and in other California cities.

"IN ITALY"

Few songs have so swiftly leaped to popular favor as "In Italy," by Jeanne Boyd, as is attested by the fact that this number (published by the Gamble Hinged Music Company) is now being sung frequently by Ruth Virginia Lewis, Warren Proctor, Artur Platz, Robert Quait, Maude Fenlon Bollman, Grant Kimbell, Ethel Connely Cutter and many others.

The song has an infectious swing and a musical value far beyond the ordinary. The words are indicative of the title and the music fits the words like a glove.

The accompaniment is far and away more beautiful than in most modern songs and each audience that hears this charming composition is completely carried away with it.

Belden Avenue Church—At the Belden Avenue Baptist Church, Mrs. Evabel Clisby Tanner has been elected organist, to follow Mrs. Annette Simpson, who has gone to Berwyn Presbyterian Church.

GALESBURG, ILL.

Anna Groff-Bryant of Chicago School of Vocal Art, and director of the Vocal Art Institute of Lombard College, Galesburg, Ill., presented three of her advanced pupils in individual and joint recitals this week in Alumni Hall, college campus. On Monday evening, May 17, Miss Ruth Heilmann, dramatic soprano, assisted by Ados Milton Tolls, reader, gave a splendid program. On Thursday, May 20, Miss Alexandrinne Chabrison, lyric soprano, and Miss Ruth Evelyn Brown, contralto, were heard in a joint recital in the following program:

My Heart at Thy Sweet Voice (Samson and Delila)	Saint-Saens
Miss Brown	
Ave Maria (Cavaleria Rusticana) words by Weatherly	Mascagline
Jane (words by Jaesee)	Beach
A Summer Night (words by Marzial)	Thomas
Miss Chabrison	
Widmung	Schumann
The Trout	Schubert
Er, der Herrlichste von Allen	Schumann
Miss Brown	
May Laurels Crown Thy Brow (Aida)	Verdi
Miss Chabrison	
Down in the Desert (words by Boehmcke)	Gertrude Ross
The Denza (words by Bates)	Chadwick
Remembrance	Salter
The Brownies (words by Weatherby)	Leoni
Shadows (words and music)	Carrie Jacobs-Bond
Miss Brown	
Waltz Song	Arditi
Then You'll Remember Me	Balfe
Bow Legged Boy (Eugene Field)	A. H. Bergen
At Dawning	Cadman
Happy Song	Del Riego
Miss Chabrison	

Note.—The fifth recital of the series of May musicals will be given by Miss Margaret McCarl, lyric soprano, assisted by Miss Frances Eldred, pianist, on Monday evening, May 24, 1915, Alumni Hall.

PILOT POINT, TEXAS.

The following program was very successfully given at Pilot Point, by Dr. Frederick Clark and his company, on May 12. The local critics were enthusiastic in their praise:

Rondo Capriccioso, Op. 14	Mendelssohn
Mr. Mark	
Sonata, A Major	Handel
Andante	
Allegro	
Adagio	
Allegretto	
Helen Woytych	
Lord God of Abraham, from Elijah	Mendelssohn
It Is Enough, from Elijah (in costume)	Mendelssohn
Dr. Frederick Clark	
Twelfth Rhapsodie	Liszt
Mr. Marx	
Recompense	Hammond
Reading	
Reading—The Log Cabin	Servis
Dr. Frederick Clark	
Ave Maria	Shubert-Wilholm
The Swan	Saint-Saens
Spanish Dance	Sarasate
Helen Woytych	
Negro Exhortation	Cook
Banjo Song	Homer
Uncle Rome (in costume)	Homer
Dr. Frederick Clark	

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PEORIA MUSICAL COLLEGE

Franklin Stead, director of the Peoria Musical College, was elected chairman of the program committee of the Illinois Music Teachers' Association, which met at Centralia May 4 to 7.

A faculty recital was given at the college Monday evening, May 17, by Miss Clara McCune, pianist, and Miss May V. Ulrich, violinist. The following program was given:

Toccata and Fugue, D Minor	Bach-Brassin
Sonata, G Minor, for Violin and Piano	Grieg
Lento Doloroso—Allegro Vivace	
Allegretto Tranquillo	
Allegro Animato	
Theme Original et Variations	Tschaikowsky
Etude, Opus 111	Saint-Saens
Vor Ihrem Bild	Hubay
Berceuse Slave	Neruda
The Butterfly	Hubay
Intermezzo, Opus 117 (Scotch Cradle Song)	Brahms
Widmung	Schumann-Liszt
Rigoletto Fantasy	Verdi-Liszt

The remaining recital dates for the school year are:

May 22—Saturday afternoon; preparatory and intermediate.

May 24—Monday evening; intermediate and advanced.

May 28—Saturday afternoon; children's recital (2 and 4 o'clock).

May 31—Monday evening; organ recital (pupils of Mr. Stead).

June 1—Tuesday evening; post graduate dramatic.

June 4—Friday evening; children's recital.

June 7—Monday evening; chorus and orchestra concert.

June 11—Friday evening; junior recital.

June 14—Monday evening; dramatic recital.

June 18—Friday evening; commencement concert.

— # # # —

LOUIS KREIDLER AT BETHLEHEM

Mr. Louis Kreidler, baritone, will be one of the principal attractions at the Bach Festival at Bethlehem, appearing on the evening of May 28, in the solo numbers in "The Passion According to St. John."

The Bach Festival concerts are held in the Parker Memorial Chapel at Bethlehem, Pa.

WANT ADVERTISEMENTS

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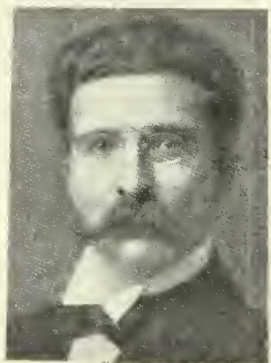
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Sight Reading Melodies, for primary grades, by Laura Rountree Smith and F. F. Churchill. Price 35 cents. (Chicago: Clayton F. Summy Co.)

These sight-reading melodies, with original words, should be very useful for young pupils. Some prefatory notes and explanations enhance the value of the little book.

h h h

The Comforter, a short church cantata for solos, chorus and organ, by Edward Shipper Barnes, Op. 15. Price 50 cents net. (New York: G. Schirmer.)

The music of this sacred cantata is of good quality and thoroughly orthodox. The solos are, as is appropriate for practical purposes, rather less simple in harmonies and general treatment than the choruses. The passing from one solo to another, without break, is effective in one or two places, and the organ part has sundry little solo passages, giving interest to that part.

h h h

The Silver Mug, by Grace I. Haviland. Words by Virginia T. Seiss. Price 60 cents, net. (Boston: The Boston Music Company.)

There is an ever-growing literature of songs for children and this is a good sign. The proverb, "Train up a child in the way he should go," applies as much (if not more) in music as in anything else. These songs are not of the babyish kind, considered musically. Although the words deal with childish matters, there is a certain artistic quality about the music. This makes them the more interesting to the parent or teacher.

h h h

Progressive Violin Studies, by famous masters, selected and edited by Eugene Gruenberg. Vol. I, Studies in the first three positions. Price, \$1.00. (Boston: Oliver Ditson Company.)

We have here a collection of technical studies taken from the works of the famous Etude writers for violin, and suitably arranged. By the use of such a collection it is intended that the student shall obtain a wider experience than by going through the entire series of any one or even several authors. Some foundation is presupposed, the first studies being moderately rapid scale and broken chord passages in the first position. The seventeenth study begins the Third Position, the twenty-third the combination of the two, and at the thirty-sixth the Second Position is taken up. The concluding studies in the book give some double-stopping and duet practice. It is a well-edited work.

h h h

Exercises for Developing Accuracy in Piano Playing, by Gustav L. Becker. Price 80 cents. (Philadelphia: Theodore Presser.)

The object of this work is one that is generally ignored in technical treatises, and seldom emphasized. It is the acquirement of accuracy in finding one's way about on the keyboard, not only without the use of the eyes, but without feeling the way on the keys. The sense of distance, it is con-

tended, may be cultivated until it is almost infallible, which obviously is of great advantage to the pianist. The introduction contains much that is instructive and valuable, and recommends on the part of the piano student a close attention to business which must inevitably accomplish great results. It is the promoting of this vital interest which is the bane of the good piano teacher with the majority of pupils. Given that ingredient, all the rest comes with any sort of good instruction. Gustav Becker's work merits a decided place under this head.

h h h

Style and Execution, six brilliant studies for the piano, edited and revised by Moritz Moszkowski. Price \$1.00. (Boston: Arthur P. Schmidt.)

Studies by Ravina, Secling, Brassin, Heller, Thalberg and Schulhoff are here presented by that master technician of piano writing, Moszkowski, and will therefore be invaluable to the advanced piano student. They are all concert studies and are eminently suitable for program use.

h h h

SHEET MUSIC

Boosey Co., London and New York.

Oliphant Chuckerbutty, "Still in Dreams I See Her"; Eric Coates, "Eildon Hill"; Felix Corbett, "Almona"; Herbert Hughes, "The Bard of Armagh"; Herbert Oliver, "Soldier of My Heart"; Liza Lehmann, "There Are Birds in the Valley"; Ivor Novello, "The King of Love"; Wilfrid Sandersen, "All Joy Be Thine"; C. Linn Seiler, "In a Vineyard"; Haydn Wood, "The Island of Love"; (songs).

The Boosey Co. easily maintains its position as one of the leading song-publishing firms of the world. It is always safe to count on the high quality of the compositions and, usually, on a certain English style which is characteristic. This remark applies chiefly to the ballad form in which many famous songs have been written, as compared to that kind in which the music follows the sense of the text with less regard to general symmetry. As all these songs are first-class, we will only mention two that impressed us most: "Eildon Hill" and "Soldier of My Heart." The former has words by Weatherly, and the latter has a tremendous melodic swing and a powerful climax, which, however, would be greatly impaired by omitting the high note and using the optional ones.

h h h

Boston Music Co., Boston

Ella Moore Grieve, "A Memory" (song, with violin obbligato).

This is a song of sentiment, richly harmonized in plain chords. The melody is expressive and easy.

h h h

Chappell & Co., New York

Joseph Carl Breil, "Love's Light World"; Wilton King, "Avourneen"; Moya, "The Song of Songs."

The waltz refrain to the first of these

three songs gives it a catchy quality. The accompaniment has a counter-melody to a portion of it. Needless to say, the second is Irish, introducing such essentials as "Erin" and "Acushla!" It is a natural and easy-running song, distinctly pretty in parts. Moya's song is not a song, it is a "Chanson"; that is, it is a French composition. Opening with a faint reminiscence of Goring Thomas, the refrain is on a lower level. English words are subjoined.

Oliver Ditson Co., Boston

Arthur Bergh, "A Bed-Time Song"; Eugene Coyle, "Beneath de Willers in de Grass"; William Dichmont, "A Woman's Last Word"; Miner Walden Gallup, "You, My Dear"; Bruno Hahn, "I Will Exalt Thee"; Padre G. Martini, "The Joys of Love"; Cornelius Rubner, "When You Wander Through the Fields"; H. Reginald Spier, "Ultima Rosa"; G. Waring Stebbins, "Morning"; Hugo Wolf, "The Mouse-Trap"; Alfred Wooller, "If Thou Forget," "Hear, O God."

OCTAVO

(Mixed voices). Bellini, "Often, Dearest"; Bonheur, "The Red Scarf" (for schools); James M. McLaughlin, "What Is Life Without a Wife?" (Irish air, arr.); Muir, "The Maple Leaf for Ever"; George Nevin, "My Shepherd" (sacred); Hilton, "Drink To Me Only with Thine Eyes" (Old English, arr.); Will L. Thompson, "Come Where the Lilies Bloom"; Tosti, "Beauty's Eyes," "Good-bye" (arr. by Hilton) (women's voices); Arne, "The Lass with the Delicate Air" (2 parts); Behrend, "Daddy"; Grieg-Harris, "In Autumn" (Ase's Death); Margaret Hoberg, "Maid of the Mist"; Nathaniel Hyatt, "Dreams" (3 parts); Marshall-Loepke, "The Piper" (3 parts); George B. Nevin, "Il Granatello" (2 parts); Louis V. Saar, "Love's Yearning" (Portuguese folk song, arr.) (3 parts); W. L. Thompson, "Come Where the Lilies Bloom" (3 parts); Gaston Otey Wilkins, "The Birth of May" (Male voices). Arthur Bergh, "The Booga-Boo"; F. Boott, "Here's a Health to King Charles"; William Clifton, "We Won't Go Home Till Morning" (Old French, arr.) (3 parts); Rubinstein-Watson, "Voices of the Woods"; Sumner Salter, "Twelve Processionals" (all.).

Among these are some excellent songs—for example, Dichmont's "A Woman's Last Word," Gallup's "You, My Dear" (but why the ungrammatical notation of the last chord on the first page?), and Spier's "Ultima Rosa" (Last of the Roses). In Stebbins' "Morning" there is another false notation of the same chord as mentioned above, but with even less excuse (copy for high voice, measure 6). This firm uses some very attractive title pages.

Of the long list of Octavo music, it is only possible to mention a few. The arrangements of well-known and deservedly famous compositions, such as Tosti's "Good-bye," Behrend's "Daddy," as well as folk song melodies, will give these a wider sphere of use. One of the most important of the recent compositions is Margaret Hoberg's "Maid of the Mist," an excellent piece for women's voices, either 3 or 4 parts, with independent accompaniment. The "Twelve Processionals" for men's choirs include some of the standard hymn-tunes, arranged for male voices. The editions and

engraving are all of the best, but the detestable third-space C-clef is used for tenor parts.

Gamble Hinged Music Co., Chicago

SONGS

Claire Guedy, "When Soft Winds Blow"; Jeanne M. Boyd, "In Italy."

The first of these two compositions is a melodious, light love song, associating affection for the fair one with stars, bluebells, etc. The words are in English and French.

The second, "In Italy," gets some "atmosphere" from an unmistakably Venetian scene on the cover and tells in spirited strains of the Arcadian joys of that southern clime. In the D-flat section the unwonted number of flats is apparently embarrassing to the composer, who prefers in one instance to use an F-sharp for the fourth degree of the scale.

C. W. Thompson & Co., Boston

Charles A. Chase, "There Would I Be," "Breath of the Spring" (duet), "White Stars Are Gleaming"; Horace Clark, "Spring Dawn"; J. Henry Francis, "Jesus, the Very Thought of Thee"; Hallett Gilberte, "Spring Serenade"; Katherine A. Glen, "Entreaty,"

"The Bluebird"; Ruth H. Hamilton, "Love's Lullaby"; Grace Louise McQuesten, "If to Thy Heart I Were as Near"; Roy Mortimer Newman, "The Moon-boat"; Francis T. Smith, "Mammy Mine"; Everett Titcomb, "A Birthday," "Inspiration"; Marguerite Vose, "The Cross of Love"; William Warren, "Twilight"; F. Roscoe Webber, "You've Carried Off My Heart," "Lullaby."

Vocal duets are much less common contributions to the list of new publications than solos. "Breath of the Spring," for soprano and tenor or two sopranos, is a pretty addition to this class of composition. Gilberte's "Spring Serenade" is natural and effective, the accompaniment being not merely such but an adornment. The songs of Katherine A. Glen are attractive, and Everett Titcomb's "Inspiration" is really in keeping with its title, although there are one or two harmonic progressions we do not like (with G-sharps in the bass).

Clayton F. Summy Co., Chicago

PIANO

Stanley R. Avery, "Toccata," "Waltz"; Frank M. Bronson, "Italian Shepherd Boy," "Little Miss Gavotte," "Swing Song"; Frances Pitts Grant, "From the Long Ago"; Adelaide Heron, "Scherzando."

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SONGS

Mildred J. Hill, "Slumber Moon," "Thistledown"; Eleanor Smith, Hull House songs, "The Sweat Shop," "The Shadow Child," "The Land of the Noonday Night," "Prayer."

READING, WITH MUSIC

Violet Millis, "The Toime for Love."

OCTAVO

Charles E. Allum, "Light of the World"; Rossetter G. Cole, "The Shrine of Peace"; George B. Nevin, "Squirrel, You're a Saucy Fellow"; Nellie Poorman, "The Flag Goes By"; Ira B. Wilson, "Thou Wilt Keep Him."

The Avery pieces are good teaching material; the waltz has a pretty theme in the alto pitch and the toccata is very effective. These pieces, without being at all difficult, are thoroughly musicianly, a not very common combination.

The Bronson pieces are suited to the first and second grades and are really tuneful, while the "Scherzando" is a little more advanced—a bright and cheerful piece with some harmonic color, a strong rhythm, and good unison scale passage work.

"Slumber Moon" and "Thistledown" are both useful studio songs, the latter almost entirely on a tonic pedal. The "Hull House Songs" have an introduction written by Jane Addams. They deal with conditions in factories and other centers of labor seldom made the subjects of musical treatment, although we have poems such as Hood's "Song of the Shirt." It must be said that the composer has entered into the work with enthusiasm, the results being no mere perfunctory setting of the texts, but vivid interpretations of the same. There is consequently a realism about them which is harrowing at times, particularly in

the first two, and to produce such an effect is possibly their special mission.

In the case of the reading with music, "The Toime for Love," the name of the author of the words, Arthur Stringer, seems to be given the place of prominence. With this class of work such a reversal of the general order may be proper or may not, according to the amount of artistry involved in the musical setting. The present example is a very short one, suitable for an encore piece, and the words, as will possibly be inferred, are in Irish dialect.

Of the octavo numbers, Allum's "Light of the World" is conceived on good sound lines and is churchly in character; unfortunately the engraver has shown some lack of illumination in the placing of accidental signs, thus making the voices and accompaniment at variance in several places. The words of "Lead, Kindly Light" are appended, with the note that the music is also adapted to them. This, we presume, should be taken in a figurative sense. Rossetter G. Cole's "The Shrine of Peace" has a harmonic quality which meets with our entire approval and, by that same token, may be less suited for a people's song than the words alone might suggest.

Wadhams-Moline Pub. Co., Chicago

Lily Wadhams-Moline, "Karlekens Vag" (Love's Way), (song).

Not only the Norwegian text, but the tonality and rhythm are "different." There is a Scandinavian ring about the song, which is in waltz time, with an independent melodic figure in the accompaniment, making a pretty embellishment of the voice part.

Quincy—The Quincy Symphony Orchestra, under direction of Emil Reinkendorff, gave a very successful spring concert at the Empire Theater in Quincy late in April.

Double Congratulations—Twins were born to Mr. and Mrs. Albert Borroff on Tuesday night.

CLARENCE EDDY IN OAKLAND, CAL.

The following is taken from the Oakland Tribune:

Clarence Eddy, recognized by musical authorities as one of the world's greatest organists, will be an Oakland man for the remainder of this summer. Better than that, he will give Oaklanders the benefit of his remarkable talent, as he has been engaged as the organist at the new First Presbyterian Church at Twenty-sixth street and Broadway.

A new organ has recently been installed by the congregation of the new Broadway church. It is one of the largest and sweetest-toned on the Pacific coast. Eddy, after playing on the instrument, enthused over it, and readily agreed to remain here this summer.

Following a recital given at the famous St. Cecilia Academy in Rome, Eddy was made an honorary member, and among the encomiums he received was the following expression from the great composer, Sgambati: "He is one of the greatest organists of the present epoch."

Eddy is a native of Massachusetts, and began studying the pianoforte under Laura J. Billings, at the age of eleven. Other lessons were under J. Gilbert Wilson, two years later, after which he studied a year under Dudley Buck, in Hartford, Conn. He was for two years organist in a Montpelier, Vt., church, after which he went to Berlin, where he studied composition and the organ under August Haupt and the piano under Albert Loeschhorn. Then followed successful concert tours, and later Eddy became organist of the First Presbyterian Church of Chicago, remaining there for seventeen years.

In Chicago he gave 100 recitals, including a series of 100 programs, without a repetition. This made him famous. He was, after this, called upon to dedicate new organs in nearly every state of the Union. He has probably opened more new organs than any other living organist. He has been connected with every important exposition which has occurred since the one in Vienna in 1873.

BETHLEHEM, PA.

Dr. J. Fred Wolle, conductor of the Bach Choir, has announced the soloists for the Bach Festival to be given at Lehigh University on Friday, May 28, and Saturday, May 29. They are: Sopranos, Mrs. Mary Hissem De Moss, New York City; Mrs. Marie Zimmerman, Philadelphia; altos, Mrs. Gertrude May Stein Bailey, Bronxville, New York, Mrs. Florence Mulford Hunt, Newark, N. J.; tenor, Nicholas Dou-ty, Philadelphia; basses, Henry Scott, Philadelphia, Louis Kreidler, Chicago.

The accompaniment will be given by forty members of the Philadelphia Orchestra and by T. Edgar Shields, organist. As in former years the opening of each session will be announced by the playing of chorales by the Moravian Trombone Choir from the lofty tower of Packer Memorial Church.

Special interest is attached to the program of the first day, the St. John Passion, inasmuch as this great work had its first rendition in America at Bethlehem. It was sung by the old Bethlehem Choral Union in the spring of 1888 under the direction of Dr. Wolle, a dozen years before the organization of the present Bach choir. It was presented in the Bach Cycle in the Moravian Church in Bethlehem in April, 1905. The Passion sessions will begin at 4 p. m. and at 8 p. m.

As has been customary at the festivals in recent years, the second day will be devoted to the great Mass in B Minor. The hours for these renditions will be 2 p. m. and 5 p. m., thus permitting attendants from New York, Philadelphia, and other cities to reach home Saturday night.

Mendelssohn Conservatory—Rose Larson, a vocal pupil of Joel Mossberg, assisted by pupils of Carrie Scott and Hjalmar Rabe, gave a recital at the conservatory rooms in the McClurg Building.

Wanieck—Miss Alctta Tenold, a pupil of Kurt Wanieck in the American Conservatory, took first place in the commencement contest last Saturday, playing the MacDowell "D Minor Concerto."

May Festival—The annual May festival of the Cook County Sunday School Association, under direction of H. W. Fairbank, will take place at the Auditorium on May 28 (evening).



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PLYMOUTH, IND.

The following comment is taken from the Plymouth Daily Republican:

When the history of the Mozart Club of Plymouth is written, truth will compel the narrator to say that on Thursday night, May 6, 1915, the climax was reached when Mendelssohn's Oratorio "Elijah" was given at the Presbyterian Church. In former years when "Creation," "The Messiah," "The Holy City," "Pinafore" and numerous other great works have been given, there was display of talent that was pleasing and of benefit to the listener, but when the tragic life story of Elijah, the great prophet of Israel, in a critical part of the history of that nation, is understood, and the real grandeur of the production of one of the greatest, if not the greatest, composer of music is fully comprehended, then the magnitude of the task of giving this oratorio can be best understood. The shelves of the music sellers contain no greater composition than "Elijah," and for a small choir in a small city like Plymouth to undertake to present it, is a task of no mean undertaking. How well it was given on this occasion is best understood by the one who best knows the story of Elijah, and the times in which he lived and the active part he played in his generation.

Miss Lillian Landwer, the soprano, possesses a beautiful voice, has it well in control, and captivated her audience from the first. She will be recognized as an artist in any company. Mrs. Stout is quite well known to Plymouth people, and her contralto voice seems fuller and grander each time she is heard. Her many friends here were delighted to hear her again, and will never grow tired of her splendid work. Professor Owens promised the club members that they would not be disappointed in Harlin Haines as a tenor, and his promise was made good in every part taken by Mr. Haines. He possesses a voice of

they would get little out of such a production as "Elijah," but under the direction of a master the lessons are learned, and the recitations given. For ten years Professor H. W. Owens has been coming here to drill this club in chorus work, and to him is largely due the proficiency shown.

The following are the names of the club members who were in the concert Thursday evening: Julia Yockey, Carrie Boss, Miss Blue, Mrs. Underwood, Laura Boss, Ina Hoover, Jessie Logan, Blanche Firestone, Eulalie Beghtel, Mrs. Soice Nellie Seltenright, Irene Ulrich, Vera Sanner, Gladys Parks, Eulalia Twomey, Mrs. Hoham, Miss Scott, Gladys Hoover, Miss Bernice Smith, Kate Foltz, Mrs. Cullison, Miss Emenaker, Ralph Leonard, Ralph Kline, Luther Hoham, Mr. Knoblit, Clark Logan, Frank Brooke, Hubert Tanner, Edward Boberg, Clyde Ellis, Jesse Zehner and Ellis Maxey.

FESTIVAL AT TOPEKA, KANS.

Topeka, Kansas, May 12.—The most ambitious musical undertaking this city has originated was the Spring Musical Festival, which was held April 26-7. From an artistic standpoint it was a great success, although a slight loss financially. Large audiences attended the events, which were held in the Auditorium under the auspices of the Topeka Musical Art Society.

The festival consisted of three entertainments, two concerts by the Minneapolis Symphony Orchestra, and the chief feature being the singing of "The Manzoni Requiem" by the chorus of 250 voices of the Musical Art Society, directed by Horace Whitehouse, and assisted by the Minneapolis orchestra and its soloists, Miss Marie Sundelius, soprano, Miss Alma Beck, contralto, Albert Lindquist, tenor, and Marion Green, baritone, who sang the leading solo parts. The singing of the chorus aroused great local enthusiasm, the ensemble effects being given with a precision and power unusual in amateur productions. The chorus had been carefully trained by Director Whitehouse, who is doing much toward making the capital of Kansas the center of musical culture in this section. He is a young musical leader of ability, and Conductor Emil Oberhoffer, of the Minneapolis orchestra, stated that the Art Society's work ranked with the best that he has met in his experience as a musical director. Mr. Whitehouse is dean of fine arts at Washburn College in this city, and it was a result of the singing of "The Messiah" last December by a chorus of local voices he trained that the Musical Art Society was permanently organized for the promotion of musical culture in Topeka. It has the financial backing of representative business men.

The concerts by the Minneapolis Symphony Orchestra proved triumphs for Conductor Oberhoffer and his noted artists. Mr. Oberhoffer is very popular in this city, because of previous visits with his organization.

NATURAL TONE QUALITY WINS UNSTINTED PRAISE

The perfect vocal art of Mary A. Kaufman, the young soprano, native of this city, who is achieving a national reputation as an American singer of the first rank, was demonstrated in the recital given in the high school auditorium last evening.

Miss Kaufman is one of the best known and most popular singers before the public at present and her professional engagements extend from coast to coast. She has appeared with the big orchestras, with famous musical organizations and in individual recitals all over the country and is everywhere received with enthusiasm.

This is because she unites a voice of natural beauty with a technic which is the result of long years of study. She is not only a singer, she is a musician.

Unlike many professional vocalists of reputation, Miss Kaufman is not overtrained. The natural quality of her voice has not been lost in a maze of musical technicalities. It is still fresh and full of brilliant color, and hence makes an appeal to the musician and layman alike.

Miss Kaufman's program last evening was arranged to display her virtuosity and versatility and was varied enough to suit every taste, beginning with the famous aria from "Traviata," including lyrics by Schumann, a poetic cycle, and ending with a dramatic exposition from "Madam Butterfly."

In Miss Kaufman's bravura numbers, especially in that by Verdi, her command of all the effects pos-

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sible to a colorature singer was evident, and the volume and range of her vocal organ shown. Indeed, she sings these big operatic numbers with all the éclat of the prima donnas who have made the roles celebrated and does so with a freshness and spontaneity lacking in many of the former.

In vivid contrast is her lyrical interpretation as in "A Spirit Flower," an enchanting song, and in the "Joy of the Morning," by Ware, which conjured up visions of a radiant landscape painted by some great artist.

The group of German songs was one of the best things of the evening, especially good being the Sinding and Dvorak numbers and the brief dramatic excerpt by Wolf.

It was Miss Kaufman's virtuosity, however, that was most musically interesting, her sustained pianissimo, her perfect phrasing, her nuances of tone, her fine artistic restraint, those spectacular of poetic passages presented with equal skill, her brilliant attack, the freedom of her control, if it can anachronistically so be put, her use of all the legitimate devices of the musical art to gain effects—this it was that elicited admiration and applause.

Miss Kaufman repeatedly bowed her acknowledgments and in two instances responded by a repetition of the encored number.—Richmond Palladium, Richmond, Ind.—(Advertisement.)

Cosmopolitan School—The Cosmopolitan School of Music gave a very attractive pupils' recital at the Auditorium Recital hall on last Saturday afternoon.

Mixer—Charles Mitchell Mixer will be violin soloist in a concert given by the Englewood Sunday Evening Club, Thursday evening, May 27.

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MUSIC NEWS

rare pitch, and it is a pleasure to listen to him. The difficult tenor parts were perfectly given. While the other soloists were applauded for their good work, they were not in the least jealous when Plymouth gave Carl Brown the lion's share of their attention. They each understood that he really started his work in Plymouth and with the Mozart Club, and they each also grasp the idea that Carl Brown is one of the greatest baritones in the country, hence they were not surprised that evidence was clear that the favorite was the young man who came over from Hamlet, took lessons under Professor Owens, sang in the choruses with the Mozart Club, and has now attained a position in the front rank of baritone soloists of the time.

Behind the singers, seated at the pipe organ, was Palmer Christian, and his performance on this occasion demonstrated his ability to keep with and sustain with the instrument, both soloist and chorus. His work was fully appreciated, and those who listened will remember long afterwards that on this occasion a gifted and talented organist visited this city in the person of Palmer Christian.

The Mozart Club was not organized years ago as a money making affair, but as a company of ladies who wished to improve in music themselves, and at the same time uplift the standard in our city. Year by year they have labored, and given various works, thus getting a knowledge of the compositions of the best there is in the world, and giving the people an opportunity to hear to what degree of success they have attained. It will be understood that unaided

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THE MUSICAL QUARTERLY

A magazine edited by O. G. Sonneck. Three dollars per annum. (New York; G. Schirmer.)

A new magazine, launched by the music publishing house of George Schirmer, bears such indications of high ideals, first-class style and irreproachable mechanical finish that we sincerely hope it may be prosperous and long-lived. Having assumed with a distinctly masterful air the task of filling a vacancy that really existed in this country for a purely literary periodical devoted to musical topics, and having engaged the editorial services of Mr. O. G. Sonneck, chief of the Music Division of the Library of Congress, there seems great probability of this hope being realized.

A copy of the second issue, that for April, being now before us, we can testify to the excellence and authoritative nature of its contents. Among the most notable articles are "German Opera Since Wagner," by Edgar Istel of Berlin; "Noises, Smells and Colors," by John F. Runciman of London; "Tower Music of Belgium and Holland," by William Gorham Rice; "The Study of Indian Music," by Frances Densmore, and "Translating to Music," by Sigmund Spaeth. The essay on German opera gives a very thorough and interesting resume of the subject, with critical valuations by an undoubted connoisseur. The fine English of the translation is by Janet Wylie. Runciman's "Noises, Smells and Colors" touches upon a subject which has often occurred to minds of artists, but has never been reduced to any exact systematic basis—the interchangeability, as media of expression, of the different natural phenomena which appeal directly to the feelings. Efforts to make some kind of color organ, seeing that colors as well as sounds are produced by vibration, have long been before the public. The latest development, in the addition of odors in a composite sense—effect advocated by Scriabine, is the chief theme of Mr. Runciman's entertaining article, occasion being taken to make sundry pertinent remarks as to the modern trend in general of music. He propounds the thesis that the typical ultramodern composer is a highly cultivated technician without the inner, spiritual motive power of the older masters. This idea is aptly expressed thus: "To have at command the means of saying a new thing and to have the desire to say it, and yet to have nothing new to say—how could mortal be more unhappily endowed or have a sadder burden or fate laid upon him!" It is shown that there can be no fixed relation between sounds and odors, as the latter have purely individual effects upon us by association and no definite ratios of relations as have sounds. The tone-color-perfume idea is characterized as a mere striving after sensational effect, in keeping with the "desire to be original, startling, astonishing, at all costs," which "is a symptom common to all the arts at the present day." The author says, "Their latest step is in logical succession to their first: to add colors and smells to their noises is what we might have expected."

Lack of space forbids detailed mention of the remaining articles referred to, or the half dozen others in the 150-page mag-

azine. Beautiful half-tone illustrations accompany the treatise on tower music in Europe, and a statistical summary as to the profession of music in the United States, by Henry J. Harris, has a couple of maps showing the distribution of musicians and teachers throughout the union. It may be noted that with regard to the number of musicians in the principal cities, the first three stand in the same order as they do in population, New York, with 15,146; Chicago, with 6,683, and Philadelphia, with 3,961. St. Louis (with 1,986) is displaced from the fourth position on the list by Boston, with 2,614. In proportion to population, Los Angeles heads the entire list, with 45.8 per 10,000. New York is twelfth and Chicago sixteenth on this basis of calculation.

It may be seen that the Musical Quarterly contains entertainment, instruction and information of an encyclopedic nature. It cannot fail to be recognized as a standard literary organ of the musical world.

H. J. W.

MISS LEGINSKA'S RECITAL SECOND APPEARANCE OF THE PIANIST THIS SEASON

New York press comment:

Miss Ethel Leginska, pianist, gave a second recital last evening, this time in Carnegie Hall, which was singularly well filled with auditors. Miss Leginska revived the ancient fable about the theme of this fugue, according to which it was suggested to the composer by his favorite cat—not any strange or interloping cat—running over the piano keys.

Nevertheless, she played the fugue charmingly, with clear and delicate enunciation of its counterpoint, and so she did the familiar "Pastorale in E Minor," as beautified by Tausig, and Daquin's quaint little piece of program music, "Le Coucou." Besides MacDowell's "Sonata" she played Schumann's youthful and romantic one in G Minor; and there were also pieces by Rameau, Borodin, Rubinstein, Liszt, Leschetizky, and Schulz-Evler. Miss Leginska has not only delicacy but abundant power where it is needed, and a feeling for fine tone in both, as well as a well-developed sense of rhythm. Her playing is musical and interesting.—New York Times, March 20.

BOYISH LOOKING MISS LEGINSKA PLAYS PIANO MOST DAINTILY. ENGLISH PIANIST, WITH HAIR SHORT AND WEARING MANNISH LOOKING CLOTHES, GIVES FIFTH RECITAL HERE, AND PLAYING IS ALWAYS IMPRESSIVE.

Miss Ethel Leginska, English pianist, last night gave her fifth New York recital since she began her public career here two seasons ago. It was the first to take place in Carnegie Hall, and the audience was by far the largest that has listened to a Leginska recital in this city. Her career here has been of a romantic trend. Coming to this country a few years ago hardly more than a child, she accepted her first engagement playing the piano between acts at a theater. Her first recital in Aeolian Hall attracted only a few music lovers, mostly friends and reporters.

Recently playing with the Symphony Society at her first symphony orchestra engagements she aroused enthusiasm by her playing of a Liszt "Concerto." Last night the same enthusiasm was apparent.

With exquisite daintiness she played a group of Scarlatti and Rameau pieces. Her finger technique, her command of many varied colorings of tone, and above all, her sense of dramatic values are exceptional. Her playing is impressive.

Clad in a masculine costume of black, and with her hair cut short, she looked almost like a boy seated at the piano on the dimly lighted stage.—New York Herald, March 20.—(Advertisement.)

Derdiger—Mrs. Ella Jane Derdiger, at whose studio is taught all branches of vocal art, has removed to 512 Kimball Hall.

Aberdeen—The annual festival at Aberdeen, S. D., will be given on May 29 and 31 and June 1.



Music News



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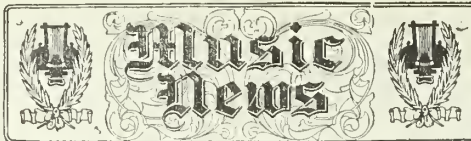
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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball
Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, MAY 28, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly subscribers should notify the office promptly. Copies of the paper for sale at the news counter of Lyon and Healy's, Gamble Hinged Company, Summy's music stores and at McClurg's book store; or may be ordered through any of our correspondents in other cities.

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Vol. 7.

Chicago, May 28

No. 22

Editorial

PASSING COMMENT

Music News has been asked several times recently to comment on alleged irregularities in music schools and studios and in one letter received by us very definite charges were made against certain teachers who maintain studios in an eastern city.

Ordinarily Music News does not think the subject one that should be discussed in public print; nor do we believe there is much just cause for complaint, especially in Chicago.

But, as a matter of fact, there should not be any such cause and those schools and studios which safeguard themselves from suspicion are wise in their generation.

The rule followed at Valparaiso University would be a very wise one for all schools.

In the Music Building in the Indiana city there are upward of 65 teaching and practice rooms.

These all have glass doors and anyone who is passing along the halls can see exactly what is going on within the rooms.

It is an encouraging sight to pass along and note the rows and rows of young students attending strictly to the business which has brought them to the school.

■ ■ ■

The writer of the booklet sent out as a forerunner to the Ann Arbor Festival says that the future of music in America is "full of promise" and cites, among other favorable items, the "naturalization of opera" in this country. We wonder where the information was gleaned on which this statement was made.

Music in general is certainly growing rapidly in America, but it is not becoming "naturalized" as fast as it should either in the operatic or any other field.

Opera in English failed dismally in both New York and Chicago the past season, in

spite of the fact that it was carefully and sympathetically given and should have had the support of both the patriotic and artistic factors of the country.

The directors of both the Metropolitan Company in New York and the Chicago Grand Opera Company in this city have been in their offices throughout the winter and have heard (literally) hundreds of the best young American voices, by request.

In Chicago, at least, the director has attended several operatic performances given

**Some of your griefs you have
cured,
And the sharpest you have
survived;
But what torments of pain
you've endured
From the evils that never
arrived.**

—*French Proverb*

by local schools and has seen the promising students in actual performances.

As a result of this a number of young American singers have been engaged for the ensuing season at salaries ranging from \$35 to \$100 per week, the lower figure, however, being the one most often offered.

Now—both the New York and the Chicago directors have gone to Europe and are there busily engaged in "securing" singers at prices ranging from \$100 to \$1,000 A

PERFORMANCE—many of these artists

being as yet absolutely unknown in this country.

One would have to be an optimist indeed to see in all this any great amount of "naturalization of opera" in America.

■ ■ ■

"When I walk across the University campus in the morning and see the throngs of eager youths hurrying to their various classes, I always feel it a great responsibility and privilege that I am part of such a vast educational scheme," said one of the teachers in the school of music at Ann Arbor last Saturday.

And with an attendance of six thousand students to consider it is indeed a great responsibility. To provide the proper music pabulum for this throng is something of a problem also, but the University Musical Society has solved it wonderfully, and not only provides a system of concerts not excelled in America, but has also evolved for them a clientele of remarkable caliber and appreciativeness.

Mme. Schumann-Heink, herself a tremendous favorite at Ann Arbor, has more than once called the beautiful Michigan city "The Bayreuth of America."

■ ■ ■

One of the effects shown by the American worship of foreigners is a strange difference in standards as between American singers and those from abroad. Of the former we exact the most difficult of attainments; from the latter we graciously receive whatever they choose to give.

At the Ann Arbor festival there were several young American singers whose work was at a splendid degree of excellence, and in the case of the foreigners who appeared, although there was fine voice in evidence, there was plenty of ground for criticism.

As a comparison, take the cases of Miss Margaret Keyes and Sig. Giovanni Martinelli.

Miss Keyes on Friday sang one of the greatest German arias with superb pronunciation and enunciation of text, and for encore gave a number from French opera beautifully, and with equal success from

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the linguistic standpoint. On Saturday she sang an important work in Latin text, and for encore gave an English song in which her treatment of the text was so extremely good as to be an invaluable object lesson to every student that heard it.

Sig. Martinelli, however, sang nothing but Italian opera arias and songs, and he sang them all alike—with wonderful voice, but slight evidence of great musicianship.

The probabilities are that his acquirements are strictly limited to his native language.

And yet we pay the foreigners many times over what we pay our own singers.

CADMAN TO WRITE THE FEDERATION REPORT FOR MUSIC NEWS

Music News is very much pleased to announce that it has made a special arrangement with the distinguished composer, Mr. Charles Wakefield Cadman, whereby he will write a complete review of the June meeting of the N. F. M. C. at Los Angeles and also of the concurrent congress for the encouragement of American composers.

KUPPIN AND SHYNMAN PUPILS HEARD IN RECITAL

The Kuppin Vocal School presented a number of students in recital at 516 Fine Arts Building on Thursday evening, assisted by piano pupils of Mr. A. S. Shynman. A large and appreciative audience was in attendance.

Mr. Louis Kuppin, director of the school which bears his name, has made wonderful strides since entering the musical activities of Chicago, both as a singer and teacher. His training and experience both in America and abroad has been extensive, and his pupils are showing in a broad measure the advantage of his advice in the vocal art. Each one that appeared on Thursday night sang with considerable musical feeling and a free, open and well-controlled flow to tone volume.

Mrs. Grace Grueneberg was on the program for two sets of songs, and gave an all-around good account of herself, as did Mr. George Schneider, who made two appearances. Miss Anna Tomaschek and Miss Mindel Redmond were also heard in well-chosen numbers. To bring the recital to a brilliant climax Mr. Kuppin sang numbers by Cadman and Leoncavallo with great artistry. His voice is of a brilliant dramatic quality and produced with unusual freedom. The audience would not let up in its applause until Mr. Kuppin granted an encore.

Mr. W. N. Testa also pleased immensely by singing the "Prologue" from "Pagliacci." Master Ely Markus and Miss Florence Silbert were the pupils of Mr. Shynman who took part in the program, and their playing disclosed high talent on their part, and very good training on the part of their teacher.

Mr. Shynman brought a welcome touch to the enjoyment of the evening by playing the "March Hongroise," Schubert-Liszt, in a brilliant and masterful style. He is a splendid musician and is well known as one of the best accompanists in the city.

H. M. B.

AMERICAN CONSERVATORY

The public contests of the vocal and violin departments of the American Conservatory are taking place during the present week at Kimball Hall.

The Walton Pyre School of Expression, affiliated with the American Conservatory, will give a public performance of the four-act play, "A Single Man," a comedy by Hubert Henry Davies, at Central Music Hall, 24 E. Van Buren street, Tuesday, June 8. This department has experienced a remarkable development through the efficient management of Walton Pyre, its director.

The annual commencement concert and exercises of the American Conservatory will take place Thursday evening, June 17, at the Auditorium.

HELEN BRIGHT-BENGEL

The Chicago contralto, Helen Bright-Bengel, has been much in demand during the past winter as substitute for choir work ever since it became known she had resigned from her old position. On May 2-9-16 she sang at the First Congregational church of Oak Park. On May 10 she appeared with the Chicago Concert Quartet at the La Salle Hotel, and at the Pullman Men's Club.

Wright—Twenty-six pupils of the piano class of Mrs. Elizabeth C. Wright, will give a program at the Garfield Park refectory on Saturday evening, May 29.

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May Festival at Ann Arbor

Reviewed by CHARLES E. WATT



ALBERT A. STANLEY

Dean of the School of Music, Conductor of the May Festivals

It is almost a tradition in Ann Arbor that cold, rainy weather shall accompany the annual May Festival and this year opened in quite the usual style on Wednesday evening.

Music News found it impossible to attend the first concert and must content itself with the following quotation from the Ann Arbor Daily Times-News:

An audience in perfectly good humor with itself and its surroundings assembled last evening to greet the artists scheduled for the initial number of the festival series, a fact that contributed in no small part to the satisfaction experienced in the concert itself.

However, a slightly warning note was struck at the very beginning of the program, for the moment suggesting other thoughts than the pleasant anticipations aroused by the bright light and holiday throngs. At peace though we are, the distant rumblings of the European war were echoed in the concert last evening, when the great crowd that filled Hill Auditorium, even to the gallery, arose and sang "America." When other features of the present May Festival have been long forgotten, that fact will be recalled as a sign of the perplexing times in which it was given.

In the varied program, given last evening at Hill Auditorium in the opening concert of the twenty-second annual May Festival, everyone present in the large audience must have found something to his

taste, although the concert, as a whole, was not a matter for particular enthusiasm.

In Gliere's symphonic poem, "The Sirens," the Chicago Symphony Orchestra, under the direction of Frederick Stock, came very near to winning a triumph. The performance was agreeably reminiscent of "The Swan of Tuonela," rendered so acceptably by the Philadelphia Symphony Orchestra in the pre-festival series. The portion of the composition representing "The Sea" seemed as marvelous a piece of tone-painting as one could imagine, apparently exhausting the musical possibilities of depicting so difficult a subject as the sea in its normal state of vast restlessness, until the passages, following the crashing of the ship upon the rocks, showed the sea again in its swirling return to its former monotonous motion. "The Song of the Sirens," above the continual surge of the sea, ended most convincingly in "The Shipwreck."

The solos by Madame Margarete Ober and Clarence Whitehill, both of the Metropolitan Opera Company, would have been much improved, if the orchestra had been less heavy. Neither singer was heard to the best advantage, as both deserved to be. Madame Ober, however, won great applause in her second number from Meyerbeer's "The Prophet," in which she gave an idea of her ability as an operatic singer with a dramatic character to portray. As an encore she sang "My Heart at Thy Sweet Voice," from "Samson and Delila."

Mr. Whitehill gave "The Evening Star" from "Tannhauser" as an encore after his first number, from Massenet's "Thais." Whenever the accompaniment was reduced sufficiently in volume, by the nature of the composition, his voice carried well, with fine expression, although it is not powerful and dramatic. However, his rendering of "Wotan's Farewell" and "Magic Fire Scene" from "Die Walkure" was one of the poetic moments of the concert, and made an impressive close for an enjoyable program.

□ □ □

The Second Concert

The rainy condition continued on Thursday evening, but in spite of this, Hill Auditorium, seating five thousand people, was almost entirely filled and the scene both outside and inside the building was one of great gayety and brilliance, although the audience was rather of the student and music dilettante order than of the society genre.

There was no great sartorial display, but there was a tense musical interest and a very quick and discriminative acceptance of every good point made by the artists of the evening.

First of these must be named Theodore Harrison, now at the head of the vocal department of the University School of Music and who at this time sang the elab-



SCHOOL OF MUSIC, MICHIGAN UNIVERSITY



THE STAGE, HILL AUDITORIUM

orate baritone score in "The New Life," by Wolf-Ferrari.

When this work was given in Chicago a famous baritone of the Chicago Grand Opera Company was expounder of the role and though he gained much applause for his work it must be said at once that he was entirely outclassed by Mr. Harrison, who seemed to have sensed the beauty of the part to its full and to have thoroughly saturated himself with its exquisite music.

Exalted in the extreme is the text of this work (drawn from Dante's "La Vita Nuova") and wholly delightful, even if almost monochromatic is the musical setting.

Mr. Harrison brought to his task a thoroughly adequate vocal equipment and a musical intelligence far beyond the ordinary.

Suave, pointed and resonant was his

voice quality—intense and beautiful, just as the impassioned words demanded, and reaching sane and logical climaxes at the exactly fit and proper moments.

The color too, a very definite and peculiar one, was admirably conserved. A languorous charm was inherent to his work in all the earlier passages of the cantata and a deeply intense grief permeated the closing passages.

The first mood reached its climax in "Within My Lady's Eyes," while the "Weary, So Weary of Infinite Sighing" was the very epitome of anguish.

Mr. Albert A. Stanley, veteran conductor and long time dean of the University School of Music, showed his perfect grasp on the entire situation.

The Choral Union was amenable to his lightest wish, the Chicago Symphony Or-

chestra was as liquid metal in his hands, to be formed and amalgamated at his will, and all the extra forces—the Boys' Chorus of St. Andrew's and the Congregational church choirs, Mrs. Minnie Davis-Sherrill, pianist, and Earl Victor Moore, organist, were all of them beautifully fitted parts in a perfectly planned and polished mosaic.

The following comment is copied from the Detroit Free Press for which it was written by Carlton S. Shier:

To speak or write in adequate phrase of the beauties which shine from the pages of the score of "La Vita Nuova" is to lay one's self open to the charge of extravagance and exaggeration. The work is so great in its conception, so illuminating in its delineation of Dante's passion for, and adoration of his Lady Beatrice that it stands alone among works of its form and genre. Dante in his text gained a rarefied height of worship and devotion, wholly remote from the thought and life of this every-day world,



INTERIOR OF HILL AUDITORIUM LOOKING FROM STAGE



ADA GRACE JOHNSON

and which only a passion-mad genius could have crystallized into words.

Wolf-Ferrari in his turn illumined this poem with a score that could have been born in the brain of no other than a second genius in complete understanding with the mood of his librettist. "La Vita Nuova" waited centuries for its musical setting, but the world is the richer for the delay. If the subject treated is a great and difficult one, the development is in every way worthy of it, and, which has wrought the more mightily, the poet or the composer, it would be difficult to decide.

In achieving his ends, Wolf-Ferrari withheld his hand from no device ingenuity and imagination placed within his reach. He restored the long banished pianoforte to the orchestra, he employed the kettle drums as accompaniments to the harp. He introduced original and unexpected alterations of time and cadence. He made a score as mobile in its technical humors as the bow work of a virtuoso violinist and he crystallized a mood so elevated that it is not to be approached except with reverence. The maintenance of a single dominating mood is extraordinary, and yet scarcely more extraordinary than the creation of mood within mood. There are passages of great melodic beauty such as the superb aria, "So Pure and Holy Seems My Lady," and the caressingly weird "Dance of the Angels." There is vivid and startling painting in tone, particularly throughout the final section of the cantata, beginning with a haunting orchestral description of the death of Beatrice in which the sense of the poet's adoration persists like a permeating atmosphere that modifies the harshness of the tragedy while deepening the sense of the solemnity of the catastrophe.

The leading role fell this evening to Mr. Harrison, who sang understandingly and with a fine sense of the spirit of the text. Mr. Harrison's voice is full and clear, and it is thoroughly adequate and satisfying. Miss Kline's effort was practically limited to a single solo which she rendered satisfactorily.

The work of the chorus was a credit to May festival standards and traditions, and to its conductor, Professor Stanley, who led his singers successfully through some of the most difficult choral work they ever are likely to be called upon to interpret. If "La Vita Nuova" is an exceptional creation, the interpretation of it this evening was also exceptional.

The second half of the program was devoted to songs by Frieda Hempel in alternation with the orchestra, under direction of Mr. Frederick Stock.

Miss Hempel made a great popular success, but displayed a curious mixture of

charm and vocal inadequacies.

In an arrangement of "The Blue Danube Waltzes," which for florid display will rival the famous Schulz-Evler arrangement for piano, she was superb, giving a glittering display of coloratura virtuosity which brought an ovation and necessitated a repetition.

On the other hand she showed a very distinct inclination to sing flat in a Mozart "Lullaby" and her enunciation of English text was inexcusably slovenly. In the "Waltz" no one could tell even in what language she sang—but, in the vocal joy of it, no one cared.

These were both encore numbers—her program schedule calling for the "Queen of the Night" aria from Mozart's "Magic Flute" and "Ernani Involami" from Verdi's "Ernani"—numbers which she sang with vitality and charm even if with nothing at all in the way of musical thought or feeling.

The orchestra played the cunning "Der Schauspieler" (Mozart) with clarity and repeated Brahms' ponderous idea of an amalgamation of various student tunes in his "Academic Festival Overture," with force. The best playing and the best number was "On the Shores of Sorrento" (Strauss), of which Mr. Stanley says in the elaborate program notes:

It is interesting to view the South as it appealed to the imagination of this particular composer, who seems to have little sympathy with the simpler side of life—if we may judge from the general tenor of his great orchestral works. It will be observed that this excerpt from the Symphonic Fantasia, Op. 16—bearing the title "Italy,"—is a somewhat rhapsodical, impressionistic sketch. In it we find no trace of the super-strenuous composer of the "Sinfonia Domestica," or "Helden-leben." We may safely assume that his impressions of the ever-beautiful Sorrento, "Lying high above the waters," were not disturbed by visions of the chromatically dissonant and morally decadent Salome, the gory Elektra, nor any of the depraved and unpleasant characters with whom he has consorted of late in his operas.

The Third Concert

The overture to "Leonore" (No. 3) provided the agreeable opening of the Friday afternoon concert and the highest point of musical authority in the whole festival was reached in the Brahms "Symphony No. 1, C Minor," with which it closed, both being played admirably by the orchestra.

The attitude of the audience toward the "Symphony" was characteristically reverent and proved anew the fact that Ann Arbor has a wonderfully developed music population.

Two soloists were introduced, Margaret Keyes, a young American contralto, and



CHARLES A. SINK

Business Manager University School of Music, the Choral Union and the May Festivals

Harold Bauer, the well known foreign pianist. It is a great compliment to Miss Keyes and a very truthful one, to say that she made Mr. Bauer look to his laurels, for the favor and the applause was very evenly divided between the two artists.

Miss Keyes has that rare voice, a contralto which is evenly developed from one end of her range to the other. All her tones are produced exactly alike and all are of wonderful beauty and sweetness.

Power she has when necessary, and a splendidly developed stock of possibilities, technical and interpretative, but her graciousness of manner and the naturally beautiful quality of her voice attract first attention and hold for her undiminished appreciation.

"Penelope Weaving a Garment," from Bruch's "Odysseus," provided her an opportunity for the display of virtuoso powers as well as gracious charm and she excelled in both items.

For encore she gave a piquant reading of the Mignon "Gavotte" (Thomas), which created a sensation.

MONICA GRAHAM
Columbia School of Music
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The first of these numbers was done in German and the second in French—both being perfect, they served to still further accent Miss Keyes' versatility. The case of Mr. Harold Bauer proves that the war apprehensions were not wholly without foundation, for whereas he was once so remote in his place of residence and his attitude toward America (an attitude much liked in



MARGARET KEYES

this country, by the by) he is now no longer so far away and so inaccessible, therefore his playing is not so eagerly followed perhaps. His excessive use of rubato is considered somewhat illogical and his mannerisms absurd instead of seeming the acme of a foreign style.

However, he was much liked at Ann Arbor and his playing of the Schumann "Concerto" was a piece of work well worthy the attention of the enormous audience which heard it, an audience made up very largely of piano students evidently, who applauded vigorously, if a bit indiscriminately, and would only cease when the piano was carted away from the stage.

This piano, by the way, was a Mason and Hamlin, and it was a triumph of the piano maker's art. For encore Mr. Bauer gave a very refined reading of the well worn "D Flat Etude," by Liszt.

Fourth Concert

The Chicago Symphony Orchestra has played in Ann Arbor fifty-seven times—this is no parody on the Heinz "57 varieties," but is actual truth as set forth in the excellent program book of the festival.

Consequently Ann Arbor knows the orchestra very thoroughly and also loves it devotedly.

At every concert except one this year the orchestra has solo appearances and after each one Mr. Stock is compelled to bow as many times as a prima donna would do.

At the Friday evening concert the audience actually wanted to encore the Dvorak "Largo" from the "New World" symphony, and it is no wonder that this was so because the number was played superbly.

DeLius' "Life's Dance" was just a shade too obscure for the festival audience, but Goldmark's "In Spring Time," Sinigaglia's

"Suite Piemontesi" and the Casella "Italia" (rhapsody) all three proved to be great favorites.

Mr. Stanley's program notes are so all-illuminating that we will presume to repeat here what he has said of these three compositions:

Hans Sachs, in *Die Meistersinger*, says, substantially as follows: "If in youth, when the heart is young and life is in its springtime we sing—that is nature! If, after the snows of many winters have silvered our hair, and grief and disappointment have laid their burdens on our souls, we sing—that is art."

"In Spring Time," is a title full of appeal, when we realize it was written when Goldmark was on the verge of the "three score years and ten" allotted to man; that within the next ten years he produced two operas, and that he sang to the end. Max Bruch—who is eight years Goldmark's junior—recently produced a new violin concerto which is said to be fully equal to his perennially beautiful "G Minor." Youth is a relative term after all and cannot be estimated by years, for, while these two composers in their declining years have produced music full of the elasticity and buoyancy of youth, many of our younger men are writing music which is prematurely old and so lacking in the virile qualities that compel attention that they are obliged to invoke the aid of poetry, sensationalism, and curiosity to advertise their wares.

As to the overture on our program, it is in no sense an epoch-making work, but it is permeated with the unique qualities of its creator's art, and leads along pleasant and restful paths. In view of



THEODORE HARRISON

the composer's recent passing it acquires new meaning and constitutes our tribute to his memory.

Possibly the most cheering fact in connection with modern Italian music is again emphasized by Sinigaglia's record, for he, like Sgambati and Enrico Bossi, in reality to a greater degree than the latter, has devoted himself to forms so remote from the stage that many of his countrymen look upon such composers as he as occupying interstellar spaces. We may not question the sincerity of such a feeling, but it is certainly a cause for congratulation that so many are now found who are not seduced by the footlights.

Many years ago our festival program included a marvelously effective concert etude for strings from his pen, and a charming overture—"Le Baruffe Chiozzotte"—was heard in the same environment in 1910. The suite "Piemontesi" will be found no less interesting, although it moves on broader lines. The list of his works for string quartet—violin solo—and orchestra, while not large, removes him from the charge of idleness and sustains the contention that he is a very conscientious and careful worker. "Haste makes waste" in composition as well as in other fields—and with overproduction comes too frequently imputations of superficiality.

The titles of the excerpts given this evening show that he, like the majority of successful modern composers, finds inspiration in the life and activity of the folk. The "Rustic Dance"—D major—allegro 2-4 time—is full of rhythmical verve and fitting melody, while the "Carnival" is as kaleidoscopic as the jolly event it so admirably portrays. There are many hints of folk-song motives in this number, as well as remembrances of themes heard in a previous movement. Any formal analysis is so superfluous that it will not be entered upon.

Turin appears to have come into its own in the

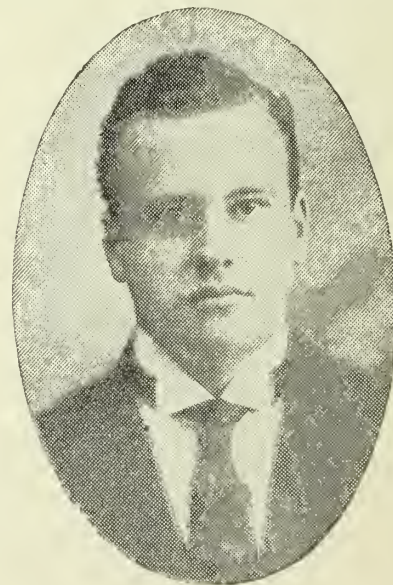
matter of composers, for singularly enough, two appear this evening on the same program. Almost nothing regarding Casella is available. This seems strange in the case of a composer who has produced significant works in the fields of symphonic and chamber music. It may be that his fame as a pianist has diverted attention from his more serious claims upon the world.

The work on our program was first produced April 23, 1910, at the Salle Gaveau, Paris. On the score appears the following: "The composer has endeavored to picture musically—but without any 'program' whatever—Sicilian and Neapolitan life; the first, tragic, superstitious, passionate as it is found under the scorching southern sun or in the inferno of the sulphur mines; the second the turbulent, careless, frenetic existence which may be lived amid the magic of the Gulf of Naples."

The expression marks—lento; grave; tragico; con molto fantasia; lamentoso; lento assai; allegretto grazioso; piu mosso; allegro molto vivace; assai vivace con brio; give an inkling of the contents of the work. The range of emotion so clearly set forth above may be the more concretely stated by considering that they represent a ferocious lover, who sings a theme from the province of Caltanissetta to an unresponsive and shrewish mistress; the song of the sulphur-mine workers in the same province; a Good Friday hymn; song of the female workers in the marble quarries of Catina; and a glowing exploitation of three Neapolitan songs "Funiculi-Funicula" (Denza), "Lariula" (Mario Costa) and a fragment of "A Maredriare" (Tosti). It is to be hoped that no one will object to the materials employed in the finale, for any one who has lived in Italy, specifically Naples, knows how dear they are to the common people. Nothing that is taken to the hearts of the folk can be dismissed with a sneer.

John McCormack was announced as the particular star of this concert and his illness caused some dismay when it was first announced, but the management was more than equal to the emergency and in the engagement of Giovanni Martinelli made the huge audience very promptly forget the Irish tenor. In fact, the young Italian has a much better voice than the much vaunted McCormack ever had, even at his best.

Mr. Martinelli sang the stock arias from



LAMBERT MURPHY

"Tosca," "La Boheme," "Aida," and "Rigoletto," as well as two small songs with piano, the last being the really best number he gave. It was quiet and musical and showed his voice to be sweet and flexible.

The arias were nothing more than displays of virtuosity and flaming passion, having but slight artistic finish and not even so much shading as should be expected, though to be fair to Mr. Martinelli it must be said that when he did attempt a

Cora Libberton

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pianissimo in the "Boheme" aria he was promptly covered up by the orchestra.

This young singer, who is making New York forget Caruso, has a most ingratiating personality and his voice is like a living fire.

He needs much study as yet, however, and it is evident that his continual fortissimo work is trying on his voice for, on Friday evening, his last number had not the clarity and purity of his first.

h h h

Mr. Stanley in Rehearsal

On Saturday morning there was a full rehearsal of "The Children's Crusade," when the fine work of Mr. Stanley at the baton could be observed at leisure.

Mr. Stanley is adored in Ann Arbor and the Choral Union as well as the Children's Chorus, from the public schools and the churches, was absolutely obedient to his artistic will.

He gave a splendid exhibition of what a fine musician and cultured man can do with a mass of musical possibilities.

He is, first of all, kind and genial, but he is just as certainly and inflexibly rigid in his demands and a rehearsal under his baton becomes therefore both a joy and an education.

h h h

The Fifth Concert

The Saturday afternoon concert was devoted largely to an exposition of the splen-



LEONORA ALLEN

did organ in Hill Auditorium, one of the famous instruments of the country.

It was built originally for the Chicago World's Fair and at that time was the last word in organ construction.

After the fair it was bought for the Ann Arbor festivals by the University Musical

Society and placed in the hall formerly used for them.

Three years ago it was removed to the new auditorium and rebuilt at an additional cost of about twenty thousand dollars, and it stands today a model of convenience, power and effectiveness.

Mr. Earl V. Moore is the regular organist, and presided with authority at the choral concerts, but for the Saturday recital Mr. Llewellyn L. Renwick was chosen.

Mr. Renwick has been a resident of Detroit for eight years and is organist of the North Congregational Church in that city.

He is a concert organist of much style and power and received enthusiastic endorsement on Saturday afternoon, playing but one encore, however, his own very charming "Dreams," still in manuscript.



OLIVE KLINE

His greater work of the program was the "Sonata No. 6," by Filippo Capocci, a beautifully conceived and extremely well played composition.

A "Praeludium" (Lendvai) and "Fuga Cromatica (Liadow) gave an aspect of solidity to the opening group, Bairstow's "Evening Song" was delightful and a "Pavane," by Bernard Johnson, both unique and beautiful.

The closing group exploited Lemarc pleasantly and Faulke forcefully while Mac Farlane in his "Scherzo" was decidedly piquant and in his "Evening Bells" the splendid chimes were used to great advantage. Mr. Renwick is very familiar with the Ann Arbor organ and his registrations therefore were models of effectiveness.

Miss Margaret Keyes was the first singer of the afternoon and her rendition of the

Bizet "Agnus Dei" was a model of excellence.

She was accompanied by organ and violin and so great was the effect produced that the ovation she received was one of the really great ones of the festival.

For encore (twice repeated) she sang "Long Ago" with such melting beauty as to constitute it an immense popular favorite.



FRIEDA HEMPEL

The second singer was Theodore Harrison, who in the brief year he has been director of the vocal department of the University School of Music, has made himself very popular in Ann Arbor.

Many artists study with him and his influence throughout is of and for the best.

On Saturday he gave "Lungi" (Gallione), which is suave and legato; "Che Fiero Costume" (Legrenzi), a genuine Buffo aria; "Der Neugierige" (Schubert), passionate and intense, and "Caecilie" (Strauss), which is wholly dramatic in intent.

In all of these he showed a constant beauty of tonal quality, a perfect and convincing ease of method and a sincere interpretative regard for varying texts.

He received a splendid ovation and in response gave Hawley's "The Night Has a Thousand Eyes" very beautifully.

Mrs. Minnie Davis-Sherrill of Detroit, once a teacher at Ann Arbor, was the official pianist at the festival and besides doing virtuoso work in "The New Life," she played accompaniments for nearly every singer of the festival—in the case of Martinelli with no rehearsal at all but invariably with musicianship and style.

The Last Concert

Saturday night there were upward of 500 people on the stage, engaged in a gala performance of "The Children's Crusade" (Pierne), and an immense audience, beautifully dressed, enthusiastic and intelligent, applauded to the echo.

The Choral Union, now in its thirty-sixth season, obeyed the Stanley baton as one voice, the children, scores and scores of them, preserved a sincere and dignified attitude toward their work and gave Mr. Stanley some wonderfully fine dynamic effects while their enunciation of text was singularly and commendably pure.

The woman's chorus was of distinct clarity and beauty, while the men gave forth a solid volume, well colored to the wildly divergent text meanings, while the whole mass, augmented to dramatic proportions by the full orchestra, was wonderfully amenable to the artistic will of the conductor.

The Pierne work, solemn, religious, descriptive, tender and dramatic by turns, is well calculated as a crowning climax for any festival and so indeed did it prove at this time.

Immensely fine was the work of Miss Olive Kline and Miss Leonora Allen as Allys and Alain, the two wonderfully appealing and sweetly childish characters in Pierne's "Musical Legend." Miss Kline, on tour with the Chicago Orchestra, has personality, musicianship and lovely voice. She will be much lauded if she should come to Chicago to sing. Her voice has an unfailing sweetness, but is also capable of vivid color and of dramatic impulse when she chooses.

Miss Allen, grown to be a popular favorite all over the middle west and especially well liked in Ann Arbor, is continually growing in musical grace and style. Never has her fine voice been better suited than in

the Alain solos and never have they been better done.

Allys and Alain have much music in alternation and much also in duet form. The voices of Miss Kline and Miss Allen are strangely alike in timbre and their effect together was that of superlative beauty.

Another young soprano introduced at this concert was Ada Grace Johnson, a teacher at the University School of Music.

When Madame Schumann-Heink heard Miss Johnson two years ago she strongly advised a concert career and gave her a personal letter to DeReszke. Miss Johnson spent last year abroad and but for the war would still be there. She is now, however, studying with Mr. Harrison and is soloist at the First M. E. Church in Ann Arbor, besides teaching in the school.

Her choice to sing the solo of "The Mother" on Saturday evening was thoroughly felicitous.

Her voice is clear and sweet and has ample power to fill the auditorium spaces, while her interpretative thought was true and convincing.

The distinctive ensembles given to "Four Women" were correctly and effectively done by Maude Kleyn, Alice Bliton, Nora Hunt and Miss Johnson.

The "Legend" by "The Sailor" was sung with great artistic values by Clarence Whitehill, the burst of applause at his entrance proving how great is his popularity in Ann Arbor.

Mr. Lambert Murphy, tenor soloist on tour with the orchestra, has been scoring one success after another all along the line and his choice for the part of "The Narrator" in "The Children's Crusade" was most happy.

His enunciation served to illuminate the wonderful text and his vocal beauty vitalized it still further.

His singing of the rhapsodic apostrophe to the Mediterranean, "The Sea, At Last the Sea," was a distinct musical triumph and a dramatic revelation as well.

A program note expressed the great obligation of the choral conductor to Miss Florence Potter, supervisor of music, Ann Arbor Public Schools, and Mr. Reuben Kempf, choirmaster of St. Andrew's Church, for their valuable services in preparation of the children's choruses.

Notes

The Allanel Hotel was the headquarters for the artists during the festival and in its parlors, offices and dining rooms could be found groups of notables at all times.

However, this hotel was taxed far past the limit by festival throngs and many were forced to find accommodations elsewhere.

The Whitney and the Hotel American held many musicians also and at the latter were to be found most of the men of the Chicago Symphony Orchestra. Quite a number of them sent for their wives to come down from Chicago for a musical week-end, among them being Fritz Itte and Carl Klammersteiner.

A little man is Charles A. Sink, in so far as stature is concerned, but he has more brains to the square inch than have most managers, three rolled into one.

He has been secretary of the school of

music for a dozen years and to his enthusiastic vigor is due much of its success.

He is also secretary of the University Musical Society and in this position there devolves upon him the entire management of the Choral Union, the prefestival concerts and the annual May festival. That all of these are so flourishing is due largely to his amiable personality and his keen business judgment.

At Ann Arbor a splendid system is in vogue whereby five great concerts are given during the winter and these, plus the six festival events, are provided the students at an astonishingly low cost, i. e., the highest price asked for the eleven concerts is \$6.50 and the lowest is \$4.00. The wonder of this lies in the fact that during the past season the best artists in the field were heard and the announcement for the prefestival series of 1915-16 includes the names of Amato, Elman, Paderewski, Flonzaley Quartet and the New York Symphony Orchestra.

This is made possible because of the six thousand students of the University, five hundred of whom are in the music school (30 teachers) and the added fact that Ann Arbor has interurban connection with a rich and intelligent surrounding country.

□ □ □

Albert A. Stanley has been dean of the music school for twenty-five years. He is a great popular favorite and the Choral Union (300 voices) swears by him. Mr. Francis W. Kelsey is president of this society. Every visitor to the auditorium pauses a moment before a beautiful bronze tablet in the hallway inscribed to Arthur Hill, "graduate, regent and generous benefactor" of Michigan University.

Also a very popular place is a series of rooms at the rear of the first balcony where is installed a wonderful collection of ancient and modern musical instruments, which is, in fact, among the two or three most important in the world and possibly second only to that in the British Museum.

It contains thousands of pieces and was collected at incalculable cost by Frederick Stearns, a late Detroit millionaire, who willed it to Ann Arbor.

It has been lately arranged and installed by Mr. Stanley and will soon be completely catalogued.

□ □ □

Every week at the Hill Auditorium members of the faculty of the school of music as well as visiting artists appear in important concerts. As this place seats five thousands people and, through University arrangements, these concerts are absolutely free to the public, it is no wonder that Ann Arbor has developed a great musical clientele or that it has earned from Madame Schumann-Heink the sobriquet, "The Bay-reuth of America."

□ □ □

Music News Agency

The University Music House, at Maynard and William streets, Mrs. M. M. Root, proprietor, is as pretty and enterprising a store as could be found in many days' journey. A very complete and attractive stock is kept.

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NEW MALE CHORUS HEARD

Another Men's Chorus was added to Chicago's quota of such organizations on May 20, when the male chorus of the Richelieu Club of Sprague, Warner & Co., Louis J. Thiele, conductor, gave its first concert at the Association Auditorium before a large audience. This initial performance was entirely encouraging, and much good work may be expected from these men after they overcome a few amateurish tendencies. Aiding the club were Miss Edith Maldwyn Jones, contralto; Mr. Walter A. Framke, bass, and Miss Florence Peters, reader, all of whom were well received. In addition Mr. Leo Huyck stepped from the first tenor ranks to sing the solo parts of Richard's "The Image of the Rose."

Conductor Thiele's singers did commendable work, with good shading and generally clean-cut attacks. Mr. Thiele, by his thoroughly capable direction of the chorus, called forth their best efforts.

Miss Jones, in songs by Rimsky, Korsakow, Protheroe, Mauney, Forester, Cadman and Coleridge-Taylor exhibited a very flexible voice, particularly in the high tones which she sang with ease and smoothness and tones of much color.

Mr. Framke sang numbers by Schumann, Delbruck, Woodman and Weidig with a voice of beauty and power, and with much interpretive ability.

Miss Peters proved a very entertaining reader, and Miss I. M. Follo and Miss Mary Emery were satisfactory accompanists for the singers.

C. W. J.

AMERICAN GUILD OF VIOLINISTS

The American Guild of Violinists will hold its fifth annual convention June 3, 4 and 5 at the Hotel Sherman. The guild includes in its membership many of the most prominent violinists of Chicago, among them being Messrs. Kortschak, Krauss, Sametini, Weissbach, Zukowsky, Fischel, Weidig, Listemann, Lehman and others, as well as many out of town members, and a large attendance is expected.

Three programs will be given and many novelties included, such as the Mendelssohn "Octet"; the Svendsen "Quintet for Strings"; "Romance," for four solo violins, by Helmesberger; two "Sonatas" by Brune and Levy, and other numbers. There will be also an exhibition of instruments of famous players, and a competitive test of new and old violins will be held on Saturday morning, June 5. The meetings will be open to the public.

IRENE DEMING TO GIVE PIANO RECITAL

Monday evening, May 31, Miss Irene Deming, pianist, and artist pupil of Alfred Calzin, will appear in a recital at the Auditorium recital hall.

The program follows:

Sonata Tragico, Op. 45	MacDowell
Largo Maestoso	
Molto Allegro, vivace	
Largo con Maestoso	
Allegro eroico	
Etude A Flat, Op. 25	
Nocturne E Major, Op. 62; No. 2	Chopin
Scherzo C Sharp Minor, Op. 39	
Minuet	Zandella
Etude D Flat	
Liebestraume A Flat	Liszt
Hungarian Rhapsody, No. 12	

ROBERT LOUIS BARRON APPEARS IN RECITAL

At the Auditorium Recital Hall on Wednesday evening, May 19, the brilliant young Chicago violinist, Robert Louis Barron, appeared in recital with Earl Victor Prael, playing the accompaniments. Mr. Barron, who is a pupil of Max Fischel, the well-known and successful violin teacher, has many enviable achievements in concert work to his credit already, but it is doubtful if he ever gave a better account of himself than on this occasion. It's only a matter of time until Barron will be classed with the foremost American violinists. He has the poise, style, musical feeling and confidence in his technical resources which go to make up the great artist.

The audience which heard his varied offerings on Tuesday night were unusually enthusiastic over his playing. His first number was the "Folies D'Espagne," by Corelli, and there was an abundance of good violin playing heard throughout its rendition. The "Concerto" in G minor, by Bruch, was his big achievement of the evening. The difficulties of this work is a test for any violinist, and the manner in which Mr. Barron delivered it was meritorious of high praise for both himself and the teacher responsible for his present attainments. In a group of numbers made

up with the "Prelude" in G minor, and "Russisch," both by Zimbalist; "Dämmerung," by Natrowski, and "Bohemian Dance," by Randegger, Mr. Barron was found at his best. Especially good was the Natrowski number. Mr. Prael gave a good account of himself at the piano, playing at all times with much assurance and in perfect sympathy with the ideas and fancies of the soloist. Several vocal selections interspersed the numbers played by Mr. Barron. The closing portion of the program was not heard by the writer.

H. M. B.

ERNEST DAVIS ENGAGEMENTS

Ernest Davis, tenor, sang at Govan Hall on Saturday afternoon, May 22. On Sunday, May 23, he sang in a Gounod program at the M. E. church in Wilmette, and on Sunday, May 30, he will appear in the series of American Musicians' concerts at Fullerton Hall, and on June 4 he sings in a recital at the Assembly Hall in the Fine Arts Building, which is given by artist pupils of George Nelson Holt. June 10 Mr. Davis will be soloist with the Columbia School orchestra at the commencement concert in the Auditorium Theater on June 10.

Allen—Leonora Allen sang the part of Alaine in "The Children's Crusade," May 22, at the annual festival given in Ann Arbor, Mich.

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HYDE PARK CHORAL CLUB AND ORCHESTRA GIVE CONCERT

Those excellent organizations, the Hyde Park Choral Club and Orchestra, which have done so much toward fostering the interest in and appreciation of the best in music on the south side, gave another splendid concert on Friday evening, May 22, at the Hyde Park Presbyterian Church and a great audience was in attendance applauding and praising to the full every effort put forth by these organizations.

Mr. Ludwig Becker conducted the orchestra, which numbers close to one hundred musicians, through performances of the overture to "Der Freischütz" and "Czardas" from the ballet "Coppelia," by Delibes, in a manner which was truly remarkable when the point is considered that the complete list of players are amateurs, practically all, at least.

They played with good and well balanced tone quality, and Mr. Becker is such an efficient director that the players displayed a commendable amount of expression in their readings of these numbers and the audience continued the vigorous applause until the director again came to the stand and led the orchestra through a repetition of the Delibes number.

Mr. Robert Quait, tenor, sang a group of songs during the early part of the program which aided greatly in making the evening an artistic success.

The main feature of the concert was a rendition of "Hiawatha's Wedding Feast," in which the chorus and orchestra both took part. Mrs. Charles Robbins, whose whole soul, energy and musical advice has been for the advancement and success of this chorus for years was at the conductor's stand and directed with that authority, confidence, intelligence and grace which places her among the most satisfactory directors in Chicago today.

The Hyde Park chorus has many enviable concerts to its credit, but it is doubtful if they ever achieved a greater success than that reached at this concert.

This choral work is very difficult as to text as well as for its musical and phrasing make-up, yet the chorus went through the work with a splendid tone volume well blended and an enunciation very distinct. Their attacks were not of strictest unity at times, but other good qualities almost covered up this marring effect. The orchestra followed the fancies of Mrs. Robbins in splendid style as to tempo and in the more powerful climaxes, but in softer passages they were much too strong for effect being strived for by the singers. Mr. Quait was again heard with pleasure when he sang with beautiful voice and deep feeling the one aria in the work, "Onaway Beloved."

The concert as a whole was a splendid success and a reward to those who spent their time and energy in making it possible.

H. M. B.

JENNIE F. W. JOHNSON

Jennie F. W. Johnson sang Tuesday evening, May 25 in Englewood Second United Presbyterian Church, May 26 at Kirkland, Ill., and May 27 at the New England Congregational Church for the graduation of the Passavant Hospital nurses.

MUSIC OF LAKE VIEW HIGH SCHOOL

Lake View High School gave a very creditable performance of S. Coleridge-Taylor's "Hiawatha's Wedding Feast," as well as other choral and instrumental numbers, at the Nicholas Senn high school auditorium, May 21. The Lake View building is undergoing changes, which accounts for the place of this concert. Fully a thousand people were present and gave enthusiastic response to every number. The entire program was choral, excepting the Hiawatha solo and a piano number.

Most of the singing was done from memory, showing incessant labor on the part of the pupils of Mrs. Dora G. Smith, their music teacher. There is an irrepressible spirit at Lake View which was voiced in the school yells at the close. These very properly included an ovation to the directress. The contingency necessitating the interchange of compliments between these two schools suggests a grand opportunity for community effort along the north shore. The music teachers of both schools are co-operative in spirit and the Senn auditorium has no superior among the schools of Chicago. We may expect to hear from this locality in connection with the civic movement, no doubt, judging from the "samples" of high school singing already heard in both schools mentioned.

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WILLARD-BALLMAN PUPILS

Miss Geneva Chacey, pianist, and Miss Lucille White, soprano, pupils of Carolyn Willard and Maude Fenton Ballman, respectively, were presented in recital on Friday evening, May 21, at Thurber Hall. Because of having to review two recitals on the same evening, the writer heard only the last two groups of numbers on this program.

"Parla," by Arditi, was first heard, in which Miss White displayed a lyric voice of pleasing quality with great range, the highest tones being especially easy and denoting well-based training. Facility in the passages where runs predominated gave evidence of an even register throughout the wide range. Miss Jeanne Boyd played the accompaniment beautifully.

Miss Chacey's group consisted of Chopin's "Nocturne, Op. 32, No. 1," "Elfe," by Phillip, and "Vivace, Op. 25, No. 7," by Sinding. These were given with breadth, dexterity, poise and a touch that altogether made up a very commendable presentation. That these pupils have enjoyed admirable instruction is very evident, and their own industry and intelligence are manifestly great assets to them.

The numbers not heard by the writer were those of Bach, Lachner, Heller and Schubert as played by Miss Chacey; and songs by Arne, Schumann, Dvorak and Livingston as sung by Miss White.

C. W. J.

PAUL ALTHOUSE SOLOIST AT FIRST CONGREGATIONAL CHURCH, OAK PARK

The musical portion of the order of worship at the First Congregational church in Oak Park on Sunday evening, May 23, as arranged by Carl D. Kinsey, organist and director, was of an unusually high standard enjoyable to the fullest extent and rendered with that touch of perfection characteristic of all music at this church. In spite of a rainy night the large auditorium was practically filled.

Mr. Kinsey played "Pomp and Circumstance," by Elgar, and "Ase's Tod," by Grieg, as a prelude to the evening's service, and closed with the "Gloria" from Mozart's "Twelfth Mass."

The solo quartet, composed of Mary Ann Kaufman, soprano; Permilia Gale, contralto; Paul Althouse, tenor, and Frank M. Dunford, bass, on this particular occasion sang with a beautiful blending of tone and excellent expression as to music and text the anthems, "I Will Extol Thee," by Costa, and "Savior, When Night Involves the Skies," by Shelley.

Miss Kaufman and Mrs. Gale, both of whom have recently returned from successful concert tours to the Pacific coast, sang a duet, "Power Eternal," by Rossini, with a wealth of expression, tonal beauty and ideal finish.

Mr. Althouse, tenor of the Metropolitan Opera, New York, was the special soloist of the evening. He not only did his share with the quartet in a masterful manner, but brought a beautiful message to the large audience through his admirable singing of "Behold the Master Passeth By," by Hammond. His voice is one of the most satisfactory heard in America at present, and his ideas of interpretation are convincingly effective, and his style of delivery is wholly in accord to the occasion and surroundings.

H. M. B.

FROM MRS. IRON'S STUDIOS

Master Phineas Norton Cohen, a gifted young pianist pupil of Myrle Tyler Irons, gave a recital in Kimball Hall Friday evening, May 21. Although a very young artist, he possesses to a marked degree that "something" which makes public performance interesting, and on this occasion the numbers he chose to present gave opportunity for a display of technical facility, breadth, and artistic finish. In nearly all cases the pianist met the requirements adequately, while in some of them he evinced a skill and touch that were really remarkable.

Unfortunately, only the first half of the program could be heard. This included Grieg's "Sonata, Op. 7, in E Minor" and a group of five numbers, of which Master Cohen's own "Petite Valse" and a brilliant performance of MacDowell's "Witch's Dance" were noteworthy, and to which were given his best resources. Later he played two numbers by Raff and Liszt, and the "Concerto, Op. 11, in E Minor," by Chopin, the orchestra parts of which were played upon a second piano by Mrs. Irons.

Verne Thomas, bass, assisted on the program with a group of songs by Cadman, Foerster and Huhu. He made a pleasing impression with his deep, resonant voice, and was accorded a hearty reception.

C. W. J.

OLD FOLKS' CONCERT AT NEW FIRST CONGREGATIONAL CHURCH

A series of "old folks" concerts was given by the choirs of the New First Congregational church Thursday, Friday and Saturday evenings, May 20, 21 and 22. Very elaborate preparations were made and extended announcements given. This drew audiences totaling about five thousand people and a collection of some \$500 for the camping fund for the choirs.

Different programs were arranged for the three concerts. The Thursday and Friday programs must have been very attractive and evidently word to that effect had gone forth, for the Saturday audience was in the seats on time and eager expectancy plainly visible.

A "Solemn Grande Marche played on ye chest o' whistles," by Faith Euphronius Boydston, proved to be "Old Kentucky Home," arranged for the organ and played by Miss Florence E. Boydston as a processional for the choirs, which came down the two side aisles. All were in charming colonial costume, and as the couples met at the front of the church they bowed in very courtly fashion to each other and passed to their places. Mr. H. Augustine Smith, known for the evening as "Hitemquick Anabastus Smith, Tymebeater," was

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in gorgeous apparel, having a coat of black with beautiful yellow trimmings, a brilliantly flowered waistcoat, knee breeches and red hose and shoes.

The program is hereith produced entire as it gives the atmosphere of the affair as no description could give:

THIRD OLDE FOLKES CONZERTE

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SATURDAY, MAY XXII, MCMXX

Solemn Grande Marche, played on Ye Chest o' Whistles

Faith Euphronius Boydston
Ye Very Sentimental Musick—Bridal Chorus..... Wagner

by ye bunch of Spring Blossoms
A Very Worldlie Song—Off for Philadelphia
Brother King and hys Spouse

Happy and Light..... Balfe
alle ye Maydens together
Thunder from ye Grande Organ
Sister Boydston

The North Wind..... Weidig
The Evening Star..... Weidig
ye Progenie of ye Villagers, that is to say,
ye Carol Choir

Ye Harmony Four—Hail, Smiling Morn..... Spofford
ye Printer lost the names of ye smarte Syngers
An Old Romantic—At Twilight

ye Treble and Cecilian Maydens
A Tune on ye New Fangled Spinnette
played by Goodenough Glorietta Anderson
Pilgrim Chorus from Tannhauser..... Wagner

alle ye Syngers together
Hitemquick Anabastus Smith, Tymebeater
Ye Star Spangled Banner
alle ye audience who have now regained thyr
breath will lift this tune

The singing of these young people is something well worth listening to. Such excellent tone quality from singers so young is very unusual, and yet it is just what should be. The beauty of the natural

child voice has only to be conserved and this is the rare thing Mr. Smith is capable of doing. It is his own musical spirit calling out the musical spirits of the boys and girls before him. We sat where we could see his face as he conducted—the inspiration, the calling, the deep affection for these young people was simply irresistible, and the music, real music, poured forth. It is the secret of his success; he has a genuine human interest in each one under his care, and the tremendous success of these concerts is only an appreciation of his work.

Miss Lucy Hartman appeared in most becoming costume, and sang "Mammy's Song," and as an encore "Columbia, the Gem of the Ocean" with her audience joining in the chorus as she waved a flag.

(The soloist of Thursday evening was Lucia May Smith, who also was very successful.)

This is the third time these choirs have given such concerts—they have a strong patriotic flavor, and have taken firm hold on the people of the community. M. K. W.

CHAMBER MUSIC AT FULLERTON HALL

Large, appreciative audiences greeted the performances at both concerts on Sunday afternoon of May 23 at Fullerton Hall. This was the third program of the series, and judging from the enthusiastic attention given the fall series as announced yesterday will receive hearty support. Sunday's concert upheld the high standard set by past performances, and in many particulars was unusually noteworthy. Many artists appeared, each possessing skill and intelligence, who gave pleasure both through the variety of numbers offered and through their commendable presentation of them.

Cadman's "Trio in D Major," as played by Messrs. Hart, Kortschak and Wagner, was the recipient of marked attention and called forth great enthusiasm. Mr. Kortschak gave a fine performance of Brahms' "Sonata, Op. 108," in which he used a beautiful tone and disclosed much musical feeling. His work was an outstanding feature of all the ensemble playing.

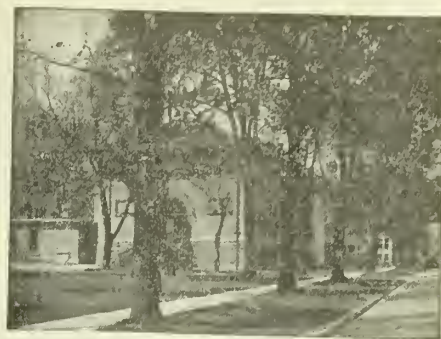
Two "Trios" by Schutt and Dvorak's "Terzetto, Op. 74," were well received on very creditable presentations. Mr. Richard Wagner contributed 'cello parts in a skillful manner and deserves favorable mention.

Two vocalists appeared, the first of whom was Miss Margaret Messer, the possessor of a beautiful, high soprano voice, which she used with understanding and poise in numbers by German, Rogers, Homer and Gilberte. She sang in a highly artistic manner and received much well-merited applause.

Mrs. Edna Swanson Ver Haar, contralto, sang songs by Meyerbeer, Johnson, Carpenter and Hilton-Turvey. Her voice is of splendid range and flexibility, and she used it with sincerity and good musicianship.

Others who assisted materially were Cesar and Harry Luden, with viola and violin respectively; and Miss Rose Lyon, Miss Irene McClung, and Miss Mary Anderson, pianist, all of whom did meritorious and enjoyable work.

C. W. J.



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Peter Christian Luthman

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BURTON PUPILS IN RECITAL

Two young artists of decided gifts joined their talent in recital at 516 Fine Arts Building on May 22, when Miss Maude Beyler and Miss Fromilda Young, soprano pupils of Miss Louise Burton gave an attractive program.

Miss Young opened the program with a German group of Franz and Schumann songs which revealed a voice of freshness and purity and of wide range of vocal coloring. She made a good impression in two duets with Miss Beyler and in her final group of English songs gave of her best resources.

In her opening offering Miss Beyler sang German songs by Schubert, Grieg, and Henschel with fine diction and thoughtful interpretation. Her voice is of the lyric class, high, clear and easy, and she was very successful in carrying the upper voice parts in the duets. Her last group consisted of songs by Lehmann, Hawley and Spross, the bird songs of Lehmann being especially well enjoyed and charmingly presented, while the Spross number was marked by high tones that were unusually free and floating. Mr. Roy Bock proved himself a fine accompanist for the singers.

New Albany—At New Albany, Ky., under the direction of Anton H. Embs, and with Mrs. Douglas Webb, Miss Ruth Willis Browne, and Mr. Vinton Nunemacher as soloists, Mendelssohn's "Elijah" was given in festival proportions last week with very great success.

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Music in Chicago



RUBINSTEIN CLUB OF OAK PARK

There should be ample and welcome room in the scheme of things at Oak Park for a season of concerts by the revived Rubinstein Club. This is an organization of about twenty ladies who sing the higher grade musical literature written for women's voices. As these singers are all amateurs and give of their time, talents and energy freely it would seem quite reasonable and proper that they should be endorsed and supported heartily in the endeavor to add more to the civic life of the village. In Chicago the uplift and value of music as a potent factor in community life is laid stress upon by the inception of the Civic Music Association and Oak Park should be no whit behind in forward movements.

The club is fairly well balanced as to voices, the quality also being commendable, there is enthusiasm and purpose in the singing, and many niceties of taste in the working out of the ensemble, and the numbers heard were distinctly pleasurable and well worth while. The inevitable unsteadiness that must come in the train of the ordeal of a first appearance by any group of amateurs is easily overlooked in the far more valuable traits enumerated above, and which all combined to give the evening a real distinction and to launch the club safely on what should be a tide of popular favor. Of the numbers heard Spross' adaptation of the Dvorak "Humoresque" to a lullaby and the Liszt "Loreley" were given in the best form and had any amount of musical fervor and stirring spirit. Mrs. P. D. Hulbert, who is the director, in addition to her very high grade musical abilities, has the dynamic flames of energy and enthusiasm burning eagerly within her and is the dominant, controlling impulse and she secures her results with an unfailing surety of purpose and admirable means.

Assisting the club was Mr. George Nelson Holt, basso, who came to the writer's ken for the first time this season, the lines not having crossed heretofore. It is unqualified pleasure to record that the two groups of songs, of varied qualities, and their consequent encores were of the highest artistic excellence. Without specifying each song it is to be recorded that there was a fine and abiding quality of authority, a poise that was serenity itself, an enunciation that was ever pure and clean, and an interpretative sense that made the various moods into pictures. Mrs. Holt, who played for him, was also in the pictures by means of an always beautifully proportioned piano background. In only one particular would I question values with Mr. Holt, and that was in the Scott "Lullaby" which did not carry full conviction.

Mr. Arthur Oglesbee contributed two groups of piano numbers. He has a number of good things to recommend him and secured his measure of applause.

Miss Margerie M. Crandall, who played understandingly for the club, deserves a paragraph all to herself for the many merits she disclosed.

ALBERT COTSWORTH.

RECITAL BY PUPIL OF MRS. SCOFIELD

Among the vocal teachers whose excellent equipment and broad experience make them safe instructors for the many aspiring young singers studying in Chicago, is Mrs. W. C. Scofield.

Besides receiving an extensive vocal education along fundamental and advanced lines, Mrs. Scofield was for five years assistant to the late well-known teacher and singer, Signor Marescalchi, which would be a liberal education in itself.

That Mrs. Scofield's work as a teacher is thoroughly effective was again demonstrated on Wednesday evening, May 19, when one of her pupils, Mrs. Harriet Buck, gave a recital in Kimball Hall.

Mrs. Buck possesses an excellent, well-trained soprano voice, and she impresses one as being earnest and conscientious; a pupil that her teacher must have found much pleasure in working with.

The following were Mrs. Buck's vocal offerings:

Die Post	Schubert
Wiegen Lied	Brahms
Aria from opera Louise	Charpentier
Aria from opera La Gioconda	Ponchielli
La Colomba (The Dove)	Schindler
Dearest	Homer
Hush Little Voice	Ronald
The Star	Rogers
Since You Went Away	Johnson
I've Been Roaming	Horn
At Dawning	Cadman

All were well sung, and the singer was especially effective in the appealing songs, "Hush, Little Voice," "Since You Went Away," and "At Dawning."

Mrs. Buck had the assistance of Miss Geneva Chacey, accompanist, and Miss Helen Buck, pianist, who played compositions of Beethoven, Brahms and Mendelssohn. Both of these young women did thoroughly praiseworthy work. C. J. B.

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CHICAGO LITTLE THEATER

The Chicago Little Theater Company, touring the United States in the "Trojan Women of Euripides," continue to achieve artistic results and to receive enthusiastic appreciation for its efforts. Every city visited means an additional triumph.

The "Sun" has this to say, among other complimentary things, concerning its appearance in Baltimore, May 5:

"The performance was one of the most exquisite and unusual things that has been seen here. . . . The 'Trojan Women' is a noble work, and, in the final analysis, it was nobly given, with a great intensity, a broad attack, and a notable appreciation."

Its performance in Washington, D. C., two days later, was splendidly received. It played to a packed house—1400 people sat spell-bound while the old Greek tragedy was being sympathetically interpreted. The audience was so enthusiastic that the scene in the lobby after the performance was quite remarkable. People could scarcely find words adequate to express their appreciation. The Chicago Little Theater had scored again.

STEIN PUPILS AT CENTRAL MUSIC HALL

Pupils of the Stein Musical-Dramatic Conservatory gave a fine account of themselves at Central Music Hall on last Wednesday evening, proving also the great value of the teaching they have received.

The bill opened with a little play, "His Model Wife," which was presented with snap and vigor and in which the fine training of Mrs. Karl Buren was shown by Grace Leonhardt, Harold Taylor, Dora Paulsen, Grove Halslip, Estelle Robson, Dawn Thorman, Vera Florence, Henry Hessler and Eleanor Grimm.

Also, during the evening a skillful and convincing exhibition of toe dancing was given by Miss Ada O'Donnell, a pupil of Madame Josephine Hatlanck.

The chief event of the evening, however, was a spirited performance of "Olivette" in which not only was Mrs. Stein's work as a stage manager shown to great advantage but also several vocal pupils of Mr. Stein distinguished themselves and Mr. Stein himself once more proved his remarkably effective qualities as an accompanist and director, being assisted by a small orchestra.

The Audran opera was once very popular, but has been heard so infrequently of late years that it had the effect of complete novelty.

It is tuneful, pretty and interesting and the Stein pupils found it very much within their metier.

Ernst Gradolph, Maurice Fisher, Arthur Reutlinger and George W. Loach, as Marvejol, Valentine, Merimac and the Duke, respectively, looked their parts and held up the ensembles in which they were concerned with skill, the last named also singing the interpolated "Ah So Fair" (Martha) with effect.

Millard's "Waiting" was also interpolated and, as sung by Marion Spiegel in the part of Veloutine, was one of the most, praiseworthy items of the evening.

Blanche Reincke as the Countess not only dressed well and acted with discretion but also proved herself the possessor of a fine voice and great musical style.

Her singing of "Oh, Heart, Wherefore So Light" was particularly good.

The part of Olivette is difficult, and very full of possibilities. Its difficulties were none too great for Ruth Hellene Dahly and she realized its possibilities very fully.

The light and shade required by the histrionic part of the character were well conserved by her and in vocal style and charm she was exceptional.

"The Convent Sleep" was a model of good style as presented by her.

The duet, "I Love My Love So Well," was so well sung by Miss Reincke and Miss Dahly that it had to be repeated and several of the large ensembles were fine also.

Notably good was "Yes, 'Tis Myself Again," in which the eight leading characters took part.

Small parts were well done by Christine Deuel, Earl Leamon and Victor Montague, while a large chorus of Stein pupils completed a talented and effective ensemble.

Mr. and Mrs. Stein constitute a strong duo-force and the results of their joint efforts, shown at this time, proclaim the fact that their pupils are fortunate in the teachers they have chosen.

C. E. W.

MRS. SYDNE SMITH COOLEY IN RECITAL

The Willett School of Singing presented Mrs. Sydne Smith Cooley in recital on Tuesday, May 18, and Mrs. Bessie McAllister seconded and enriched the vocal numbers with extremely good accompaniments, no smallest portion being left without definite and exacting care.

Mrs. Cooley is blest with a rich organ, large, and capable of much of the depth of feeling which naturally inheres in a contralto voice. Mr. Willett has brought this to a commendable stage of finish, so that there is surety of pitch and accuracy in placement. And on these fine foundations is being constructed a good superstructure of musical taste in expression, and a feeling for color and warmth in interpretative thought. She was heard in one of the Handelian excerpts, "Thou Shalt Bring Them," done with legitimate attention to details, two Brahms songs, the "Sandman," being more than nice by reason of the delicacy of tone used, and Schumann's "Lotus Flower," and "Nut Tree," the former being best in delivery. Four Russian songs followed and were fully enjoyable, particularly the lovely "Lilacs" of Rachmaninoff, which bids fair to be a permanent favorite for recital literature.

A group of English songs, including MacDermid's always acceptable "Sacrament," and Mrs. Salter's cycle, "A Night in Naishapur," completed the well-arranged program, but were not heard by the writer.

ALBERT COTSWORTH.

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ANNA GROFF-BRYANT PUPILS

Mrs. Anna Groff-Bryant announces the first annual Chicago concert to be given by her advanced students of Lombard College, Galesburg, Ill., who have been heard in a series of individual and joint-recitals during the month of May.

The Chicago concert will take place Saturday evening, June 5, at 8 o'clock, Assembly Hall, Fine Arts Building.

The students taking part are: The Misses Viola Elma Graber, dramatic soprano; Mae Anna Ross, lyric soprano; Alexandrienne Chabioson, lyric soprano; Ruth Evelyn Brown, contralto; Ruth Estelle Heilman, dramatic soprano, and Margaret McCarl, lyric soprano.

A cordial invitation is extended by Lombard College and Anna Groff-Bryant to all who are interested in the annual Chicago concert, to be present on this special occasion.

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Clinton—At Clinton, Ia., the Mendelssohn Choir, under direction of Kennard Barradell, gave its second concert of the seventh season on last Wednesday evening, scoring unusual success in "Hear My Prayer," Mendelssohn, and "Gallia," Gounod, in which Mrs. Marjorie Dodge Warner, soprano, of Chicago, was soloist, and Benoist's "Into the World," a cantata for children. Miss Maud Arnold and Miss Alma Nissen were accompanists.

Festival Concert—The Jesuit Choristers, under direction of Leo Mutter, gave a splendid concert at the Holy Family Church last Sunday evening. There were solo and chorus numbers as well as a distinctive organ program by Mr. Mutter.

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BALATKA ACADEMY OF MUSICAL ART

Balatka Academy of Musical Art, Anna H. Balatka, Director, Suite 41, Auditorium Building, presented a number of pupils in recital at Auditorium Recital Hall Thursday evening, May 20. Those participating were piano pupils of Anna H. Balatka, Ada Brant and Emily Hanugs. Vocal pupils of Ella Bachman, Eleanor Capps Hostler, Jean Wilson and Max Bing. Violin pupils of Albert Green. Elocution pupils of Anna Parker Saylor and Anna Rosenthal. Cornet pupil of Albert Cook. Whistling pupil of Helen Morgan.

It must be confessed that the reviewer was appalled when he glanced at the printed program which was handed him at the door and discovered that twenty-three numbers were listed. However, he stayed through the entire program and found it thoroughly interesting because the numbers were varied in character, short and well rendered.

The performers were young people. In fact, the violin ensemble class contained several tots not more than seven years of age. This class opened the program with "Petite Valse Brilliant," by Lagye, and played it well.

The vocal solos were:

A May Morning.....	Denza
Fannie E. Swarts	
Der Himmel hat eine Träne geweint.....	Kuecken
Was mir die Mutter Sang.....	Bohm
Madelaine Gerharz	
Dost Thou Know That Sweet Land.....	Thomas
'Tis Springtime on the Eastern Hills.....	Whelpley
Helen Volckmann	
Dear Love Remember Me.....	Marshall
Celia LeVee	
Ava Maria.....	Luzzi
Edna May Hanrahan	

Two duets, "O Sah ich auf der heide dort," by Mendelssohn, and "Drei susse kleine dirnen," by Franck, were sung by Elsa and Margaret Leimbach.

The piano solos were:

Elsa's Bridal Procession.....	Liszt
Mathilda Lustig	
Hungarian Fantasia.....	Liszt
Lottie Krause	
Concerto G Minor, first movement.....	Saint-Saens
Charlotte Cohen	
Rustle of Spring.....	Sinding
Minuet.....	Paderewski
Isabelle Mohr	
Ballade.....	Bachmann
March Petite.....	Smith
George Clover	
Marche Oriental.....	Ketterer
Josie Chatwin	
Piano Quartet—Coronation March.....	Meyerbeer
May Hornbeck, Clare Brown, Winifred Gibbons and Beulah Richardson	

The violin solos were:

Serenade.....	Schubert-Alard
Peter Branderslav	
Gypsy Dance.....	Natchez
Lenise Harber	
Pierrot Serenade.....	Randegger
Frank Holub	

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CHICAGO

Master Frederick Ferguson played a cornet solo, "Polka de Concert," by Llewellyn, and displayed extraordinary talent in doing it.

All these young musicians, by their performance, show that they are receiving excellent training.

The whistling of Lillian Linfoote, who contributed "Birds and the Brook" and "Cupid's Garden," by Stults, was a novel and enjoyable feature.

Pantomime was cleverly presented by Fannie Swarts, her numbers being "Blue Monday Morning" and "At the Matinee."

Three other well presented readings were given. They were "The Polish Boy," by Stephens, Della Lustgarten; "Elmer Brown," by Anon, Rose Kaufman; and "Dem Tantalizing Little Twin Coons," by Star, Helen Pauch, the last named being with piano accompaniment, and excellently executed incidental dancing.

Lottie Krause, Ella Rosen and Carl Weiss furnished reliable piano accompaniments during the evening.

The whole recital was a credit to Balatka Academy's efficient staff of instructors. The pupils performed carefully and thereby displayed their talent and instruction to fine advantage. Their platform manners indicate that they are being taught how to deport themselves before an audience. We extend congratulations to teachers and pupils.

C. J. B.

BUCHHALTER PUPILS IN RECITAL

The following program was presented by piano pupils of Simon Buchhalter on last Sunday afternoon in Suite 612 of the Fine Arts Building:

Concerto in D Minor (first movement).....	Mozart
Celia Horwich	
March, Op. 39.....	Reinhold
Fairy Tale, Op. 39.....	Reinhold
Fantasia in D Minor.....	Mozart
Catherine Green	
Two Part Inventions (No. 8).....	Bach
Scenes from Childhood (Nos. 1 and 2).....	Schumann
Sonata in E Minor.....	Haydn
Paul Rosenstein	
Prelude in C Minor.....	Bach
Theme and Six Variations in G Minor.....	Beethoven
Andante and Rondo.....	Rosenhain
Frieda Himmelman	
Menuet, Op. 45.....	Thome
Valse, Op. 64, No. 1.....	Chopin
Impromptu in C Sharp Minor.....	Reinhold
Bertha Rosenthal	
Sonata in F Minor (first movement).....	Beethoven
Erotik, Op. 43, No. 5.....	Grieg
An den Fruhling, Op. 43, No. 6.....	Grieg
Celia Horwich	

These players were some of Mr. Buchhalter's younger pupils and a good account they gave of themselves, each displaying talent, technic and application that was in every way commendable and promises well for the future. The room was filled to overflowing with auditors, and the performers were rewarded with much enthusiastic appreciation. Mr. Buchhalter may well be gratified at the showing they made.

C. J. B.

St. Paul—At St. Paul's Church, Fiftieth and Dorchester streets on Sunday afternoon at 4:30, a special music service will be given under direction of John Allen Richardson, the soloists to be Walter Brauer, cello, and Richard Higgins, soprano. The cheerful announcement has been made that an \$18,000 Austin organ will be installed at St. Paul and ready for use next September. Mr. Richardson is subject for congratulation.

CHICAGO PUBLIC SCHOOL MUSIC TEACHERS' CLUB

The Music Teachers' Club of the Chicago Public Schools held its first meeting in the Savage room of the Kuntz-Remmler Cafe on May 20. An evening dinner was the means of accumulating the necessary constituency for organization, the committee having the function in charge being Mr. O. E. Robinson of Hyde Park High School; Miss Alice Garthe of the Normal College, and Miss Fannie Lynch of the elementary schools.

Officers were elected as follows:

President—Mr. H. W. Fairbank.

Vice President—Miss Agnes Benson.

Secretary-Treasurer—Mr. Charles Lagerquist.

Publicity Agent—Miss Teresa Armitage.

Bimonthly meetings will be held to promote the interests of public school music to bring its aims and achievements to the notice of the public in general and the music profession and press in particular. In order to prove its right to a solar setting, the club avows its willingness to be a yoke-fellow with the civic music movement, to promote community enterprises in music, and to bid for the meeting of the national music supervisors' conference,

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three years hence. (The two intervening meetings have been "spoken for.") There will doubtless be other projects, but the club feels it has already shown symptoms of being a sturdy infant. With reference to the music supervisors' conference, it is reported that the Amateur Musical Club and the Chicago Woman's Club have already signified a substantial interest in bringing this body of musicians to Chicago.

HERMAN DEVRIES-GLENN DILLARD GUNN

Music News is reliably informed that the Herman Devries Studios will be known after September 1 as the Herman Devries-Glenn Dillard Gunn Studios.

Mr. Devries will continue, as for the past fifteen years, to teach voice production, oratorio and concert repertoire, and will coach in all lines of vocal art, teaching also his very successful opera classes. Mrs. Herman Devries will continue also as associate voice teacher.

Mr. Gunn will teach piano and continue his famous interpretation classes.

This arrangement is particularly favorable to the opera classes for, from this time forward, every public performance will be given with the accompaniment from the new American Symphony Orchestra with Mr. Gunn at the baton.

Root Studios—In our report of the Root Studio Musicale, printed last week, the omission of a comma gave a wrong reading to the list of participants. The correct list of those who appeared is Miss Schweinfurth, Miss Nickel, Miss Cullis and Mrs. Wynckoop.

CIVIC MUSIC ASSOCIATION HOLDS
FIRST SPRING FESTIVAL

"To promote and encourage the understanding, appreciation and study of the art of music and the development of musical talent throughout the community, principally by providing musical entertainment and instruction gratuitously or at little expense in the small parks and playgrounds and other civic centers."

The above is an excerpt from the charter of the Civic Music Association, which held its first spring festival on Sunday afternoon, May 23, at the Harrison Technical High School Auditorium and a large audience was in attendance to note the progress of the association in the realization of its ideals.

The festival was a success, and all who were responsible for the program should feel well repaid for their efforts.

On account of the length of the program several numbers had to be canceled, much to the regret of all present.

The American Symphony Orchestra, under the leadership of Glenn Dillard Gunn, which is to take a leading place among the musical activities of Chicago next year, was present and added greatly to the enjoyment of the occasion by playing numbers by Wagner, Grieg and Massenet with great and splendid tone volume in addition to excellent shading and smooth finish. They were on for more numbers but could not stay to fulfill the program statements.

Combined children's choruses from Seward Park, Dvorak Park, Mark White Square and Armour Square, accompanied by the orchestra and directed by the efficient Edward Collins, sang a group of folk songs from many nations, which pleased the audience immensely. The children had their numbers all memorized and sang with great abandon and assurance.

Demonstrations in Dalcroze Eurythmics by classes from Dvorak and Seward Parks consumed a great amount of time, but nevertheless disclosed to good advantage the work being done by the association along this line of endeavor.

Three German songs were rendered by the "Volkslieder Verein" of Mark White Square, under the leadership of Mari Ruef Hofer.

A portion of the program which attracted interest and attention was the singing of three Bohemian folk songs by a young ladies' chorus from Dvorak Park. Miss Albie Sladek conducted these singers.

The following numbers were canceled because of the lateness of the hour:

Legend Tschaiowsky
Choral Club of Hamilton Park, Edward Collins,
Director
At Twilight Sullivan
Choral Club of the First Baptist Church, John Allen
Richardson, Director
Lo! How the Shadow-Mother, Night.....R. G. Cole
From the "Passing of Summer"
Choral Club of Sherman Park, Rossetter G. Cole,
Director

Combined choruses of Sherman Park, Hamilton Park, First Baptist Church and La Salle Extension University sang a group of songs under the direction of Mr. Cole, and with the audience brought the concert to a close with a rousing rendition of "America."

H. M. B.

THE GEORGE W. MUNRO STUDIOS

The capacity of George W. Munro's commodious studios was taxed to the utmost last Saturday evening to accommodate the large number of people who came to hear the recital given by Miss Charlotte Kimball, an artist pupil of Mr. Munro.

The entire program was sung in English, and to the credit of the singer be it said that her enunciation was so good as to make it completely understandable. Miss Kimball's voice is one of much matured worth, and the method applied in its development enables her to use it with ease and excellent control. Her use of the pianissimo tone is especially skillful, yet when brilliancy is demanded the voice responds nobly. "Spring's Awakening," by Sanderson; the Woodforde-Finden "Indian Love Lyrics"; the Ware "Boat Song," and Rogers' "Love Has Wings" deserves special mention for the manner of their interpretation by the singer.

Able piano accompaniments were furnished by Mrs. Elsa McMynn.

We give below the complete program:

PART I

Joy of the Morning.....Ware
Down in the Forest.....Ronald
Love, I Have Won You.....Ronald
Nymphs and Fauns.....Bemberg
Evening.....Ronald
Night.....Ronald
Spring's Awakening.....Sanderson

PART II

The Year's at the Spring.....Beach
Indian Love Lyrics.....Woodforde-Finden
The Temple Bells
Less than the Dust
Kashmiri Song
Till I Wake
Boat Song.....Ware
Jewel Song (Faust).....Gounod

PART III

Serenade.....Gilberte
Springtide.....Becker
Since we Parted.....Allitsen
The Chrysanthemum.....Salter
A Bowl of Roses.....Clarke
To You.....Speaks
Love has Wings.....Rogers

THE STRAND THEATER CO.

The third week of the Strand Company at Orchestra Hall brought an even better bill than the other two.

The Elsie Janis reel, "Betty in Search of a Thrill," was very natural and wholly delightful, though possibly a trifle unladylike.

The comedy reel was decidedly funny and the "Travelog" (Cuba) and the "Topics of the Day" were of splendid values.

The music was also distinctly fine. Mr. Dunham's Orchestra played the Liszt "Second Rhapsody" with great virtuosity and much display of good taste, and the quartet (Miss Withers, Miss Huntley, Mr. Downer and Mr. Rankl) was splendid in Carrie Jacob Bond's "Just Awearin' for You," which they invested with great vocal charm and much sincerity of meaning.

Miss Lora Withers added greatly to her prestige with the purity and beauty of her vocal style in "My Laddie" (Thayer) and the excellence of enunciation in the "Hong Kong Romance," which she sung as an encore.

For the first time Mr. John Rankl came forward as a soloist and at once gained great favor with the stirring "Drum Major" aria, (Thomas), which he sang with fine vocal display and musical intelligence.

Mr. Rankl has presence and poise and through much experience he has learned to project his voice in the most effective way.

His enunciation is fine and his feeling for text values unexcelled. The audience at once realized all these good qualities, received him very cordially and were insistent in encore demands.

C. E. W.

EUTERPEAN CHORUS CONCERT

Edward T. Clissold conductor of the Euterpean Men's Chorus of Morgan Park, gave a noteworthy program on May 22, before an audience that completely filled the Methodist Episcopal Church, when he brought forward works of established distinction which scored heavily on their merits. These were the bold, swinging "Castilla" by Protheroe, two humorous numbers by Brewer and Macey, a sacred number of Schubert's, "Landsighting," by Grieg, and two groups of lighter works, of which Spross' arrangement of the Dvorak "Humoresque" was especially pleasing. These numbers, comprising the elaborate, the delicate and the ambitious, were given with great solidity, and yet direct understanding of the best manner in which to bring all desired effects. The club was very successful in the light numbers, the attacks being well taken, and the shading exquisite.

The soloists of the evening were Edward T. Clissold, baritone; Miss Helen M. Frost, pianist, and Mr. R. S. Beardsley, baritone. Mr. Clissold gave first the "Prologue" from "Pagliacci," and in a second appearance songs by Wathall, Franz and Schumann. His authority, spontaneity, and musical interpretation were shown in every number, and he was recalled enthusiastically. Miss Frost played two groups in a capable manner, Mr. Beardsley sang the incidental solo in "Landsighting" very well, and Frank M. Bronson aided throughout with his accompanying.

C. J.

Highsmith-Lyding—Mrs. Mary Highsmith Lyding presented Mrs. Catherine Lytle, Miss Frankie Swaim, Mrs. George Meyer, Miss Eleanor Meyer, Mrs. Virginia McIntosh and Miss Katherine Popham in a song program at her home studio, 5422 Ellis avenue, on Wednesday afternoon.

Mandy—Thursday evening, May 13, Miss La Vera Nelson, who is a pupil of Mrs. Frank Mandy, scored a fine success when she appeared as the chief soloist at the annual concert of the Majestic Chapter, O. E. S.

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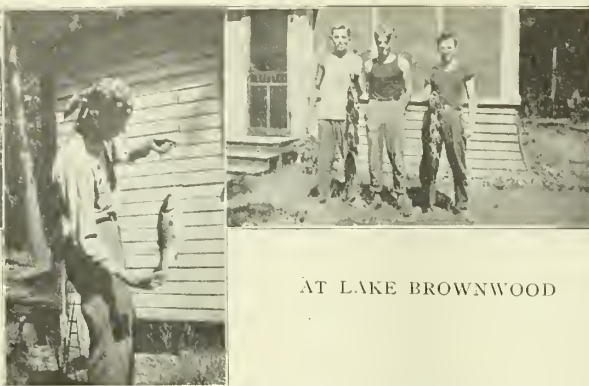
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CONCERT AT NORMAL PARK BAPTIST CHURCH

On the evening of Tuesday, May 18, occurred the annual spring concert by the Normal Park Baptist Church choir, William Griswold Smith, director. Miss Naomi Nator, soprano, was the assisting artist, and Miss Beulah Lee Taylor furnished the accompaniments. The program, which was of a varied and interesting character, was opened by Miss Taylor playing the "Scherzo" in G minor, by MacFarlane. This is an organ number of sufficient dimension to disclose in a wonderful light the capabilities of any organist and Miss Taylor made the most of her opportunity, playing at all times with rare skill as to technique and combinations, yet never failing to add the necessary touch of musical and expressive feeling which makes all music worth while. She also deserves high praise for the sympathetic and finished accompaniments offered during the evening.

The choir, which numbers about forty voices, has made excellent strides under the leadership of Mr. Smith, and it pleased the large audience immensely on this occasion with its interesting and well-prepared numbers. "Hail, Smiling Morn," by Spofforth, was its first number, and was well sung. "De Lamar's 'The Devil's Awa'," was delightful from the viewpoint of harmonization, shading and elasticity of tempo, while "O, My Love's Like a Red, Red Rose," (Garrett), and a "Neapolitan Folk Song," which came later in the program found it at its best. "The Pigtail," by Bullard, was apparently a favorite with the audience. The ladies' chorus was heard in two enjoyable numbers, one of which was much enhanced by the solo work of Mr. Smith, whose voice is equally on a par with his well-defined and finished directing. The Men's Glee Club also came in for a share of the honors of the evening by rendering two or three numbers in a spirited fashion.

Miss Nator won a host of new admirers on this occasion. She always sings songs

which are musical and enjoyable to the highest degree. Her voice is one of the most pleasing being heard by the public at present, and she possesses interpretative powers of a meritorious character. "Autumn," (Rogers); "Still As the Night," (Bohm), and "Happiness," comprised her first group, and Del Reigo's "Shadow Song" was added as an encore. She further covered herself with glory by singing the soprano obbligato in the "Inflammatus," from "Stabat Mater," in conjunction with the choir, with powerful voice and great intensity.

Miss Nator and Mr. Smith were very successful in the singing of the duets "Go, Pretty Rose," Marzials, and "O, Lovely Night," Ronald, the latter being repeated. High praise is due Mr. Smith in making so successful a concert possible. H. M. B.

BONANNO SINGS FOR PRESS WRITERS' CLUB

Raoul S. Bonanno, baritone, appeared before the Chicago Press Writers Club at the Hotel La Salle on Sunday afternoon, May 23. His songs included:

Largo al Factotum (from Il Barbiere di Siviglia).....	Rossini
Come dal Ciel Precipita (from Macbeth).....	Verdi
Plaisir d'Amour (in French).....	Martini
Erlkoenig (in German).....	Schubert
Melisande in the Wood.....	Goetz
Ninon.....	Tosti
Requiem.....	Homer
Invictus.....	Huhn

Miss Mae Doelling was the accompanist.

MR BORROFF REMOVES HIS STUDIO

Albert Borroff has moved his studio from 504 Kimball Hall to Room 411 Kimball Hall.

Orchard School—At the Orchard School of Music and Expression a program will be given this (Friday) afternoon at 3, by Miss Lucy Hayes, soprano, and Miss Inez Tucker, soprano, assisted by Mrs. Jessie DeVore, violinist.

HOLMES AND BEEBE PUPILS IN RECITAL

Mr. A. Alfred Holmes of the Mendelssohn Conservatory offered his pupil, Nancy Dalton, in recital, at Kimball Hall on Tuesday evening, May 18. Her program was quite elaborate and ambitious, but with enough of the lighter form included to give the needful variety. She played the numbers with a commendable use of the natural talent she possesses, and the training she has evidently received at the hands of her teacher. There was a reaching out for the inner meaning of the compositions, much power and fleetness of fingers, a definite system of pedaling, and a graceful abandon. In addition, Miss Dalton is fair to look upon and showed that she enjoyed her work. Not all the program was heard, but the Schuett "Reverie" stands out as done with nice touches, the Johnson "Tarentelle" brilliant and dashing, and the Chopin group with a feeling for what the composer meant.

Mrs. Agnes Leist Beebe is to be felicitated upon the promise of her young pupil, Miss Lena Levine, who, while as yet inexperienced, has one of those lovely, light, soprano voices that are capable of untold possibilities. So far, she has been taught to sing carefully and sweetly, with purity of tone and excellent enunciation, and her manners are simple and unaffected, and thereby possess charm. She sang two groups of pretty English and American songs, with their direct and obvious text, and yet admitting of a good use of sincere musical feeling, and she left a decided impression of interest on all who heard her, as well as a reflected credit on Mrs. Beebe's gift of development.

ALBERT COTSWORTH.

MAY FESTIVAL

Over a thousand young women from the choirs of 227 Sunday schools, representing fourteen religious denominations, will participate in the twenty-second annual May festival concert of the Cook County Sunday School Association at the Auditorium, this (Friday) evening. This is the largest woman's chorus in the world, singing music arranged in three, four and five parts. Choruses by Carl Rheintaler, Carl Bohm, Camille Saint-Saens, Carl Reinecks, Will MacFarlane, and the director, H. W. Fairbank, will be rendered, and a new Andante Religioso, and waltz song, "The Snows," the words from the pen of Elsie Janet French, the music by Mr. Fairbank, will be a feature of the concert. The assisting artists are Avern B. Scolnik, the young Russian violinist; Master Hilton Campbell, a boy contralto, coached by Mr. H. B. Roney, and Miss Valerie Walker, a rising young Chicago soprano, who has already taken some of the gold medals at the Chicago Musical College, and has sung at each of the large sectional rehearsals during the past week, and has charmed her hearers. Mr. Francis S. Moore will be the solo organist. The concert committee is made up of some of Chicago's prominent business men.

Brown—Mr. Roy David Brown of the Walter Spry Music School will present a number of his advanced pupils in recital at Thurber Hall this Friday evening, May 28.

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GOUNOD'S "ST. CECILIA MASS" SUNG AT GRACE CHURCH, OAK PARK

Another magnificent musical service was heard at Grace Church, Oak Park, on Sunday morning, May 23, when Arthur Randolph Fraser, organist-choirmaster, with his splendid choir of over forty voices, assisted by Korten's twenty-piece orchestra, rendered the entire "St. Cecilia Mass" of Gounod in addition to the "Hallelujah Chorus" from "The Messiah"; that stirring anthem, "God Came from Teman," by Stegall; Handel's "Largo," and the usual psalms, chants, etc.

Mr. Fraser is accomplishing wonderful results with the material at his disposal in Oak Park, and the choir deserves unstinted support from not only the Grace Church congregation, but the entire populace of that community as well.

The choir is doing much better work than when heard last by this writer. There is an atmosphere thrown out now which denotes sincerity and reverence for the work at hand, and the singing is adorned with greater breadth of musical expression, refinement and assurance.

The processional of Sunday morning was especially stately and inspiring in that two trumpeters led the choir and upon arrival in the choir loft, a great and effective rendition of the "Hallelujah Chorus" was offered.

The many beautiful numbers of the Mass were interspersed with the usual Episcopal service procedure in a manner very effective and wholly enjoyable. With Mr. Fraser playing the organ score in masterful style, and the orchestra adding to this support and background in a very satisfactory manner, the singing of the choir was raised to unusual heights of excellence. That the singers surmounted the many difficult passages of the vocal score in this great work with ease, surety and an abundance of good tone quality, is sufficient proof of faithful rehearsing under a strict musical and efficient master. The Kortens organization, which was brought in by the rector, Rev. F. R. Godolphin, out of his appreciation for the great work being done by the choir, added greatly to the effectiveness of this particular service by accompanying in a style which showed they are very well versed in this work, and they

brought a beautiful allotment of color and shading to the prelude and postlude played by Mr. Fraser at the organ, who should come in for a great amount of praise in bringing about this climax to a splendid series of musical services at Grace Church during the past six months. H. M. B.

JEANNETTE LOUDON STUDIOS

Miss Jeannette Loudon, director of the Jeannette Loudon studios in the Fine Arts Building, presented her pupil, Miss Margaret Weiland, in a piano recital in the Fine Arts Assembly Room on Sunday afternoon, May 23.

Miss Loudon must find Miss Weiland an interesting and conscientious pupil for her work on Sunday afternoon was most enjoyable.

Here is the program, complete:

Toccata and Fugue in D Minor.....	Bach
Liebestraum No. 3.....	Liszt
Novelette in E Major.....	Schumann
Capriccio in B Minor.....	Brahms
Rhapsodie, Op. 119, E Flat.....	Brahms
Waltz in E Minor.....	Chopin
Ballade in G Minor.....	Chopin
Reverie.....	Strauss
Humoresque No. 1.....	Reger
Nocturne.....	Wieland
Les Abeilles.....	Dubois
Andante Tranquillo Presto, from the A Minor Concerto.....	MacDowell
Orchestral accompaniment on second piano, Miss Loudon.	

Unfortunately Music News representative could not remain for the entire recital, hearing only the Bach, Liszt, Schumann, Brahms and Chopin numbers, but the impression gained in the hearing of these was that Miss Weiland has unusual musical talent and an excellent teacher. Not only has she excellent technic and understanding, but she has poise and self-possession to add to the satisfaction one feels in listening to her work. Certainly a portion of Miss Loudon's own fine musicianship is reflected in Miss Wieland's playing. C. J. B.

Hall—William John Hall gave an organ recital at the First Church of Christ, Scientist, in St. Louis on last Monday evening, playing his own "Victory," "Romance" and "Ecstasy." "The World of Peace," also from his pen, was sung by Mrs. Franklyn Knight.

"KING HAL" GIVEN BY MARSHALL HIGH SCHOOL

The Glee Club of John Marshall High School gave, on Thursday and Friday, May 20 and 21, most praiseworthy performances of "King Hal," a romantic opera, music by Dr. Humphrey Stewart, book and lyrics by Daniel O'Connell.

The music is melodious and has good tuneful choruses, effective orchestral arrangements, and is not too difficult for amateur musicians.

The Marshall presentation was given entirely by members of the school, and brought to public knowledge the fact that here are many excellent voices and much talent.

An orchestra of eighteen pieces gave first-rate support to the singers, and together gave proof that John Marshall School has a music instructor it may well be proud of. Mrs. F. E. Baldwin has been in the school less than a year, but she has accomplished splendid things, and she has found responsive students to work with and appreciation as well.

The opera is surely romantic, but also possesses subtle humor. The scene is laid in Windsor in the time of Henry VIII, and the story concerns itself with King Hal; Leonard a forester; Bardolph, landlord of the Star and Garter; Elizabeth and Phyllis, his wife and daughter Dorothy; a guest at the inn, Robert, constable of Windsor, outlaws, etc. The principal parts were well taken, in some cases the acting being better than the singing, but in several parts the vocal work was unusually good for school performances. Miss Helen Browne as Phyllis, and Miss Charlot Bicknell as Dorothy, displayed light soprano voices of most pleasing quality; Miss Jessie Weissmann was good in an alto role, and William Rich as King Hal won praise for a voice of much promise; also William Keith as Leonard, was good.

Some very pretty dances were given, especially attractive being an interpretive dance, "Song of the Robin," with a whistling accompaniment by Miss Grace Trost, which was most unusually well done.

It was a highly successful performance, and Mr. Louis Block, superintendent, of Marshall School, is full of ambition for more pretentious things next year.

M. K. W.

LUELLA CHILSON OHRMAN

Mme. Luella Chilson Ohrman, the distinguished American soprano, will be very prominently identified with American music in America next season, her manager, Mr. Maurice Fulcher, having already booked over twenty engagements for her with the leading symphony orchestras, colleges and musical clubs.

Mme. Ohrman last April gave up her spring engagements in this country and went to Paris to coach under Jean De Reszke, who, upon hearing her sing, pronounced her voice one of the most beautiful American voices he had heard, and he immediately signed a contract with this fortunate young soprano, agreeing to prepare her gratuitously for an operatic career.

Mme. Ohrman worked diligently with Mr. De Reszke from the first of May until the latter part of July, having four lessons a week with him and three with his assistant, and was making very rapid advance when Mr. De Reszke's health became impaired and she was obliged to return home suddenly, expecting, however, to return to Paris to resume her work with him by November.

But, owing to the terrible conditions in Europe and the fact that Mr. De Reszke is not teaching at present, Mme. Ohrman has decided to remain in America throughout the coming season, where the demand for her services is very great.

With much confidence in its certain success, Mme. Ohrman is preparing a most artistic recital of American songs, which she has been asked to present before the National Federation of Musical Clubs in their Los Angeles meeting on June 29,

where will be featured two prize songs, she having been honored by the request to sing them at this time.

Mr. Charles Wakefield Cadman is writing a song for Mme. Ohrman, and she is featuring also the works of John Alden Carpenter, Mary Turner Salter, Gena Branscombe, Corra Willis Ware and Sidney Homer.

When Mme. Ohrman gave her Chicago recital last fall it was the consensus of opinion that her voice was most beautiful and that the charm of her interpretative thought was exceptional. Breadth of style and delicacy of touch were deftly mingled, and throughout the program there was an atmosphere of musical art at its truest and best.

The Chicago recital of the coming season will be awaited with the assurance that it will bring much of musical delight.

A CHURCH CONCERT

An exceedingly enjoyable event was the concert attended by a capacity house Thursday evening, May 20, at Saron Swedish Evangelical Lutheran Church, Shakespeare avenue and Richmond street. A very artistic program had been provided, the equal of which is seldom found in the ordinary church entertainment.

Mme. Agnes Leist-Beebe, whose pleasing presence lends dignity and charm to her selections, chose especially interesting numbers in "Lo, Hear the Gentle Lark," by Bishop; "The Sunrise Call," by Troyer, and "The Year's at the Spring," by Beach. Her short sketch of the "Cliff Dwellers' Morning Call to Worship Custom" enhanced interest in Troyer's beautiful composition.

The rendition of Handel's "With Verdure Clad" left little to be desired from either musical or devotional standpoints. Her numbers were received with an enthusiasm nothing short of an ovation, several encores being called for.

Mr. Avern B. Scolnik, violinist, who presented "Adoration," by Borowski, and "Barcarolle," by Tchaikowsky, also Elman's "Canto Amarosa," Grieg's "Solvejgs Song" and a "Polish Air" by Drake, plays with a spontaneity to which an audience cannot fail to respond. Several encores were called for. The playing of this talented artist gives one a sincere desire to hear him again in the near future.

Too much credit cannot be given to the directress and accompaniste, Sylvia Jackson-Wahlstrom, for the excellent work of the choir; this being noted especially in the exceptionally fine a cappella rendition of Chailinor's "By the Sea," which was directed and sung without score. Other numbers by the choir, Doncetti's "Now the Night in Starlit Splendor" and Wenneberg's "126th Psalm" were ample evidence of the versatility of this able body of singers. The piano accompaniments of vocal and instrumental selections were played in a manner indicating Mrs. Wahlstrom's thorough understanding of her difficult task, and added much to the otherwise fine work of the soloists.

Miss S. Peterson's solo work in the Wenneberg choir number, and in Ashford's "The Night Song," Chadwick's "Du bist wie eine Blume" and D'Hardelot's "The Dawn," was done in a very commendable and pleasing manner. E. H. RUNDEN.

FACULTY CONCERT OF THE BLISS SCHOOL OF MUSIC, OAK PARK

The program which was given last Friday evening by the Bliss School of Music in Oak Park was a trifle serious for the home-like surroundings. The principal soloist of the evening was Edith Ayers McCullough, who sang two groups of songs.

This young mezzo soprano possesses a voice of pure resonance and clarity of tone. Her tone production is especially good, the tones being well placed so as to afford the singer a power to control the dynamics necessary to expression. The voice is of unusual luscious quality and her musicianship is far above the average.

Mrs. McCullough presented her songs with a good amount of inward feeling.

The others on the program were Zetta Gay Whitson, violinist; Anna M. Thompson, pianist; Beatrice Henry, pianist, and Day Williams, 'cellist, and were heard in two trios for piano, violin and 'cello; a duo for piano and 'cello, a sonata and symphony. Accompaniments were played by Ruth Simmons.

STEIN MUSICAL-DRAMATIC CONSERVATORY

The Stein Conservatory Light Opera Company has been engaged by the Barrison Theater management to give their performance of "Olivette," given so successfully at Central Music Hall last week, in Waukegan, Wednesday evening, May 26.

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BENEFIT CONCERT AT LA GRANGE

Mrs. P. D. McGregor (known professionally as Ada Josephine McGregor), soprano; Miss Josephine McGregor, reader, and Mrs. Ethan Taylor, accompanist, gave a splendidly successful concert at the Town Hall in La Grange on last Monday evening, for the benefit of the Scottish Old Peoples' Home at Riverside, when a fine sum of money was realized for the institution.

After some introductory remarks by the Honorable T. C. MacMillan, Mrs. McGregor appeared for her first group and was greeted with enthusiasm, proving that she is unquestionably very popular in her home city.

Her rendition of the Beach "The Year's at the Spring" was clear and brilliant, MacDermid's "Sacrament" showed some lovely tonal qualities, "La Columba," by Schindler, had much facility of style to recommend it, and Mimi's aria from "La Boheme" was done with fine regard for operatic style and vocal beauty.

Mrs. McGregor has a voice of sweetness and power, and her control over technical resources is very complete.

There is a freshness about her quality which is thoroughly likeable, and her musicianship is unquestionably fine.

Her accompaniments were played with great musical values by Mrs. Taylor, a pianist of splendid attainments, who is also organist at the Presbyterian Church in La Grange, where her work and her personality are regarded very highly.

Following this first group, Miss McGregor came upon the stage with a very graceful and wonderfully clear reading of Oscar Wilde's "Happy Prince" and a Scotch story, which she told with indescribable charm.

For a second group, she presented Whitcomb Riley's delightful "After Whiles" and "A Tribute to Robert Louis Stevenson," by Barrie, both being as unusual as they were delightful.

When Mrs. McGregor appeared the second time she created a sensation and a tremendous burst of applause from the many Scotchmen in the audience, for she was dressed in plaids and cap, and presented a typical picture of a "bonnie Scotch lassie."

Her songs thereafter were all of the Scotch kind—some folk pieces and some well-known works of Harris, Henschel and Foote, including also—as very special favorites—"Ye Banks and Braes o' Bonny Doon" and "Annie Laurie," which latter was given with charming simplicity and beauty of musical attainment.

Needless to say, all this was met with a storm of applause, and the evening was turned into a perfect ovation for Mrs. McGregor and the Scotch songs, this fervor increasing to fever heat when, at the close, a Scotsman appeared with bagpipe and, after marching about the hall, ascended to the stage, where, to his accompaniment, Miss Josephine McGregor created the climax of enthusiasm by her dancing of "McGregor's Gathering," after which a final encore was demanded of Mrs. McGregor, and, when the applause was finally done, the top of the piano was piled high with the floral tributes which had been brought forward to Mrs. McGregor and her charming daughter.

C. E. W.



ADA JOSEPHINE MCGREGOR

WILLETT PUPIL SINGS

Miss Bertha Rusnak, contralto, a pupil of William A. Willett, gave a program of songs at 420 Kimball Hall on the evening of May 24. The work of Miss Rusnak shows careful study in interpretation and enunciation, the textual significance of each number being made clear. Range, poise and much musical feeling are hers, and she sang each song with a real ardor for the task on hand.

An aria by Handel opened the program. Then came three short Chadwick numbers, one by Massenet, two by Fesca, and the group closed with D'Hardelot's "You and Love." The second group consisted of Franz songs, seven in number, which were especially well interpreted. Perhaps the most notable were the compositions included in the last offering, which were in the Bohemian language. In these Miss Rusnak presented most worthy readings, using facial expression which conveyed the most subtle emotional features of the text. The material of these songs easily bears comparison with the songs of other nations, and most serious consideration is due them.

Mrs. Bessie M. McAllister gave ideal support at the piano.

C. W. J.

RADANOVITS STUDIO NOTES

Margaret Lester sings at Toledo, at the Ohio Teachers' State Convention, on May 27, and in a program at McCabe Memorial, May 28. Augusta Meeker sang "Elijah" at the May Festival at LaFayette, Ind., on May 18. W. E. Proctor sang in a recital at Cadillac, Mich., on May 19. Artur Platz was soloist at a French benefit at the home of Mrs. John Borden. Cardon V. Burnham gave a recital at the Memorial Church on May 26.

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The Elderly Person

The Elderly Person was watching the preparations for getting the big steamer away from her dock when he felt a distinct slap on the cheek and a cheery sound in the air which he detected at once as the greeting of a jovial, blustering but good-hearted friend.

"Oho," said the Lake Wind, "you're here, are you? I've missed you for a long time and wondered when I should meet you again. I come in shore every night and run about the steamer decks to see if I have any friends aboard. I generally find a few, but I am really not what you would call popular. My younger brother, Lake Breeze, is better liked. He is a modern, with gentle manners and smooth attentions. I'm a tough old citizen and haven't cared to cultivate the finer phases of things. But with my smaller circle of friends I think I have and give more pleasure than does he, with his very large crowd of acquaintances. There's a mighty difference between the two.

"It's going to be a fine night out. In fact it is already. That's how I got in here so early. My brother usually has the right of way and comes up the river about sunset time. Tonight I'm the fellow, and I am glad for you because I know you like it. Rough? Yes, I think it would be called rough by a great many persons, but it is only a big frolic that I am having, and there is nothing to be disturbed about, no rain or thunder. This tug that pulls your boat out backwards makes so much noise and sends out so much smoke that you can't know what I've been getting ready until she drops off your line and you start northeastwards. It has taken me many years to adapt myself to this crooked way of getting in and out of land, and it gets worse every year. When I was younger I used to think nothing of just sweeping across the flats and rushing into the village to play with the young trees and make friends with the people who liked hearty things. But now you've built so many obstructions of all kinds that I have to sort of guide myself into town. Fact is, I don't try to go very much further than the docks, feeling myself fairly exhausted by that time. It is very hard when you have to divide up your strength and cannot throw it all into what you are doing. You know that, do you? Yes. I suppose it's true of other things than the Lake Wind, but I find it particularly trying. Of course I know I don't lose my individuality and have my certain force. You knew the moment I touched your face, didn't you? Wasn't a caress, was it? Of course there's life in the old wind yet, but you ought to have known me in my prime and my unmolested days. I'm just like all old fellows, you say? Fond of boasting what I was like when I was younger? Well, but I was —ah! never mind, we've dropped the tug now and are out in the open. Like it, don't you? I can see you are all right. Say, you are not as young as you used to be, and don't feel sure of yourself? Nonsense, that's another old fellow's way of talking! Come on up here in front, right down to

the bow and lean against the rail. Pull your hat down well or you'll lose it. It's well you brought your overcoat. Button it up and fold your arms on the rail and look pleasant and we'll have a good reminiscent talk. That little light flashing in the pilot's room is his way of looking at his chart and seeing that he is sailing right. We are going northeast, and that's where I've been blowing from all afternoon, so you are 'right in the teeth of the gale,' as you used to read it in James Fenimore Cooper and Captain Maryatt.

"Remember when I first met you? You were a sorry looking object. You had been sick, you say? Certainly. I knew it at once, and took a real liking to you, because I knew what I could do for you if you would let me. That's the reason I was gentle with you that first night when we sailed out of the Chicago harbor under the placid full moon. I was watching you, for I knew my real test of you would be that first night. If you at once sought the seclusion which the cabin granted, as Sir Joseph Porter in 'Pinafore' sings it, then I knew the trip would mean nothing to you. But you didn't. You were wise before your time by going straight to the bow of the boat, and curling up on the anchor chains and watching the moon, and the fading lights of the city, and leaning far over to see the prow cut into the water and send up the shower of spray. You have never seen anything like it before, and you enjoyed it like a child. I couldn't help mothering you, for I knew what you had left behind and how anxious you were. So I just petted you and touched you lightly and goodnaturedly, and kept you interested in trying to find out where I came from and was going to do next. Before you realized it, you were standing up straight with your arms folded and urging me to come on and play harder. Then I liked you more than ever and we had great sport. The harder I whipped you the better you liked it, and you laughed and turned to catch me from every quarter, and I could see the courage that came into you with each successive breath you drew in of my medicine. I could hardly get you to go to bed. I suggested it several times, but you said no. Going to act the same way tonight, are you? All right, only you don't need sympathy this time, and no favors will be granted to full-sized old gentlemen.

"I remember how you finally did go to the cabin and slept. And I was surprised as well as pleased to see you next morning come out while I was busy helping the men who mopped the decks. You see, they splash the water over the decks, but I have to dry out what does not run off. We had wonderful days and nights. Will you ever forget that night on the Georgian Bay, following your day of suffering and fear caused by that maid who put damp sheets on the bed of the room you were given? That was a blighting episode on the trip and I was glad I had been so industrious on the other lake, else you might not have gone through safely. I know how you trembled into your berth of that Canadian steamer

and I hung around the stateroom window anxiously and did my best until the boat started. Then the sweet voiced tenor sang the 'Lullaby' from 'Erminie,' and you went to sleep like a child. Then I talked to the water, and together we made long swells that sent the boat up and down like a big rocking chair, and you went to sleep like a baby being rocked and sung to rest. And I hung around your window all night and you never stirred. Never had a sleep like that before or since, did you? But it did its work effectively. You were a little unsteady on your pins next day, and the young Toronto physician on board watched you closely, but you knew you were all right. You sat on deck all those days and you and I talked things over and you decided some things in your life once and for all. And do you know that I have told many other men of your experience, and helped them because you talked out loud and fought your battle that way with the fears that persisted in disturbing you. . . .

"A little bit strong for you up here? My caresses are rather sturdy? Well, take a turn about the steamer for a change. We can go back under the shelter of the deck roof where it is what the ladies call 'more comfortable.' There are some young fellows back there doing what they call singing. I have to carry a lot of that sort of stuff on my wings, but it does not last very long once I get it out in the open. Those sounds which I heard you once call 'barbershop chords' are much in evidence, particularly when the 'popular songs of the day' run out and the singers fall back upon old stagers like 'Kentucky Home' and 'Swanee River.' Very interesting too, is it, to find that all these things about honeys and coons and best girls that come to the front with such vehemence disappear nearly as quickly. Makes me think of Bayard Taylor's 'Song of the Camp,' where each man sang the song of his own country, but all sang 'Annie Laurie.' Can't kill good old things of any sort, can they? That's why I am still busy after countless years of service. I make new friends every day but I love the old ones best, because they have been tried and tested. Best thing about good friends is that, no matter how long they are separated, just as soon as they come together again they begin where they left off and see no change in each other save a better ability to love one another. . . .

"I thought you would prefer to be alone here. The next time you go back there will be no one there save the one lone sleeper who had not enough money to pay his passage and for a berth, too. I look after these fellows every night. People look pityingly at them, but I make up to them for their uncomfortable positions and they sleep sounder for my smoothing their hair, than some others do in the cabins. It's getting late, the officers are walking the deck. Perhaps you ought to turn in. Not ready yet? Want to see the stars swing and burn, and to watch the phosphorescence play, and to feel the motion morning, I regret to say, for you will be the little ones, to note how the ship's light floats from side to side, to hear the creak of cordage, and the strain of steel and wood, to note the throb and push of the engines and feel the pulsation of the vessel as it is forced through the water, to

listen to the gush of the water pouring from the exhausts and to hear the screw twist and turn endlessly and noisily. And best of all, say you, to hear me talk and slap you familiarly and understand me just as well as ever? Now, that's what I like to hear, and will stay here until your three hours are up. I shant see you in the morning, I regret to say, for you will be in an up-river channel. So we will do our visiting now. . . ."

Later on the voice said merrily, "Good night."

THE ELDERLY PERSON.

MUSIC AND MUSICIANS IN WASHINGTON, D. C.

The season of 1914-15 is the largest musical season that Washington ever has known and it is interesting to see how rich a store of the world's artists we have enjoyed. With symphony concerts numbering fourteen we have been able to know and compare the Boston Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic and the New York Symphony Orchestra, under their respective leaders, Dr. Karl Muck, Leopold Stokowski, Josef Stransky and Walter Damrosch. With the orchestras we have heard as soloists, two violinists, Kreisler and Zimbalist; four pianists, Bauer, Gabrilowitsch, Hofman and Samaro; one 'cellist, Beatrice Harrison, and six singers, Galski, Gluck, Teyte and Gerhardt, sopranos; Schumann-Heink, contralto, and Amato, baritone; the Boston Symphony, as always, playing one entire orchestra concert.

Of the many solo recitals by world artists, which this year number thirty, without counting the many club activities, with their soloists often of world renown, and the almost endless benefit concerts of high stamp, we have heard Fritz Kreisler in two recitals with capacity houses; John McCormack in three, with capacity houses, and of violinists, also Zimbalist in recital; of pianists, Hofman, Gabrilowitsch and Hutcheson, and of singers, besides McCormack, there were in the order of their appearance, Yvonne de Treville, Schumann-Heink, the Fuller sisters in their quaint folk lore; Louise Homer, Bispham, Julia Culp, Gogorza, Frieda Hempel, Madame Gabrilowitsch and Alma Gluck. The Flonzaley Quartet gave two concerts, and Ada Sassoll, harpist, also was heard.

The symphonies upon our program have been Brahms, No. 2, in D, given twice; Tchaikowsky, No. 6, the "Pathétique"; Strauss' Symphonic-Fantasic, "From Italy"; Beethoven, No. 8, given twice; Tchaikowsky, No. 4, given twice; Dvorak, "New World"; Mozart, "Jupiter," C major; Beethoven, No. 5; Haydn, "Militaire"; Schubert, "Unfinished," and Ropartz, No. 4, in C major, first time in Washington. The much discussed point of some arrangements being made whereby we can have fourteen different symphonies for our fourteen concerts has been handled, but the conductors in changing their programs have chanced upon other repetitions.

H. D. H.

American Conservatory—Post-graduate recitals will be given tomorrow (Saturday afternoon) at Kimball Hall by Margaret Weick, Vivian O'Brien, Elmer Ende, Linnie Chronisteer, Dorothy Ginsberg and Mary Thrash.

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Iowa Music Teachers' Convention at Waterloo

Comment by HARRY W. PORTER

The twentieth anniversary of the Society of Music Teachers of Iowa was held in the attractive city of Waterloo, Wednesday, Thursday, and Friday, May 19, 20 and 21. Members and delegates from the towns and cities of the state began to arrive Wednesday and continued throughout the three days of the convention, regardless of the fact that the weather was far from ideal for such an occasion. The sessions were held at three places, namely, the First Methodist Church, Majestic Theater and the Russell-Lamson Hotel.

The Iowa Music Teachers' Association was organized in 1885 by Mr. Louis Septon, Coe College; Mr. Ernest Lco, Cedar Rapids; Messrs. Godfrey and Barbour of Cornell College; Mr. Oldman of Toledo; Mr. Kimball of Grinnell; Mr. Donley, Mr. Abbot, who were publishers of a musical paper, The Presto, of Des Moines, and Mr. A. Rommell of Mt. Pleasant. It has continued its career with several interruptions since that time. The past twenty-four years have been the most active ones enjoyed by the association. The list of past officers is incomplete to date, but those set down as past presidents are: William H. Pontius, Dudley L. Smith, J. W. Ruggles, Frank Nagel, Charles F. Grade, George L. Pierce, C. A. Fullerton, A. C. Kleine, Henry W. Matlock, Ernest A. Lco, and Mrs. Frederick Heizer, 1915-16.

The programs were not carried out as printed, many things occurring that seemed to be unavoidable, but the committee used every possible resource at the last moment, and for the most part all the vacancies were filled.

Many round table meetings had been ar-

anged for the discussion of "Standardization." The first one heard was led by Mr. C. A. Fullerton, of Cedar Falls, a man whose long experience in "Public School Music teaching," in the Iowa State Normal, has given him a broad view of the musical education as it is now conducted in the many public and high schools of the states. Mr. Charles D. Neff of Fayette gave an interesting talk at the Thursday meeting, Mr. Rossiter Cole and many others contributed helpful hints and suggestions that should prove valuable if carried out. Mrs. Frederick Heizer made a very short address, outlining the important phases that should receive more attention to hurry and



EDNA H. ELLISON

help complete the adoption of standardization, also stating some of the difficulties met by herself, the executive board, the local executive committee, and the earnest effort they individually had made to arrange fine programs.

Opening Recital

Wednesday morning the first recital of the convention proved very attractive in its outline, opening with the "First Sonata," by Guilman, played in a very distinctive and musicianly manner by Mr. G. W. Sampson Jr. of Cedar Falls, who also appeared later as an accompanist of great ability.

Mr. Henry C. Beinke displayed a good technical equipment and a pleasing tone in a group of 'cello soli. Miss Winifred Merrill, violinist, has much musical ability, but her "Concerto," by Mendelssohn, is beyond her present equipment.

Debussy's "Out of the Depths" was sung with a fine breath voice and a good understanding of the musical content, by Mrs. Annette Yde-Lake.

Ralph Hix displayed much resource as an organist by his rendition of Mendelssohn's "B Flat Minor Capriccio."

Mrs. Lily Wadhams-Moline gave a rousing and effective rendition of Shelley's "Fanfare D'Orgue," and in a composition of her own, "Allegretto," she gained some fine effects, proving it to be another good composition well written and musically attractive.

§ § §

Afternoon Program

The afternoon program comprised the best in musical classics as did the programs that followed. Individual comment upon the many performers is almost an impossibility, for the program was of great length. But taken collectively, they displayed adequate technical equipment, good musical training, and each one made a sincere effort to do his or her best in their respective groups. Those scheduled to appear were Frederick Mills Ross, Miss Eleanor Houts, Mrs. George R. Chase, Miss Emma Gaarde, Miss Loa Scheeler, Miss Edith Groff, H. J. Meis, Clyde W. Stephens, Mrs. Wilma Bashor-Galloway, Miss Florence C. Fennessy, Martha Zehetner, Miss Alta Wagner, Mrs. Altland, Miss Emily M. Perkins.

§ § §

Lucille Stevenson and Agnes Bodholdt Give Recital

Miss Lucille Stevenson, always a great favorite whenever she chooses to sing, is an artist whose every appearance means that you will hear something worth while. Her's is a voice of great beauty and she possesses intelligence and musicianship par excellent.

She sang a delightful program and scored an emphatic success. Beautiful indeed were



AGNES BODHOLDT

the interpretations of Handel's "Come, My Beloved," and Sibelius—"Mädchen kam vom Stelldichein Wolf-Erist's" Sibelius.

A group of MacDowell numbers met with fine favor, and she sang them with consummate artistry. "The Sea" was a gem. The closing group comprised numbers by Bachelet and Homcr. "Chere Nuit" was given with a fine grasp of dramatic and interpretative thought wholly satisfying, and

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"Sing to Me, Sing" was redemanded and graciously given.

Miss Agnes Bodholdt is a young artist with everything in her favor, for she has intelligence, technic, musical ability, and her stage presence and charming personality are such as to immediately ingratiate her with any audience.

She seems to take the keenest enjoyment in her playing, and her rendition of Beethoven's "Thirty-two Variations in C Minor" was compelling, musically and made to glow with musical color and thought. Her second group, comprising numbers by Debussy, Sauer and Chopin, was played with great abandon and a fine understanding of the musical content. In the MacDowell group, Miss Bodholdt excelled herself, vesting each number with the many musical graces, fine tonal quality and poesy of expression.

It is safe to predict that Misses Stevenson and Bodholdt will be given a most cordial welcome should they choose to return at any future time.

h h h

Pupils' Recital

Two programs of the convention were given by pupils of some of the many schools and teachers in the state, and it is well to say that each one who appeared did so with sincerity and a loyalty that means so much to the serious minded teacher and musician. Those who appeared were: Belle Bennie, Beatrice Burke, Alvaretta West, Maud Knoop, Thera Angell, Bernice Rickert, Ruth Converse, Irene Kier, Alice Davis, Earl Armil, Donna Cooley, Ruth Corey, Agnes Thompson, Marion Gilley, Edna Case, Jack

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h h h

Iowa Composers

The Iowa composers appearing were Lily Wadhams Moline, Henri Ruifrok and Arcule Sheasby.

Mrs. Moline's songs were "Psalm of Praise," "O God of Love," (sacred), "Karlickens Vag," "In Slumberland," (secular). The music in each song fits the text in a most certain and effective way, and they have melodies and rhythms rather unusual in modern song writing. You hear them once and you want to hear them again, for the words and music come to you as a message. Miss Edna Ellison, soprano, was the interpreter of the group, and it is well to say that it would indeed be difficult to think of a young artist who could present them as well as does Miss Ellison. Her



LILY WADHAMS MOLINE

voice is of a fine quality, rich and full, produced with such apparent ease as to be wholly at her command. She has true musical feeling in abundance and her artistry is fine. "O God of Love" was very effectively sung; "Karlickens Vag" and "In Slumberland" were vested with many touches of color and expression, along elegant lines thoroughly artistic and finished.

Mr. Sheasby presented a violin sketch, from his own pen, that was very attractive and played with great finish and beauty of tone, as was his solo group of the evening, winning him the enthusiastic approval of the audience.

Mr. Ruifrok is a fine musician and his compositions are built along solid lines, although the ones heard on this occasion do not call for brilliancy of technic to present them, but rather a good singing tone and good understanding of legato playing, which requirements were ably met by Mr. Ruifrok. "Two Preludes in G and B Minor," a "Serenade" and a suite, "Flowers from a Dutch Garden," were the numbers presented and thoroughly enjoyed.

Mr. and Mrs. Rossitter Cole gave the music melodramas, "Robert of Sicily" and "Hiawatha" a very enjoyable presentations. Mrs. Cole is a fine accompanist and Mr. Cole a sincere and intelligent reader.

Paul Althouse Press Comment

WHAT BOSTON THINKS OF PAUL ALTHOUSE

Boston Daily Advertiser, April 12, 1915—Mr. Althouse was brilliant in the "Ingemisco."

Boston Herald—Mr. Althouse displayed a most agreeable voice.

Boston Evening Transcript—Mr. Althouse sang with sonority, suavity, and amplitude and as a singer who has mastered his music diligently and intelligently.

Boston Evening Post—Mr. Althouse sang very effectively. His voice gains in fullness and sonority with each season. He was dramatic in interpretation and colored his tones with fitting thought for the character of text and music.

Christian Science Monitor—Mr. Althouse was delightful for the warmth of his reading and for his daring expressiveness on his high tones.

WHAT AKRON, OHIO, THINKS

April 16th

Beacon Journal—His fine tenor voice combined with style and assurance, made his singing enjoyable in the highest degree.

Akron Times—Mr. Althouse was enthusiastically received. His clear, fresh voice and perfect enunciation left a remarkable impression on the large audience.

WHAT DETROIT THINKS

Detroit Free Press, April 18th—Mr. Althouse sings oratorio music as he is reported to sing opera, intelligently and with authority. He is a tenor worth hearing not once but many times.

Detroit News—Mr. Althouse's finished renditions met with the approval they merited.

WHAT THE BUFFALO PAPERS THINK OF PAUL ALTHOUSE

Buffalo Commercial, May 15th, 1915—Paul Althouse has a rich tenor voice and sings with much skill.

Buffalo Express—Mr. Althouse has a very beautiful voice, full, vibrant and effortless in its production. Its appealing quality lent special effect to the great tenor solo, "Ingemisco," to which he gave exquisite delivery.

Buffalo Courier—Paul Althouse charmed every one with his vibrant and powerful tenor voice and his ingratiating style. His solo "Ingemisco" was delivered with fervid eloquence and impressive feeling in every tone.

Buffalo Evening Times—Paul Althouse, the famous tenor, revealed a voice of exquisite caliber and wide range. He sang with convincing surety, particularly pleasing in the upper register, where so many tenors force the voice. His chief number was "Ingemisco," its pathos was so vividly portrayed, through the medium of a well controlled mezza voce, that it merited the recognition of the audience.

Buffalo Evening News—Mr. Althouse was heard to great advantage in this music, his voice lending itself with delightful charm to the character demanded.

WHAT NEWARK THINKS OF PAUL ALTHOUSE

Newark Star, May 5th, 1915—The tenor aria, "La Boheme," formed a pleasant introduction to Paul Althouse and brought the singer at once into complete accord with his audience. The pure timbre of his voice was particularly suited to the Puccini composition, which in turn set forth to advantage its lyric notes. The artist's easy, unassuming stage presence added to the pleasure of his work.

Newark Evening News—Mr. Althouse's fresh tones and good control of them gave great pleasure.

WHAT ATLANTA THINKS

Althouse displayed a voice of vigor and pleasing quality.

Althouse in his Atlanta debut made a most favorable impression.

"The Holy City"

The State Teachers' College Choir, C. A. Fullerton, director, opened the Thursday evening program in a very auspicious and satisfying manner. There was a good quality of tone, a clearness of attack in their group of songs that left no doubt as to quality of the choral training they have received. Numbers by Schubert and Schumann were sung with fine effect, and in the



HARRIET CASE

chorus part of the "Stabat Mater," they left nothing to be desired. Miss Harriet Case, soprano, sang the "Inflammatus," by Rossini with great unction. She has a voice of excellent range and quality that has grown in power, freedom and breadth in a most astonishing way. She has poise and style to a high degree, and her musical feeling is such as to imbue whatever she presents with beauty and dramatic intensity as she chooses.

Miss Case has enjoyed splendid success as a teacher and artist at the state college, and it is safe to predict many more successes. The united chorus of the Waterloo churches recruited by Mr. Charles E. Sindlinger joined forces with State College Choir, and under the direction of Mr. Fullerton they gave a very interesting and musical presentation of "The Holy City." Mr. Fullerton kept them well in hand throughout the evening, gaining some excellent effects in the delightful chorus numbers of the score. For the short time employed in preparing the chorus, they sang with surprising surety. The attacks and shading



LUCILLE STEVENSON

were well taken and the balance and volume of tone very satisfying and worthy of commendation.

Mrs. Frederica Gerhardt Downing has personality, a fine voice, good musicianship, and she sings with artistic finish and a good style.

Mrs. Downing gave a broadly dramatic and effective reading of the "Aria" from "Joan 'Are" that won her the enthusiastic

approval of the audience. The contralto role of the "Holy City" was sung with authority and telling effect. Very fine indeed was her rendition of the "Aria," "Eye Hath Not Seen."

Mr. George Brewster sang the tenor solos with apparent ease and a good degree of finish. His soft tone work was very effective and enjoyable during the evening. It is sincerely hoped that he will be heard from often.



GEORGE F. OGDEN

Grace Clark-De Graff has a fine voice, and she used a good oratorio style that made her singing of the aria "These Are They" very effective. Mrs. De Graff was also heard in Gounod's "Mon coeur ne peut changer," singing it with a good display of vocal resource, that was very convincing and artistic.

Mr. Lowell Mabie Welles brought to bass solos a vibrant baritone voice of unusual beauty, with true musical feeling and warmth as valuable adjuncts; he sang with good interpretative thought and style. Mr. Welles has a fine following as a teacher, and his large class of enthusiastic pupils is proof enough of his worth. His singing shows resource in abundance, and the future should offer him splendid opportunities for he has the voice and the ability, should he choose the concert field, and he sang with unshakable poise and finish.

Mrs. Lu Verre Bea-Covell furnished the accompaniments for the chorus and soloists, no small task, and played them very well indeed for the most part, as did the assisting string quartet.

To those who helped to make the even-

ing possible much praise is due and merited.

Convention Notes

Five very enterprising music publishing companies attended the Iowa convention, namely Gamble Hinged Music Company, Chicago; Clayton F. Summy Company, Chicago; Arthur P. Schmidt, Boston; Willis & Co., Cincinnati, and Haddorff Music Company, Des Moines.

Miss Elsie Lincoln sang a solo preceding Thuel Burnham's recital.

Mr. Ralph Leo, who appeared on Friday's program, was the winner of the state contest in voice.

Miss Agnes Bodholdt was the artistic accompanist for Miss Lucille Stevenson in their joint recital.

Mrs. Molinc's songs attracted much attention. Many teachers and singers expressed their intention of using them in the near future.

The banquet on Thursday evening at the Russell-Lamson was well attended, and a very enjoyable event.

Members' Program

Some very commendable music was furnished by the members in their program of Friday afternoon, that represented the best in musical literature.

Those scheduled on the printed program were Ada Campbell, Robert MacDonald, Rose Riechard-Marshall, Grace Jones-Jackson, Esther MacDowell-Swisher, Alma Schmidt-Gobble, Evelyn Dissmore, Henrietta Emmons-Isaacs, Mary Beatrice Rily, Rose Whitby, Lucy Lowry, Lucille Beckler, Vivian Paul, Martin Bruhl, Ralph Leo, and George Frederick Ogden.

Officers for the Coming Year

Mrs. Frederick Heizer of Sioux City, President; Miss Elsie Lincoln of Ft. Dodge, Vice President; Mr. George Frederick Ogden of Des Moines, Secretary and Treasurer for three years; Ernest A. Leo of Cedar Rapids, Member of Executive Committee; Renri Ruifrok of Des Moines, Local Chairman.

George Frederick Ogden

Mr. George Frederick Ogden of Des Moines is the newly elected secretary and treasurer of the association, and it is an assured fact that the selection was indeed wise, for he has business ability and a broad understanding of the musical situation. Mr. Ogden is a very progressive and serious minded artist pianist and teacher, who believes in keeping in touch with the best in new music, offering in his group of solos the Dolmanji "Rhapsodie in F. Sharp Minor"; Debussy's "Bruyeres"; Grainger's "Irish Tune," and Cyril Scott's "Etude in A Minor."

Mr. Ogden is most refined and musicianly, and his interpretations are very intelligent and finished. His tonal work is at all times colorful and singing. His playing of the group was one of the most delightful and interesting. He received the commendatory and merited praise of all who heard him. Not only did his playing give unusual pleasure, but the programmed numbers furnished something new to many of the teachers and pupils.

Miss Belle Bennie, a pupil of Mr. Ogden,

appeared on the pupils' program, playing in such a distinguished and brilliant manner as to prove herself to be a coming young artist. She gave a splendid rendition of the Sibelius "Romance" and the "Invitation to the Dance," by Weber-Taussig. She gained some fine effects in shading and disclosed a well developed musicianship.

Thuel Burnham Recital

The appearance of Thuel Burnham was awaited with great expectancy by all, and needless to say they were not disappointed. His musicianship and artistry are above reproach. His technic is so colossal that there doesn't seem to be any difficulties. He gets a tone in the lighter passages that is very beautiful, and his climaxes are overpowering in volume and breadth.

He opened the program with numbers by Bach, Mozart, Schubert and Schubert-Liszt. His playing of "Beaux Bourée" was rarely beautiful in dynamic contrasts. His "Erl-King" and "Impromptu" played with wonderful abandon and effect. A group of Chopin found in Mr. Burnham a thoroughly refined and artistic interpreter, whose playing from musicianly and artistic standpoints was impeccable.

The closing group doubtless met with the most enthusiastic reception. His wonderful facility of execution, unshakable poise, and authoritative presentations won him the enthusiastic approval of the audience, and it is an assured fact that he will receive a most cordial welcome should he choose to return.

Much commendatory praise is due Mrs. Frederick Heizer, president; Scott B. Prowell, acting secretary and treasurer; Lu Verne Beal Covell, registrar; Charles E. Sindlinger, local chairman, and C. A. Fullerton, Charles F. Grade, members of the



FREDERICA GERHARDT DOWNING

executive board, who made special efforts that all might go smoothly.

The meeting for next year is announced to be held in Des Moines.

GALESBURG, ILL.

An interesting organ recital was given May 18 at Knox Conservatory by Miss Edna May Gaylord of the class of 1915. She is a pupil of John Winter Thompson, and presented the following interesting numbers:

Pastoral Sonata.....	Rheinberger
Pastorale.....	
Intermezzo.....	
Fugue.....	
Song of Sorrow.....	Gordon Balch Nevin
Minuet.....	Boccherini
Toccata and Fugue in D Minor.....	Bach
Lamentation.....	Guilmant
Funeral March of a Marionette.....	Gounod
Grand Chorus in G Major.....	Faulkes

Donath—At Culver Military Academy, Culver, Ind., on last Saturday evening, Mr. Kurt Donath presented "Faust" with Irene Graf, Pearl McAdams, Kurt Donath and Augusto Gonzales in the leading parts, with Marie Simon at the piano. This was followed by "The Lovely Galatea," given by Miss Graf, Miss McAdams, Mr. Donath and Mr. Gonzales.

Neff—A very attractive new booklet announces that Miss Hazel Dell Neff, American coloratura soprano, is in the field for recital, concert and oratorio engagements. Miss Neff has splendid testimonials.

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HAPPENINGS AND DOINGS

New Yorkers are making ready for the annual Hegira. This time not across the pond in great numbers; but doing the exposition (at least for those provided with the more than needful) and taking up residence in the nearby resorts—the hill or dale or seaside varieties—or traipsing to the roof when the space is comfortable or available and the purse lean.

Among the prominent artists flying to cooler retreats are Germaine Schnitzer, who has already departed from her lovely suite in the Ansonia, where it was so comfy to sit with her and hear her descant upon the various things under the sun appealing to people with brains and hearts; of subjects outside the realm of music as well as the consideration of all that pertained to the artist in the making or the doing.

Well Madame Schnitzer has taken a charming cottage near the seashore, and not too far away from the metropolis—indeed a home in the commuters' paradise—at least one of them—for the commuter in the east has a host of Edens to choose from) and I am longing for the day set apart for my visit, to visualize her in her new environment.

Wherever she is there is harmony, for she diffuses the musical atmosphere around her; transmuting it into the very harmonies of love and life.

And, apropos of the sometime whimsical little prima donna of the black and white keys, I must tell you, my readers, of a curious experience the pianiste had. Indeed, it was after her appearance in a western city as soloist with a fine local orchestra.

She was petitioned for a hearing of the performance of two of the most talented pupils of the leading piano teacher of the city, and good naturedly consented, not only because of her innate kindheartedness, but for the reason of her desire to hear the work of an American pedagogue of her beloved instrument.

The impromptu recital over, Madame Schnitzer put the question to the teacher of the number of hours of practice the pupils devoted to their work.

"Oh," proudly replied the teacher, "not more than three hours daily. You know Josef Hoffmann has said in his book that it is not necessary to practice more than three hours a day."

"Quite true," responded Madame Schnitzer, "it may not be necessary for Hoffmann, but for these pupils I hardly think twenty hours out of the twenty-four would suffice."

It is needless to add that the teacher re-

tired in high dudgeon; but as the artist remarked: "What else could I have said and still remained truthful and faithful to my ideals?"

It is a matter of interest to note that Madame Schnitzer has received an earnest invitation from a great concert organization in Holland to make a tour of that country, to last a month at least, and during the coming October.

Madame Schnitzer is a great favorite in Holland, which she toured not so very long ago, and her successes in every art center of the country were overwhelming. She was compared to only the very greatest living pianists, and the public stormed the concert halls in which she appeared.

Madame Schnitzer has refused this flattering offer, and will devote the season of 1915-1916 to an extensive tour of the United States—indeed, she contemplates a tour which will reach from coast to coast.

The Misses Constance Purdy, contralto, and Mabel Hammond, pianist, and manager of Miss Purdy will summer at their home in Maine, after a busy season during which many cities of the union were visited, and many concerts and recitals given.

They have also had many appearances in New York and vicinity, and will doubtless enjoy the quiet and restfulness of a protracted visit to a spot remote from the cares and endeavors of the professional life.

This does not mean that both these sterling musicians will not give some time to the further enrichment of their respective repertoires; for they are eminently conscientious and devoted apostles of the art with which they are identified.

That eminently successful and genial manager, Mr. Charles L. Wagner, informs me that Mr. Denis F. McSweeney will be associated with him in all his concert enterprises in the capacity of "associate manager."

Mr. McSweeney is a gentleman of delightful and striking personality, young and handsome with much of the Spanish good looks (an heritage of some of the more fortunate Celts), good-natured, and eminently popular with all who have had the pleasure of making his acquaintance.

Mr. McSweeney has been actively, though unofficially, identified with the career of his distinguished countryman, Mr. John McCormack, since the tenor's arrival in America, and acted as his personal manager during the very successful Australian tour of 1913.

During the past two seasons he has rendered valuable assistance to Mr. Wagner

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in arranging for McCormack's appearances in New York and vicinity.

Mrs. Gertrude F. Cowen informs me that she will leave for a booking tour of the west and south, and assures me that her artist, Madame Sundelius, is making great successes wherever she has been heard.

Very flattering notices have been received from the pens of various reviewers, and her voice and interpretation both extolled to the skies.

Mrs. Cowen also informs me that she will be the impresario for Irma Seydel, a young American violinist, who has appeared with the prominent orchestras of America and Europe.

It is to be hoped that Madame Cowen will be the cosoloist with her young violinist and at the piano, which she plays with the skill of the virtuoso.

I know, for she has given me a taste of her skill.

Mr. Paul Althouse, tenor of the Metropolitan Opera House, has not yet finished his busy season as operatic star and concert soloist. He achieved great successes in Newark and Paterson at both festivals, where his name was a magnet to draw those who had heard him in opera.

Mr. Althouse is amply equipped with all the qualities making for a successful and eminent vocalist. He is comely, and he is young, and he sings with intelligence and authority.

He has been a favorite wherever he has been heard. Some flattering critics of his work appear in another column of this issue.

Mrs. Celeste D. Hackscher will have the pleasure of numbering her delightful suite, "To the Forest," among the most important of the compositions to be found on the program of the Los Angeles Federation Concerts.

She will herself perform the piano part—which will a thousand fold enhance the importance of the number when it is played, and the violin part, played here by Zimbalist, will be in the keeping and the performing of Homer Grunn, one of the well known violinists of Los Angeles.

The audience may well anticipate an exceptional treat.

Miss Aline Van Barentzen enjoys the distinction of being a relative of Carl Maria von Weber, the composer of "Oberon," "Der Freischütz," "Abu Hassan" and "Euryanthe," which last opera enjoyed several hearings at the Metropolitan Opera House this winter.

If Wagner's predecessor and model—as von Weber was—could revisit the glimpses of the moon what new joys he might feel in hearing his descendant or young relative, Aline Van Barentzen play.

EDWARD CLARKE

Mr. and Mrs. Edward Clarke gave a musicale at their home, 852 Windsor avenue, last Sunday afternoon. Mrs. Clarke (Rachel Steinman Clarke) and Miss Della Thal played Carpenter's "Sonata for the Violin and Piano"; Mr. Clarke sang several arias from the operas; Mrs. Wynekoop was heard in some Carpenter and Strauss songs and Miss Carol Robinson played several piano numbers by American composers. Mrs. Olive Cryse Parker played the accompaniment for some of her charming songs, which were sung by Mr. William Breach.

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NOTES OF THE N. F. M. C.

None of the great gatherings scheduled for 1915 is attracting more nation-wide attention than the Biennial Festival of the National Federation of Musical Clubs, which will culminate with the production of the \$10,000 prize American opera, "Fairyland," by Horatio W. Parker, dean of music at Yale University. The Biennial will be held in Los Angeles, June 24 to July 3, and it is estimated that 100,000 musicians will make a pilgrimage to that city for the festival, which is conceded to be the most pretentious ever attempted west of New York.

While the premiere of "Fairyland" will be the climax of the Music Festival, the events preceding it will be of superlative worth. The splendid programs, showing the work of many of our most famous musicians, will feature American music only.

In connection with the biennial, there will be a Congress for the Encouragement of American Music, with Charles Wakefield Cadman, who is widely known as a composer, as chairman. Associated with Mr. Cadman are many representative musicians, Carl Busch, George W. Chadwick, Arthur Farwell, Arthur Foote, Mrs. Elizabeth Casterton, Henry K. Hadley, Charles H. Farnsworth, Leonard Lieblich, Tali Esen Morgan, Oscar Sonneck and Roland Paul. We are indebted to this committee, which is one of the most important in the federation, for many brilliant programs, and for the opportunity of hearing artists new to the Pacific coast.

Among the distinguished composers whose works will be heard during the festival are: David Stanley Smith, Arthur Farwell, Adolph M. Foerster, Mabel W. Daniels, Arthur Foote, Ernest R. Kroeger, Arne Oldberg, who will conduct his prize-winning "Symphony No. 2," in C Minor; George W. Chadwick, Carl Busch and Edgar Stillman Kelley.

Numbers of especial interest to pianists are: "Concerto for Piano and Orchestra" (Mrs. H. H. A. Beach), Mrs. Beach, soloist; "Concerto for Piano and Orchestra," No. 1, in C Minor (Edward MacDowell), Pasquale Talarico, soloist; "Sonata in A Major" (Charles Wakefield Cadman), Claude Gotthelf, and a recital by Walter Spry of Chicago.

Chamber music by the Brahms Quintet, recitals by Cecil Fanning, Jeannette Durno, Carrie Jacobs-Bond, Yvonne de Treville, addresses and conferences are interesting features of the program.

It is particularly appropriate that Marcella Craft, a daughter of California, who is world-famous as a singer, has been chosen to create the role of Rosamund in the prize opera "Fairyland." Albert Reiss, William Wade Hinshaw, Kathleen Howard and Ralph Errolle will sing the other leading parts. Alfred Hertz, from the Metropolitan Opera Company, one of the foremost living conductors, will direct the opera, which will be given with a chorus of 100 and orchestra of seventy.

Myrtle Tyler Irons—Mrs. Irons will present her pupils, Myrtle Rau, Mildred Lazarus and Anita Kissman, 10, 11 and 12 years old, respectively, in piano program at Kimball Hall on Tuesday evening, June 1. at 8:15.

MARJORIE DODGE WARNER

Following are some comments on Marjorie Dodge Warner's work during the past thirty days:

Marjorie Dodge Warner, the Chicago soprano, was the most popular artist of the evening. She carried her audience before her with her fine breeziness of manner. She has the faculty of getting to the heart of her songs. Some climaxes she obtained were very thrilling, and so forceful as to be almost startling. We hope Mrs. Warner will return. —St. Louis (Mo.) Republican.

Mrs. Warner sang as her first group "Il est bon," by Massenet; "Long Ago," "The Swan" and "A Maid Sings Light," by MacDowell.

The Massenet song from "Herodiade" was sung with great dramatic power, wonderful richness of voice, absolutely true intonation and rare intelligence. The MacDowell songs pleased the audience immensely, and Mrs. Warner had to give an encore.

Mrs. Warner then gave the following group of songs: "The Lass with a Delicate Aid," by Arne; "Down in the Forest," by Ronald; "The Little Gray Dove," by Victor Saar, and "Life and Death," by Coleridge-Taylor.

She again captivated the audience. All the numbers were presented in true artistic manner. The audience was not satisfied with this, and she added more numbers.—Centralia (Ill.) Evening Sentinel.

Among the many Chicago artists who have appeared so far on the program of the Illinois Music Teachers' Convention at Centralia, Ill., Mrs. Marjorie Dodge Warner, soprano, has scored the greatest success. Her beautiful lyric voice and personality captivated her audience.—Chicago (Ill.) Tribune.

Most fortunate indeed was the selection by the Mendelssohn choir officers of Mrs. Marjorie Dodge Warner for the soloist at the spring concert given Wednesday evening at the Clinton. Mrs. Warner is one of the sweetest personalities appearing this season before Clinton audiences. She is of the type that is best expressed by the word charming, and her accomplishments are delightfully in keeping with her personality. Her voice is round and pure, with the clarity and ringing tones of a bell, and of a quality that is always pleasing. She was the soloist for the choir in its two big numbers, Gounod's "Gallia" and Mendelssohn's "Hear My Prayer," easily dominating the full choir with the brightness of her tones. In her closing group she gave the best dramatic interpretation of her songs, interrupted in the group by the demanded encore, when she repeated the last scores of Coleridge-Taylor's "Life and Death." So insistent was the audience, that at the close of the fine program she returned, responding with just one more encore number.—Clinton (Ia.) Herald.

A pleasing feature of the Mendelssohn concerts is the bringing to Clinton of singers of prominence, and the artist secured for last night's performance, Mrs. Marjorie Dodge Warner, made good at once with the audience. She possesses a beautiful soprano voice, of great ability, that was ably suited to the demands made upon it in the well-chosen program. While it is impossible to comment on each number, and while all her songs pleased greatly, the last group, "Wind and Lyre," by Ware; "Life and Death," by Taylor, and "Spring's Singing," by MacFayden, with their brilliance scored a most decided hit. The audience insisted on just one more and she responded by singing "The Naughty Little Clock," by De Koven. Mrs. Warner also sang "E'er Since the Day," from the opera "Louise," by Charpentier, and took the solo parts in "Gallia" and "Hear My Prayer." She gave a splendid interpretation of the difficult solo in the last mentioned work, and revealed an almost startling emotional and dramatic power.—Clinton (Ia.) Advertiser.

Marjorie Dodge Warner sang with grace and feeling, responding fully to the demands of her part.—Chicago Daily News.

Mrs. Warner sang her part with ability. Her voice is a soprano of brilliant color, and it is used with intelligence.—Chicago Record-Herald. (Advertisement.)

—*—*—*

Bartholomew—At the annual meeting of the Evanston Study Club the program was furnished by Lawrence B. Reeder, Miss Grace La Rocca and Mrs. Momer B. Tate with H. B. Bartholomew as accompanist. Both the Evanston News and the North Shore Review spoke in terms of the highest praise of the work of Mr. Reeder, who is a pupil of Mr. Bartholomew in his Fine Arts Studio.

ALICE VERLET'S EXCELLENT SEASON

It is very unusual for a singer to make three separate and distinct concert tours of a country in one season, but Mademoiselle Alice Verlet, the Belgian coloratura soprano, has just completed her third Canadian tour this season. Her reception by the Canadian press and public has been phenomenal and they have named her "the Belgian Melba." Not only have the critics in Montreal, Toronto, Hamilton, Buffalo, etc., hailed this brilliant artist as the foremost coloratura soprano now in America, but the New York critics as well have waxed enthusiastic over her work. After her New York recital last March the musical correspondent of the Associated Press sent out the following news letter about Mademoiselle Verlet:

On Thursday afternoon in Carnegie Hall another musical personage revealed herself most convincingly. Miss Alice Verlet, the French soprano about whom Paris commentators have written adulation, offered a program of decided interest and of unusual content. When Miss Verlet was heralded as a fine exponent of florid song, one had visions of "bell songs" and "mad scenes" galore, but the program proved such suspicions odious; Miss Verlet programmed such things as Handel's air from "L'Allegro ed il Penseroso," as Cherubini's "Non so piu cosa son," and the Naiad air from "Armide," beside a wealth of delightful French classic and modern songs—things so out of the ordinary routine of program making that the most seasoned recital follower must needs take notice.

But best of all, having set herself the task of singing music that makes insistent demand on a singer's power to execute with instrumental exactness and to deliver text with fine legato, Miss Verlet proceeded to fulfill these requirements. Her tone quality is admirable, her diction a fine balance of clarity and ease of production, her phrasing traditional in classics and intelligent always, and her range ample to enable her to sing with authority the remarkably wide range of her program. Her Mozart arias were a delight and Madame Sembrich, who was in the audience, was observed to start the applause which was insistent enough to secure a repetition of the "Figaro" page song after one encore had already been given. Coming out from the recital one of the oldest and least impressionable of Gotham press reviewers remarked: "I shall not write this because, like Mark Twain, 'I am very old and very wise,' but I candidly say that with the possible exception of Hempel at her very best, the Metropolitan has no singer who can approach in artistry the coloratura singing of Miss Verlet this afternoon." (Advertisement.)

GALESBURG, ILL.

Mrs. Anna Groff-Bryant presented her pupil, Margaret McCarl, in recital at Lombard College on last Monday evening, in the following program:

With Verdure Clad (from Creation).....Haydn
Auf dem Wasser zu singen.....Schubert
Der Nussbaum.....Schumann
Ungeduld.....Schubert
To a Wild Rose.....MacDowell
To a Water Lily.....MacDowell

Miss Eldred

Nymphs and Fauns (words by A. Ocampo).....
.....H. Bemberg
My Mother Bids Me Bind My Hair.....Haydn
The Lass with the Delicate Air.....Dr. Thomas A. Arus
I've Been Roaming.....Charles R. Horn
Wedding Day at Troldhaugen.....Grieg

Miss Eldred

Prelude—Cycle of Life (words by Harold Simpson).....Landon Ronald
A June Morning (words by Charles D. Roberts).....Willeby
Shadow March (words by Robert Louis Stevenson).....Del Riego
Secrets (poem from the Bohemian).....Haines-Kuester
To a Messenger (poem from Des Knaben Wunderhorn).....La Forge

Drake School—Miss Irene Deming, a pupil of Alfred Calzin in the Drake School of Music, will give a piano recital at the Auditorium Recital Hall on Monday evening, May 31.



LAKE BROWNWOOD

Lake Brownwood, which is fast attracting attention as a musicians' colony, has many delights for the summer idler.

Boating, bathing, fishing and walking in the woods are among them. Music News

has seen pictures of the various spots around this beautiful resort, and many others showing the summer inhabitants at play. The accompanying boating view is particularly attractive.

ENGAGEMENTS AND PRAISE OF MABEL HELEN ROGERS

The brilliant Chicago harpist, Miss Mabel Helen Rogers, filled the following spring engagements:

March 19—West End Woman's Club Chorus.
March 29 to April, inclusive—Easter opening, J. A. Cordell and company.
April 13—Woodlawn Woman's Club.
April 15—Austin Woman's Club at Hotel La Salle.
April 18—Woodlawn Park Presbyterian Church.
April 21—Scandinavian Concert (Chicago).
May 5—Armour Square Field House.

The following glowing praise on the playing of Miss Rogers proves in great measure the success of this young artist:

The little harpiste, Miss Rogers, pleased all. She has a modest manner which is very charming and plays her harp with the interpretation and technic of a master.—Washington (Iowa) Journal, January 31.
Miss Rogers proved to be a harpiste of rare ability and is fortunate in possessing a most captivating personality. She presented such a charming picture in

her exquisite white evening gown, which glittered with beaded trimmings, that it took no great stretch of the imagination to compare her with pictures of celestial harpists. Seldom is such an attractive artist seen on the stage and never have we heard harpists to excel her.—Streator (Ill.) Free Press, January 13.

The harp solos of Sister Mabel Helen Rogers were beautifully rendered and proved her to be a harpist of the highest type. All who failed to hear her missed a rare musical treat. We hope to have her with us again in the near future.—Masonic Sentinel (Chicago).

Miss Mabel Helen Rogers' work with the harp was excellent and her personal charms added greatly to the effectiveness of her work.—Madison (Wis.) Democrat, September 29.

Miss Rogers' exquisite renditions on the harp were a revelation to those who had never heard her. She received many encores.—Masonic Chronicle (Chicago.) (Advertisement.)

— # # # —

Pillsbury—Friday evening, May 28, Agnes Hope Pillsbury presents her pupil, Miss Irma May, in a recital at her studio, 707 Fine Arts Building.

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ARCANGELI PUPILS IN OPERATIC CONCERTS

When Signor A. Arcangeli and his accomplished wife, the Signora Bertossi-Arcangeli, present their pupils in concert, the affair is apt to take on all the concomitants of a function. And, therefore, the presentation at the Blackstone Theater on last Sunday was elaborate to a degree in the presence of a large and fashionable audience, well dressed and in high good humor, and enthusiastic in applause and the bestowal of flowers and demand for encores, which latter, however, could not be granted by reason of the length of the program. On the stage the same taste in handsome costumes and graceful deportment prevailed, coupled with a sort of intense ambition to live up to the opportunity offered and make a good showing, on the part of each participant. This quality manifested itself steadily all afternoon. There was small hesitation and no affectation. Everyone had been coached thoroughly on the important essentials of abandon to the work in hand and small consideration for personal timidity or self-consciousness. These are very valuable assets in the beginning of the career of the young artist, and tend to draw out quickly the needed knowledge as to whether the training and preparation are going to qualify a student for his public life. There may be all sorts of ability and talent, but the vital thing is to be able to make these possessions known and felt. Too much praise cannot be offered Signor Arcangeli for his rare capacity in developing these qualities. All the young people appeared eager to win his approval as he stood by the piano and controlled the situation by his attitude and manner. It is rare that a group of students, ranging from those who faced an audience for the first time to those whose schooling had extended through several years, should so uniformly combine these fine traits of poise and composure and engrossment in the work they were endeavoring to do.

In addition, the school is rich in the presence of talented and promising pupils, many of whom are likely to go far in their endeavors by reason of their natural gifts and present stage of progress. The program offered a wide variety of musical literature, but with a decided leaning toward the operatic school, as was quite to be expected. There were fine examples of the lyric and dramatic sides of the Italian and French exponents, both of the early and modern writers. In a program which embraced thirty-seven numbers, beside the complete short opera of "Secret of Suzanne," it is not possible that a record of each number should be given. Therefore, the reviewer contents himself with a list of the students appearing, pausing to compliment Signor Arcangeli for the attractive excerpts heard, and his own exceptionally good singing in the duo from Thomas' "Hamlet," which went in the finest sort of style, and to congratulate the students upon the advantages they are unquestionably enjoying under this schooled and skillful teacher.

The list of singers included Gaetano Viviano, T. J. Boner, Mae Taylor, Francesco Arito, Consuelo Solaire, Harold C. Goodwin, Esther Lillian Becker, Florence Melum, Gae Stanton Cramer, Eloise Roach, Mrs. Harry H. Latham, Ruth Coccaro, Fredericka Wehrman, Fannie Oppenheimer,

Emma Randall Lowell, Robert Dyrenforth, Edna M. Pribyl, Eva Coffey, Ruth Melba Stein, Ruth Stern and Mae Duffin, while Thomas V. Purcell contributed excellent violin numbers. ALBERT COTSWORTH.

PECCOCK PUPILS

The following program was presented with true artistry and charm on the evening of May 22, 1915, by two of the pupils in the artist class of Eleanor Hazzard Peacock, who has presented a series of recitals of real interest and musical value to the music lovers of Detroit this season.

Miss Synnington is the contralto who can sing tones of real contralto quality and richness without losing the joy of the voice. Her repose and withal her spontaneity and charm were delightful.

Miss Bivins' voice is a true soprano, amenable to the varying shades of emotion and she sings with dramatic force and a

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In the Time of Roses.....	Reichardt
Ich liebe dich	Beethoven
Adelaide	Beethoven
Irmingard	Von Fielitz
Elegie	Massenet
Mignonette	Old French
Morning Hymn	Henschel
The Star	Rogers
Ciascun lo dice	Donizetti
Convien partir (from The Daughter of the Regiment)	Donizetti
Es schrie ein Vogel	Sinding
Mit deinen blauen Augen	Strauss
Im Herbst	Haile
The Magic Month of May	Newton
From the Land of the Sky-Blue Water.....	Cadman
My Lady Chlo'.....	Clough-Leigher
My Lover, He Comes on the Skee (a Norwegian love song)	Clough-Leigher
Il est doux il est bon (from Herodiade).....	Massenet

Krause—Miss E. Louise Krause was the soloist at a reception given by Miss Mabelle E. Minard of Aurora, at their beautiful home, on Saturday afternoon, May 22. Miss Krause, in conjunction with Mr. Marvin Hinshaw, presented the graduation program for the West Side Hospital, Ashland avenue and Monroe street, on Wednesday evening of this week.

MacBurney—At the MacBurney studios on Monday evening, May 31, a song recital will be given by Miss Margaret Allison.

TEMPLE ISRAEL

Musie News' representative stepped into Temple Israel on Wednesday morning, May 19, while a special holiday service was in progress. He expected to hear some good music, and was not disappointed.

Mr. Ralph M. Gerber is the organist for this congregation, a position that he has efficiently filled for more than six years. Mr. Gerber is also organist at the Ninth Church of Christ, Scientist.

When Temple Israel congregation built the present beautiful edifice several years ago, at the corner of Michigan avenue and Fifty-third street, they purchased the former Sinai Temple organ, a Marshall pneumatic action instrument and, after having had it overhauled and rebuilt, installed it in their new temple.

The organ is one of unusual beauty of tone, and Mr. Gerber, who is an experienced and thoroughly capable organist, is able to utilize its extensive resources to splendid advantage.

Associated with Mr. Gerber is an unusually fine quartet, the members being Mary Ann Kaufman, soprano; Nelanie Norden, contralto; Grant Kimbell, tenor, and Frank M. Dunford, bass. The work of all of these singers is well known through Chicago, with the possible exception of Miss Norden, the contralto. Her voice is one of excellent quality, and she proves herself to be resourceful and thoroughly reliable.

Music is a large factor in the Jewish holiday services, and certainly one would go far before hearing the musical parts of the service conducted more smoothly and beautifully than on this occasion. The incidental solos were done with ease and authority, the ensembles were well balanced, and the organ led and sustained the whole with absolute surety and good taste.

The congregation of Temple Israel has every reason for gratification while they retain such a satisfactory combination for the conduct of their music as that formed by their present organist-director and his associates of the quartet. C. J. B.

CUYLER AVENUE M. E. CHURCH, OAK PARK

The choir gave two anthems, "The Lord Is My Light," by Protheroe, and "Who Are These Like Stars Appearing," by Pierce, at the morning service last Sunday. "O Holy Father," a trio by Marchetti, was given an excellent reading by Mesdames Hartrick, Crouse and Transom. At the evening service the double quartet gave "Sing of the Bright Home," the solo parts being taken by Messrs. Barker and Prescott and Miss Hazel Dustin, all of which were sung with good taste. Mr. Elmore, baritone, sang the offertoire solo, revealing a baritone voice of excellent quality.

This Sunday evening the entire choir will give their monthly musical service, the program being as follows:

Prelude—Offertoire, C Minor.....	Batiste
Anthem—Praise the Lord, O Jerusalem	
Male Chorus—Just Beyond.....	Fearis
Anthem—Jesus, the Very Thought of Thee.....	Brewer
Trio—How Beautiful upon the Mountain.....	Marston
Mesdames Hartrick and Crouse; Mr. Barker	
Male Chorus—Praise Ye the Father.....	Gounod
Soprano Solo	
Master Leroy Fenton	
Anthem—River of Life	Macy
Postlude—Festival March	Erb

ROY DAVID BROWN GIVES RECITAL AT THURBER HALL

A varied, interesting and enjoyable program was offered to a large audience in Thurber Hall on Thursday evening, May 20, by Roy David Brown of the Spry Music School, a pianist who has gained an enviable place for himself among Chicago's list of piano teachers and is now to be reckoned with among the city's concert pianists.

Mr. Brown's recent recital tour through the south won for him unstinted praise from both public and press, and his recital in Chicago on Thursday evening was a climax to his season's achievements.

He chose to open his program with a group consisting of the "Sonata No. 7, in F Major," by Mozart; "Intermezzo, Op. 119, No. 1" and "Rhapsody, Op. 72, No. 2," both by Brahms. Then came the "California Suite," by Friml, a composition seldom heard in our concert halls, yet well worthy of many hearings. It is written in four movements and typical American themes abound throughout. Mr. Brown played it with feeling, surety and delightful expression.

Another new and worthy composition presented by the pianist was an "Etude" by Carl Beutel. It was given a splendid reading on this occasion and leads one to make the statement that every progressive pianist should have it in his or her repertoire.

Mr. Brown paid a compliment to his former teacher and associate, Emil Liebling, by playing the "Albumblatt" and "Florence Waltz" from that noted musician's pen. These numbers were played in a brilliant style and added greatly to the enjoyable moments of the evening.

In concluding the program Mr. Brown played a "Nocturne" and "Waltz" by Chopin, the "Prelude, Op. 10," and "Concert Etude, Op. 36," by MacDowell, each of which was played with deep expression, yet an unusual amount of vigorous dash and abandon characterized his work at all times.

H. M. B.

NORTHWESTERN UNIVERSITY

Miss Florence Moehlenbrock, soprano, a pupil of Miss Hedwig Brenneman in the University School of Music, sang at Music Hall on May 5, giving a group of German classics and one comprising some unusual numbers by Lohr, Cadman, Leoni and Sans Souci. Miss Moehlenbrock has a clear, fine voice, as well as temperament, and at this time she sang in an unusually pleasing way, sympathetic accompaniments being provided at the piano by Miss Elthea Snider.

On May 18 Mr. Norman Ives, tenor, another pupil of Miss Brenneman, sang a splendid list of songs, with great style and finish, including works of Purcell, Mendelssohn, Franz, Strauss, Lehman, Cadman, Lowitz, Easter and James Rogers. The pianists, playing alternately with these singers, were Miss Mildred Ross and Mr. Richard McClenahan, both of whom were excellent.

Meagley—Mrs. Mary Willing Meagley, organist of the McCabe Memorial Church in Chicago presents her pupil, Mabel Marie Wagner, in piano recital at the church this Friday evening, May 28. Margaret Lester, soprano, will be assisting soloist.

COSMOPOLITAN SCHOOL

On Saturday afternoon, May 29, the following program will be given by pupils of Mrs. W. S. Bracken, Mr. Clarence Eidam and Mr. Donald Robertson, in the Auditorium Recital Hall, at 3 o'clock:

Sonata, B Flat Minor (first movement).....	Chopin
Miss Martha Erickson	
Phantasiestücke.....	Schumann
Des Abends.....	
Aufschwung.....	
Warum?.....	
Grillen.....	
Miss Marie Henry	
Voice—	
Dreams.....	Chaminade
Lullaby.....	Cyril Scott
Miss Flora Waalkes	
Four Preludes—C Minor, F Major, A Flat, B Flat Minor.....	Chopin
Miss Grace Eidam	
Arabesque.....	Debussy
Danse des Elfes.....	Sapellnikoff
Miss Henry	
Voice—	
The Red, Red Rose.....	Cottonet
Visi d'arte (La Tosca).....	Puccini
Mrs. Jane Pinckney Fritch	
En revant.....	Florent Schmitt
Après l'ete.....	Florent Schmitt
Hungarian Rhapsodie, No. 10.....	Liszt
Miss Erickson	
Concerto, C Minor (first movement).....	Beethoven
Miss Eidam	
Orchestral parts on second piano by Mr. Eidam	
The Happy Pair, a comedy in one act.....	Thayer Smith
Mrs. Honneyton—Miss Liba Peschacova	
Mr. Honneyton—Mr. David Fuller	

EFFA ELLIS PERFIELD

The piano department of the Effa Ellis Perfield Music School, incorporated, gave a "self-reliant" recital, Saturday afternoon and another on Thursday evening. This recital is the first of its kind given in Chicago. It means that the pupils of Mr. and Mrs. Oscar Deis prepared their pieces for public performance without receiving instructions or criticism from any one. Surely this gives a new idea for music teachers, pupils and parents. It not only shows the creative and interpretative advancement of the student, but it tests the teaching and constructive ability of the teacher. For 11 and 12 year old students to select such pieces as Rubinstein's "Melody in F" and "Paderewski Minuet," work them out and interpret them in their own way and really please a critical audience was a twentieth century wonder in the advancement of music teaching.

Civic Music—The Civic Music Association announces a performance of the cantata, "Ruth," at the First Baptist Church, at Thirty-first and South Park avenue, on Sunday evening, May 30, under direction of John Allen Richardson.

Miller—Mrs. May Powers Miller presented Kathryn Belden Ambler, Charlotte Hilton and Dorothy Plumb, in a piano program at 5515 Woodlawn avenue, last Saturday afternoon.

Dresser—On Tuesday evening, May 18, Miss Marguerite Dresser presented her pupil, Miss Pearl Trumbull, pianist, in recital. Mr. F. C. Hunn, tenor, assisted.

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Effa Ellis Perfield

T. H. Perfield

The Effa Ellis Perfield School of Music, located in Room 950 McClurg Building, 218 South Wabash Avenue, Chicago, has been incorporated under the laws of the State of Illinois. Effa Ellis Perfield, originator of the Effa Ellis Perfield Teaching System, is the president. Harry R. Detweiler of the Aurora Conservatory is vice-president, and T. H. Perfield, the inventor of the music-indexing cabinet and the promoter of 1,500 branch affiliated examination centers for the system, is secretary and treasurer. The object of the school, as announced, is "to inspire and develop educational music everywhere on all manner of instruments and in every avenue of expression." It has a scheme of affiliation with normals and various schools, and makes a point of stimulating creative effort through "self-reliant recitals." It emphasizes the value of appreciation. Mrs. Effa Flagg Young, superintendent of the Chicago public schools, has written the following:

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CINCINNATI CONSERVATORY OF MUSIC

Bettie Besmer, the talented young girl who has been heard to advantage in numerous recitals and also as soloist with the Conservatory Orchestra, at the children's concert two years ago, was presented in an individual recital by her teacher, Mrs. Theodor Bohlmann, Thursday, May 27, at the Cincinnati Conservatory of Music.

Mr. Lloyd Miller, favorably known in this city in the two-fold capacity of singer and pianist, will give his graduation piano recital at the Cincinnati Conservatory of Music, Friday evening, May 28. Mr. Miller has devoted several years to pianoforte study at the Cincinnati Conservatory of Music under Mr. Frederic Shailer Evans, and has developed into an excellent pianist.

Mr. Wilhelm Kraupner presented his pupil, Miss Helen Nicholson, in a pianoforte recital at the Cincinnati Conservatory of Music last Wednesday evening. Miss Nicholson demonstrated herself well prepared for the task set before her and maintained a delightful poise throughout the evening.

A concert attracting widely was that given at the Cincinnati Conservatory of Music last Friday evening by two serious young musicians who by their talent and serious work are making themselves decidedly felt in this city, the Messrs. John Thomas, pianist, and Edwin Memel, violinist. These young men some time ago stepped out of the student ranks into the professional field and challenge serious interest and attention.

The Cincinnati Conservatory of Music graduation exercises will this year be held Friday evening, June 11, the annual meeting of the alumni to take place as usual the following day, Saturday, June 12.

The past week which has witnessed several important concerts and recitals at the Cincinnati Conservatory of Music was auspiciously opened by Miss Helen Portune in her violin graduation recital. Miss Portune has had the advantage of studying under Signor Tirindelli from her juvenile years up, and possessed of superior talent, intelligence and earnestness of purpose, has accomplished enviable results in the artistic field.

Dr. Fery Lulek will present the following members of his class in recital at the Cincinnati Conservatory of Music, Saturday evening, May 29: Inez Isenberg, Clara Wilhelmy, Katherine Wilhelm, Hazel Clinger, Helene Turner, Naomi Lowe, Coretta Ray Higdon, Helen Adler, Alvina Lobitz, Helen Grace, Gertrude Fozard, Miriam Mooney and Henry Grad.

Miss Mary Ellis, pupil of Mr. Theodor Bohlmann, was heard in her graduation recital at the Cincinnati Conservatory of Music, Tuesday evening, May 25.

Miss Helen May Curtis presented her gifted pupil, Miss Emily Martin, in an evening of readings at the Cincinnati Conservatory of Music, Wednesday evening, May 26. Miss Martin will have the assistance of Miss Katharine Russell, pianist, pupil of Mr. Marcian Thalberg.

A remarkable exhibition of juvenile training was given at the Cincinnati Conservatory of Music yesterday afternoon when children from six to twelve years rendered a program. Those taking part were: Harry Newberger, Anne Shinkle, Stephen Mc-

Kenzie, Dorothy Slocum, Helen Duhlmeier, Martha Seifried, Mildred Harris, Lysle Gladys Drake, Jack Maish, Rebecca Weinstock, Walter Silbersack, Eleanor Roe, Virginia Evans, Jane Steen, Virginia Brooks Gilbert, Jean Frances Small, Constance Strauss, Ellen Buttenweiser.

Signor Tirindelli will present the following pupils in a violin recital at the Cincinnati Conservatory of Music, Monday evening, May 24: Mildred Vause, Wanetah Kleiser, Irwin Liebschutz, Grace Cozens, Coretta Ray Higdon, Stella Coffin, Clarissa Crawford, Willard Tallentire.

FREDERICK PERSSON WINNING SUCCESS

Mr. Frederick Persson, pianist, was heard recently in the following program by the Harmonic Club of Clinton, Iowa:

Phantasie in F Minor	}	Chopin
Four Etudes		
Valse in A Flat	}	Schutt
The Brook		
Lotus Land	}	Scott
Liebes-Novelle (Love Story)		
Capriccio	}	Eric Wolff
Rhapsodie D'Auvergne		
March Wind (Etude)	}	Moszkowski
Concert Etude		
Claire De Lune	}	Saint-Saens
Hungarian Rhapsodie, No. 15 (Rakoczy March)		
		MacDowell
		Liszt

Mr. Persson is now located at 626 Fine Arts Building and will teach there until the middle of July, when he will again go on tour.

The press of Clinton, Iowa, has the following to say concerning the playing of this brilliant pianist:

Closing the eleventh year of its activity Monday evening, the members of the Harmonic Club were given a most satisfactory program. It was genuinely artistic and worth while and was an indication of the spirit of progress which prevails in this musical organization. Frederick Persson, pianist, was heard in recital. His technic is wonderfully developed, and his reading of difficult and peculiar scores was such as to elicit prolonged applause. He has a virile touch, one that is strong and firm, yet so perfectly controlled are the fingers and so delicate the touch that pianissimo effects are achieved with a mastery that is his greatest quality. One of the most interesting numbers was the study of "The Lotus Land," by Scott, very intense and colorful.—Herald.

Among the series of concerts that have been given by the Harmonic Club at the Sheridan Club rooms this season the recital last night by Mr. Frederick Persson of Chicago, a noted pianist, takes rank as the most enjoyable of the series. Mr. Persson proved a great favorite and was given a tremendous ovation. He plays with great ease and brilliancy. One rarely hears a pianist whose address is as fascinating and whose message is as convincingly beautiful. The program was a delightful one, every piece excellently rendered, and he was recalled many times before the audience was content to let him go.—Advertiser.

His interpretation of MacDowell is extraordinarily beautiful. Mr. Persson responded to an encore, playing Chopin's Waltz. The audience was carried away with this number, which was beautifully rendered. Mr. Persson is a pianist of great magnetic powers and was enthusiastically received by one of the largest audience that has attended these popular concerts. (Advertisement.)

Owens—Miss Margaret Owens, soprano, has just returned from a concert trip, managed by Redpath, during which she appeared in New Mexico, Arizona, Kansas, Missouri and Texas, visiting the San Francisco fair also. On last Thursday, immediately after her return, Miss Owens sang for the Ohio Northern University Alumni banquet, on Friday she appeared at Chicago Commons, and on Sunday sang in the morning at the Park Avenue Methodist Episcopal Church and in the evening at the Austin Methodist Episcopal.

DETROIT

Monday evening, May 17, Boris L. Ganapol, baritone, most ably assisted by Mrs. Ganapol at the piano, gave a highly interesting program of Russian songs. As Mr. Ganapol is Russian, the songs sung in that language were the most spontaneous and pleasing, though the whole program was of much worth. The program was given in the music hall of the Ganapol School before a most delighted audience.

Violin Recital

On Tuesday, May 18, the Detroit Institute of Musical Art presented Mr. Edward Kreiner, violinist. Mr. Kreiner is one of the war blessings, for being of Polish birth and formerly an assistant of Marteau, it seems to be his fate and our fortune that he is in Detroit at least temporarily. His playing is thoroughly artistic and satisfying



MARGARET MULFORD

with at times a tone almost haunting in its appeal, so much so that two of his numbers had to be repeated. The Institute may well congratulate itself on having secured Mr. Kreiner as one of their faculty. Mention has been made before of the exquisite accompaniments of Mr. Morse, and they did not fail in their high standard this time.

Margaret Lawson Mulford

Miss Mulford made a decidedly successful appearance last week, May 11, in Grand Rapids, when she gave a program of spring

and summer songs at the home of Mr. and Mrs. C. H. Gleason, before about seventy invited guests. She sang May 23 in Port Huron, giving a program of seventeenth and eighteenth century French, German, Irish and English, in the dress of that time. Her concert engagements are under the management of James De Voe, Dime Bank Building, Detroit, Mich.

LEONORA ALLEN'S SINGING IS SURPRISE OF CONCERT

Miss Allen met with great success recently, singing the solos in Elgar's "Light of Life" and Rossini's "Stabat Mater" with the Kansas City Oratorio Society, May 1.

Following is the press comment from the Kansas City Star:

The surprise of the concert was in the singing of Miss Leonora Allen, a soprano of youthful appearance and surprising voice. Miss Allen will travel this summer to the Pacific coast with the Apollo Club of Chicago. Her singing last night disclosed a fine clear voice, backed by a good deal of power in expression, as well as qualities of reserve and good taste.—Kansas City Star. (Advertisement.)

Congratulations—Music News, with the host of other friends of Mr. and Mrs. Grant Kimbell, offers congratulations and good wishes on the birth of a daughter, Marjorie Ruth, who arrived May 22.

HINSHAW LIGHT OPERA SINGERS

This organization, consisting of eight singers and a pianist, will appear in Chautauqua beginning in July, under the management of the Chautauqua Managers' Association. This company is under the personal direction of Mr. John Arno Hinshaw, who has spent a great deal of time in securing the very best artists for the organization.

The operas of the "Mikado" and "Bohemian Girl" will be presented, costumes and property being carried for each opera so that the committees may have a performance of either opera. An elaborate miscellaneous program has also been prepared, which will be a special feature of the organization.

Mr. Harry Davies, the celebrated Welsh tenor who was formerly starred by Henry W. Savage and Aborn Opera Company management, has been engaged to sing the leading tenor roles in both these operas. Miss Mabel Day, also a well-known grand opera prima donna, has been engaged to appear in the leading soprano roles. Miss Day is also a former Aborn favorite. Other members of the company are unusually strong in their respective parts and have given special preparation to the operas.

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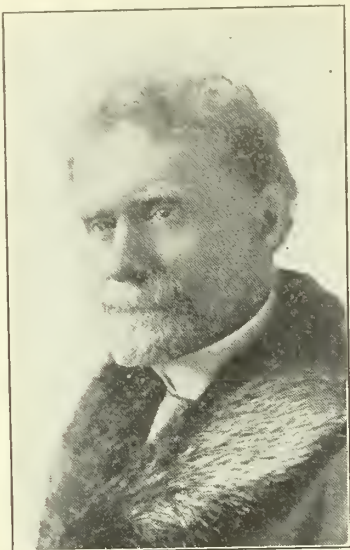
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GEORGE B. NEVIN

In a list of compositions published by the Oliver Ditson Company, Boston and New York, the following foreword is used:

"George B. Nevin is a name associated with church music perhaps as closely as that of any other American composer; and the wide use of his songs, duets, anthems and cantatas shows the measure of his success in this special branch of composition. His aim has been to furnish the church with devotional music, not a display of technical difficulties, but rather an appropriate, straightforward and melodious setting which will aid in reverent worship. One feature of his work has met with special favor, namely, his very fluent part-writing. Recently one of America's foremost musicians and composers wrote as follows relative to the anthem 'Jesus, Word of God Incarnate' (Ave Verum): 'It is one of the best anthems by an American composer which I have seen; the melody is flowing and devotional, the harmonization is most interesting and natural, with a decidedly churchly quality in the music.' These characteristics have no doubt been fostered by his experience as a choir soloist, all of his compositions being noticeably good for their vocal and singable qualities."

Among Mr. Nevin's compositions, the following have been extensively used in church, concert, recital and for teaching—splendid texts and attractive, singable and effective music:

FOLIO EDITION—SHEET MUSIC

Sacred Songs

Here I See Thee, Face to Face. Low voice in B flat. High voice in D.....	\$0.50
Hills of God, The. High voice in C. Medium voice in A. Low voice in G.....	.60
Jesus, Word of God Incarnate (Ave Verum). High voice in A flat. Low voice in F.....	.50
Rejoice, Jerusalem, and Sing. High voice in G. Medium voice in E flat.....	.50
Song of Eternity, The. High voice in E. Medium voice in C.....	.60
Strength of the Hills, The. High voice in A flat. Medium voice in F.....	.60
Wondrous Cross, The. Medium voice in E flat.....	.60

Sacred Duets

Eventide. Soprano or tenor, and Baritone in F.....	.60
Hark, Hark, My Soul. Soprano or tenor, and baritone in F.....	.50
My Faith Looks Up to Thee. Mezzo-soprano and baritone in G.....	.60
do. Soprano and tenor in B flat.....	.60
Twilight. Alto and baritone in A.....	.50
do. Soprano and tenor in D flat.....	.50
Vesper Hour, The. Mezzo-soprano or alto and bass or baritone.....	.60
do. Soprano and tenor.....	.60

Secular Songs

When the Kye Come Hame. Contralto or baritone.....	.50
Sigh No More, Ladies. Baritone or bass.....	.25
Night Has a Thousand Eyes, The. High voice in G. Low voice in E.....	.40
O Little Mother of Mine. Medium voice in F. Low voice in D.....	.60
Song of the Armorer. Bass voice in C.....	.50

Secular Duets

Now the Silver Moon. Soprano and baritone in A flat.....	.60
Ring On, Sweet Bells. Tenor and baritone in B flat.....	.60

FRANCES PELTON-JONES IN COLONIAL MAY FETE

That Miss Pelton-Jones, the noted harpsichordist, in spite of the turbulence of the times, has had the busiest season of her life, is a tribute to the fact that thorough musicianship, backed by the charm of personal presence, and a uniquely artistic offering, seldom goes begging. Among the many important dates recently filled by Miss Pelton-Jones was the Moment Musicale, given by the Salon Club, Syracuse, to a capacity audience, in which she scored a tremendous success. Another engagement of an unusual nature occurred at the Maxine Elliott Theater, New York, where, assisted by the viola da gamba (ancient instrument) and flute, she appeared in a magnificent production of "The Adventure of Lady Ursula," the charming eighteenth century play, in which Miss Phyllis Nielson-Terry, the celebrated London actress (niece of Ellen Terry), figures in the title role.

Miss Pelton-Jones has also just finished a week's engagement in the Wanamaker Auditorium, where she was engaged by concert director Alexander Russell to put on a Colonial May Fete, in costume. Delightful stage effects and dainty and exquisite old English ditties and French dances, all accompanied upon the harpsichord, instead of the piano, combined to produce one of the most attractive spring musicales imaginable and of which the New York papers speak in highest praise. The number of clubs and colleges throughout the country anxious to hear the harpsichord next season augurs encouragingly for a banner year.

A popular combination recital is the Cancoos du Temps Passe, in which Miss Pelton-Jones is assisted by the distinguished French tenor, Mr. Paul Dufault, in musical impersonations of famous characters in history, including Queen Marie Antoinette and Chevalier de Gluck in a "Morning at the Trianon." This musical sketch, original with Miss Pelton-Jones, made a hit at the Waldorf in the spring, will probably be heard in Chicago and other western cities next fall.

Bush Temple—The Bush Temple Conservatory announces that Charles W. Clark will give four vocal recitals during the summer term. Music News will print the programs later.

Cosmopolitan School—On May 27 Miss Bertha Ball gave her post-graduate recital on the ninth floor, Auditorium Building. On June 5, at 3 o'clock, Miss Sarah Nadine Jones, pianist, and Miss Theoline Pohlson, violinist, will give a program.

Denver—The New Denver Conservatory of Music sends several interesting programs of recitals by Paul Clarke Stauffer and Marie Schley-Bren. Also a number of pupils' concerts. A summer term is announced to begin on June 1, and to extend to August 15.

Irons—Tuesday evening, June 1, Myrtle Tyler Irons presents her pupils in a piano recital in Kimball Hall. Myrtle Ran, Mildred Lazarus and Anita Rissman will be assisted by Louise Schoek, soprano, Catharine Shaughnessy, reader, and Viola Oakley, reader.

FANNING FOR THE NINTH BIENNIAL FESTIVAL

Cecil Fanning, the eminent baritone, is to contribute two groups of American songs during the Ninth Biennial Festival and Congress of American Music. Mr. Fanning, with Accompanist Turpin, will appear on the evening of June 30 at Trinity Auditorium in Los Angeles, Cal., in conjunction with a well known soprano, and Claude Gottlieb, pianist, who presents Cadman's new Sonata in A major for the first time.

The Federation is fortunate in procuring Mr. Fanning, who happened to be sojourning on the Pacific Coast in May and June.

Following are the numbers chosen for the occasion by the baritone:

Out of the Rolling Ocean (Walt Whitman).....	Marshall Kernochan
And He Wishes His Beloved Were Dear (Yeats).....	Clyde Van Nuys Fogel
The Lute Player's House (Bard of Dimbovitza).....	Winthrop Rogers
The Last Leaf (Holmes).....	Sidney Homer
It Was a Lover and His Lass (Shakespeare).....	Frederic Ayres
I Had a Dove (Adapted from Keats).....	Carl Busch
Mammy's Song (Written for Mr. Fanning).....	Harriet Ware
A Knighthood Song (Laura Rountree Smith).....	C. W. Cadman

In some instances the composers will accompany the songs.

Paris—At Paris, Ky., the Treble Clef Club, under direction of A. L. Boatright, presented a program which, according to the Kentuckian-Citizen, was a very great success. A small chorus gave a varied and valuable program, assisted by Mrs. Brannin, violinist, and Mrs. Dailey, accompanist.

Luther College—At Luther College, Warrenton, Neb., a May festival was given on May 19, with great success, financially and artistically. The soloists were Marie Sidenius Zandt, Jude Deyo, Edward Walker and Charles Edwin Lutton.

Cedar Falls—At Cedar Falls, Ia., the Iowa Teachers' College presented "Nathaniel Hale" at the College Auditorium on last Saturday evening with great success. Music numbers were furnished by pupils of Harriet Case and Lowell Mabie Welles.

Libberton—Mrs. Cora Libberton, soprano will be soloist at the Eric DeLamarer organ recital at the new Fourth Presbyterian Church on Thursday afternoon, June 3, at 4:30.

WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

WANTED—Ambitious young man to travel for artist under management; address 5, Music News.

FOR SALE—Virgil practice clavier; address V. F. Music News.

FOR SALE—Scholarship good for lessons in French, German or Spanish; address A. B., Music News.

FOR SALE—Pipe organ; three-manual, tubular, pneumatic, 38 stops, complete couplers and accessories; seven years old, and in good condition; now in a Chicago church; will have to be moved to make way for a larger one; will be moved and erected ready to play, for \$4,000. A real bargain for some large church or music studio. Instrument can be seen and heard by addressing F. D., Music News.

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People & Events

SYRACUSE, NEW YORK ANNUAL MAY FESTIVAL

The first program of the May festival, which was held the 10th, 11th and 12th, drew a larger audience to the arena than first evenings have usually attracted. The makeup of the program and the participating artists merited an audience that practically filled the vast auditorium and seemed primed to receive the artistic rendition of the entire program with the wildest enthusiasm. While Pasquale Amato's rendition of the program numbers brought to mind his former triumphs in this city, it was in the encores, "Pologue from Pagliacci" and the "Toreador Song," that he showed his full strength and versatility.

The other soloist of the evening was Frances Alda. She performed the somewhat arduous and thankless task of singing Michela's aria from "Carmen." It is sometimes difficult for an auditor to understand why an artist has chosen the particular numbers which appear on the program. In the group of songs by Grieg, Hue and La Forge—with La Forge at the piano—the singer had a much better opportunity to please the audience and also prove her ability as a singer. Her voice is not naturally one of great sympathy, but her fine control of it and ease in its use makes her rendition of art songs most pleasing.

The orchestral numbers by the Chicago Symphony Orchestra, conducted by Frederick Stock, were given in the finished manner that we have become accustomed to expect of them. The selections were such as should meet the approval of musician, amateur and novice. A program that is for all the people must necessarily have something for all and not all for some. The problem of making high class programs for May festivals is not a small one. It would be difficult to put together a group of numbers better calculated to meet the requirements of the audience which attends these festival programs than that which was rendered the first night.

Although the main work of the chorus comes later we should mention in this program especially the rendition of the finale from Act I. of "Lohengrin." The chorus showed marked improvement, in tone quality over work of past years.

The second concert—generally known as orchestra program—had been awaited with expectancy. An orchestral concert is always greatly appreciated by Syracusans and the fact that this particular program was to afford an opportunity to hear Kathrine Goodson made it of double interest.

The orchestra opened with the Dvorak overture, "Othello." The Symphony was Franck's in D minor. This was the big number of the festival so far as the orchestra was concerned. Stock's men are certainly equal to any demands put before them. Mr. Stock conducts with an ease and assurance that makes the listener forget the ensemble, but rather has the feeling that the music comes from one great instrument. The crescendos, diminuendos, and all the various dynamic as well as tone color effects seem to come without any effort on the part of anyone. That the interpretations are masterly goes without saying. The closing number was the tone poem, "Don Juan," by Strauss. Miss Goodson is a veritable giant, pianistically, though small in stature and apparently not robust physically. Her playing captivated the audience from the moment the first strains penetrated to the farthest corners of the hall.

The third concert was chorus night. The orchestra opened with Goldmark's "A Country Wedding." The chorus under the direction of Mr. Tom Ward gave a sacred trilogy, "Mors et Vita," by Gounod. The chorus and orchestra did faithful, steady work in the rendition of this number. The composition in itself is one well worth the work that may have been necessary for its preparation. The chorus was not large enough, however, to give the necessary body of

tone to the otherwise grandest portions of the work. The surroundings were not suited to put the audience in the proper mood to fully appreciate or even enjoy the performance. If the same chorus could have given the work in a hall, or, better still, in a church edifice half or a third the size of the arena the results would have been vastly different and more gratifying. The work of the chorus was excellent, and many of the effects were artistic and satisfying.

The soloists were Anita Rio, soprano; Rose Lutiger Gannon, contralto; George Dostal, tenor, and Arthur Middleton, bass. These artists all acquitted themselves well, and all were received with enthusiasm. The soprano did not seem to fully enter into the spirit of the work. Her voice is under splendid control. The contralto part was not one calculated to bring out the best in Rose Lutiger Gannon's voice. The full beauties of her voice and ability as a singer were much better brought out in the children's concert. Mr. Dostal's singing was most meritorious and brought him an ovation.

The fourth concert, the one event to which all Syracuse looks forward, is the children's program on Wednesday afternoon. What could thrill a lover of the little folk, and who is not, more than to see 600 of them in a chorus and hear their sweet voices in song. The splendid training our children receive in the grades of the public schools of Syracuse is something of which we may well be proud, and the results of which must be gratifying to the director, Professor John J. Ralcigh, and his assistant, Miss Linn Marie Hawn. The regrettable feature of the music in our schools is that it stops with the entrance of the pupils into the high school. If we hope to achieve the best results in music with the children, the training must continue thru the high school.

The soloists on this program were Anita Rio and Rose Lutiger Gannon, who sang charmingly and who did her best work in a group of songs on this program. She responded to encores, singing them especially for the children. Bruno Steindel, cellist, was roundly applauded, and responded to encores.

The Fifth Concert.—The chief interest in the last program centered in the appearance of Miss Margaret Woodrow Wilson, President Wilson's daughter. Miss Wilson quite captivated the audience. She possesses a voice that is well trained and of most pleasing quality, and especially adapted to the art-song. Her numbers were admirably adapted to bring out the artistic quality of her work. She sings with an abandon and a simplicity of manner which young singers would do well to study.

A delightful feature of the evening was Miss Wilson's singing of Schubert's "Ave Marie," with harp accompaniment by Mr. Melville Clark. Mr. Clark is an artist at the harp such as we do not often have an opportunity of hearing. Mr. Middleton again delighted the audience, and the chorus did some of its best work. Barnby's "Sweet and Low," sung by request, was given with exquisite tone quality and fine shading, as were also Tosti's "Venetian Song" and "Beauty's Eyes."

The orchestra added its usual share to the success of the program. A "Symphonic Waltz," by Mr. Stock, showed him as a composer of force. The finale from "Die Gotterdammerung," by Wagner, was a fitting close to the festival. The Syracuse Chorus was augmented on Monday night by the Oswego Chorus, Tuesday night the Rome Chorus, and Wednesday night the Auburn Chorus. The Board of Directors, and the leader of

the chorus, Mr. Ward, may feel that another successful festival has passed into history. Only those who have had experience in that work can begin to realize the amount of work and pains necessary to carry such undertakings to a successful issue.

ZENO NAGEL.

ILLINOIS COLLEGE OF MUSIC, 2831 WASHINGTON BOULEVARD

A most interesting recital was given by students at the college last Friday evening, the program being made up of piano, violin and numbers from the dramatic department, including a dialog entitled "The Backward Child," which was very well given by Miss Lillian Poffack and her sister Evelyn. The first movement of the B Flat Mozart "Concerto" was given by Amy Berkowitz, with Mr. Edwards at the second piano. Other numbers were given (all from memory) by Edith Creighton, Mildred Nagel, Vesta Learn, Jessie Donaldson, Florence Atkinson, Naomi Dahlstrom, Bertha Goldberg, Emily Hadka, Bernice Heilman, Grace Behan, Howard Reuschelle, William Learn, Ellsworth Waters and Cyril Burlingame. This was the thirty-first recital of the season to be given at the college recital hall. There will be another recital this Friday evening, the program being given by Edith Creighton, Helen Golding, Rumelle Aubrey, Hester Hoskins, Dorothy Bullard, Adolph Kraus, Willard Groom and others.

On Tuesday, June 8, and Friday, June 11, there will be two concerts given by the college at the Garfield Park M. E. Church, of which part of each will be a contest between twelve boys and twelve girls, the audience to be judges as to who are the best players. The commencement concert will be given about June 22.

Elmhurst—The benefit concert for Christ Church choir, given at the community house in Elmhurst, Ill., on Thursday evening, May 20, was furnished by Bush Conservatory of Chicago. Those who appeared on the program were Alice Calvert, soprano; Marietta Livengood, violinist; Lora E. Williams, reader, and Georgie E. Dowell, accompanist.

Bach Festival—The great Bach festival opens at Bethlehem, Pa., today (Friday), and will continue through tomorrow, four concerts being given with a splendid array of artists.



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A NEW CANTATA AND OPERETTA Dr. William Rhys-Herbert's Latest Contributions to Musical Dramatic Literature

"In a Flower Garden," a cantata, and "A Wild Rose," an operetta, have just been published by J. Fischer & Bro., New York. The texts of both works have been written by Edith M. Burrows, and the music composed by Dr. W. Rhys-Herbert. The price of each is 75 cents net. It is needless to state that the workmanship of the printer in note, letter and paper in these two compositions is admirable.

It seems that Dr. Rhys-Herbert is one of the busiest, successful and most popular composers of light, humorous, and charmingly constructed cantatas and operettas. His "Sylvia," "A Nautical Knot," "Bulbul," "The Bo's'n's Bride," and "The Brownies' Whispers" have run through scores of editions and are still "running." And now from the same versatile pen comes a cantata, "In a Flower Garden," that will delight choirs of juvenile voices all over the land; and an operetta, "The Wild Rose," that choirs of ladies' voices will hail with great pleasure. By this time, another operetta, for men's voices, entitled "Captain Van der Hum" or, "The Rollicking Tars," is out of the press of J. Fischer and Bro.

To turn aside out of the deeply emotional style of sacred music—we refer to "Bethany," "The Nazarene" and "Bethlehem"—or in other words from sacred to what is termed secular music, is not a common trait or talent among composers of music. Some of the great men of music have failed to "cross over" successfully from one style to the other, for the simple reason that they were not endowed, perhaps, with the real sense and significance of the gulf between these styles. Mendelssohn succeeded pre-eminently in doing so, and Sir Arthur Sullivan was a master hand of the art. So with Dr. Rhys-Herbert who is unquestionably talented in both styles, and is endowed liberally with what is described as "a rich vein of dry and substantial humor," besides possessing the necessary restraint to keep the same within legitimate bounds.

"In a Flower Garden" is a cantata in two parts for young girls' voices, including a description of the costumes to be worn, and a diagram of the stage settings. After a spirited and pretty introduction, a cute chorus of Birds at early dawn sings a "peeping" song in G Major, to the words:

Peep, peep, peep, peep.
Now the darkness flies away;
Cheep, cheep, cheep, cheep,
And we greet another day, etc.

which is followed by a chorus of Dews, a song of Sunbeams, of Daisy, Clover, and Buttercup, a Spider song and a chorus of Grasses. Then Dawn sings a solo, which is replied to in a greeting chorus of Flowers. As the glory of the Garden opens up songs by Little White Clouds, Fair Weather and Noon bring cheer and beauty out of the heart of nature, and with exquisite taste, Part I of the cantata is closed with an allegro agitato chorus by Butterflies and Flowers followed by a beautiful entr'acte Garden Dance, where the costumed characters form a scene of poetic charm and delight.

Part II opens with a chorus that fore-

shadows nature's change of mood—there are signs of a Wind Song; Fair Weather and Little White Clouds bemoan the change, and all sing a very pretty "Good-bye, Dear Noon" chorus. Following is a Storm Cloud's song, a Rain and Rainbow song, a Song o' Sunset, and a Sunset chorus in three parts, a Fireflies' song—"Winking and blinking a lullaby, telling that sleeping time is nigh"; then, in a lovely full chorus Finale, the scenic beauty of "A one day in the life of the Flowers of a Garden" closes, forming altogether a poetic and tonal picture that is true to nature throughout, and one when enacted by a company of young sweet girls, would create a lasting impression upon the young singers themselves, and by audiences fortunate enough to see and hear this cantata of rhythmic beauty.

"The Wild Rose" is an operetta in two acts for ladies' voices, and a capital piece of good humorous writing it is in text and music. A chorus of young ladies—"City people and Country people"—could make such an instantaneous success in performing it that it would demand many repetitions. Such characters as Rose McCloud, a popular society belle; Misses Writemup and Putendown, reporters; Miss Talkalot, a suffragette; Mrs. Doingood, a charity worker; Bobbie Buttons, to be impersonated by a girl; an Eccentric Playwright; a Dressmaker; a Milliner; a Perfumer, four Debutantes, Maids and a Cat—give an ample impression of the plot, the fun, and of the real uplifting pleasure in listening to a clean-cut operetta that is destined to be a success for many years to come.

Here, again, from the joyful overture with its clever varied movements—which foreshadow the whole work—and on through the bright choruses of Maids, of Debutantes, of "Rose and Maids," the "Pussy Pussy" chorus, and in all solos and accompaniments, we find the composer pouring out rhythmic movements colored with delicious and sparkling humor from number to number, until the work reaches a rushing and capitolly constructed Finale, wherein the "Bobbie" girl gets in her joke—"Say, it's just great to be a man"—and where all sing a dignified and a happy ending to the words:

Beauteous maiden's name is Rose,
Sweeter, fairer, no one knows;
Like a flower, so she grows—
All must love her, sweet Wild Rose.

We predict that these two new works will be received with the same fervor and enthusiasm by the hundreds of small dramatic choirs and choruses of children as was and is given to "Sylvia," "A Nautical Knot" and "Bulbul," because they are just as melodious and singable as they can be with accompaniments that are so well fitted to the vocal parts. There may be a good reason for this. It is well known that Franz Schubert, the shy and over-moderate master of melody, was an exquisite pianist as well as accompanist, and that there is in his song work a perfect balance between melody and accompaniment. Dr. William Rhys-Herbert, in his song work, proved himself a true disciple to the great master in this respect. Not once does he fail to arrange the piano work to be helpful to the voice in reaching the goal of music intelligence and interpretation. The reason for this is, because he is an accomplished organist, pianist and accompanist.

GREAT ORGAN RESTS YOUR BODY AND SOUL

Helen Dare, in San Francisco Chronicle:

That sage remark of Ralph Waldo Emerson in respect to the fact that you do not have to live on the highway in order to sell goods; that, in fact, if you seclude yourself in a wood and produce something the rest of humanity desires your fellow men will do the road-making straight to your doorstep, is being constantly and beautifully corroborated at the exposition—and the doorstep sought is the doorstep of Festival Hall.

That doorstep leads to the great organ.

This is one of the revelations of the exposition—hoped for, but not too confidently expected.

The great organ—perhaps like everything else—partook somewhat of the nature of an experiment.

All that even exposition creators and organizers can do is provide the inducement, allure with temptation—dangle the bait, as it were—and then watch which way the cat will jump.

They took a chance on installing that great organ in Festival Hall—and spending a tidy fortune to do it.

Of course, they were counting on the well-known local love of music; counting some on the novelty of the thing and the compelling power of curiosity; counting on the tolerably well-established principle that the expensive and extraordinary are potent in drawing the crowd; and, besides that, they hoped a good deal in a general and inclusive way, as the game sport must be in a gamble.

But even in their cheerfulness and most optimistic moments they didn't hope in such definite terms as to be wholly prepared for what actually has happened.

If they had they wouldn't have invited Clarence Eddy to give only three recitals (was it all of three?), and then some more; and after that coaxed him on to yet more; now, would they?

Their process was what might be called tentative, but wise, discreet, prudent, good business.

The reason for this was that they didn't know—and had no way of telling—how the organ and the organ recitals would take with the exposition public.

They couldn't estimate—they even couldn't make a wild guess at—how many of the visitors to the exposition, who paid their fifty cents to get in, would feel like giving up a quarter more to go into Festival Hall and sit for an hour listening to music; especially when there was so much and such good music to be heard outdoors—and just for the listening.

It was surprising—and undoubtedly gratifying—to discover that the announcement of an organ recital had the effect of filling Festival Hall; that the public took to it like the proverbial duck to the water; that, as the recital followed recital (and the public got the habit) folks drifted in from the time the doors opened; seemed perfectly willing to come in and wait half an hour or an hour for that wonderful swell and subterranean rumble of the great organ; that they'd come in (paying their two-bits) to hear part of the program, some special number, or as much as they could take the time to hear; and come back again and again—quite as though it were a "free show."

Sort o' funny, isn't it?

Yet the public taking to the big organ is, in its way, no more surprising than the big organ has been to the public.

h h h

There still are a good many persons, who have not enjoyed the inestimable advantage of having been everywhere and seen and heard everything, to whom a pipe organ stands for church music, and is one of those things that a boy somewhere in a remote and inaccessible corner "pumps up."

Even at these recitals of varied and wonderful music in Festival Hall, on a forty-horse-power pipe organ, run by electricity, there always is some one in the big audience who is (momentarily only) startled and shocked and rather aghast at the outbreak of applause after the last note of a finely rendered number.

It seems, on the instant, an amazing breach of propriety—until these novices remember that they are not in a church, and let it gradually percolate to their inner consciousness that the organ may be dissociated from the church.

It is not such an amazing thing that the organ in its development, should be comparatively unknown to many who are not only music lovers but musically educated.

Great organs—at the sum it costs to install them—are not scattered around so freely and plentiful as to make them accessible to everybody.

Nor are great organists—or, as it seems more fitting to call them, organmasters—so plentiful. If

anything; they are even less numerous and ubiquitous than great organs.

So that it is not, after all, a blot on one's fame to be unfamiliar with great organ music.

Which leads us back to the starting point—that the great organ in Festival Hall, and the hit it has made with the exposition public, constitute one of the revelations of the exposition.

h h h

The great organ seems to supply a need, and, therefore (returning to our friend Emerson), the world wears a path to the door where that need is supplied.

Organ music from such an instrument (I was about to say "institution," and even wavered for a moment toward "edifice") is something apart; it has no exact counterpart in music, however produced.

The organ in its modern development gives all that the orchestra gives, and then something.

Organ music is, as Clarence Eddy holds—and who should know better than this master who can get so much out of an organ—orchestra music plus.

Plus the "organ tone"—that something besides the quality there is in other music; that something that is like atmosphere in a picture, or personality in an individual.

Perhaps it is this special quality—this essence—that puts its charm upon the public.

However that may be, the fact remains the miracle is wrought, that when the doors of Festival Hall open for an organ recital the people pour in (parting with the twenty-five cents extra) like the children following the Pied Piper of Hamelin.

The swell of the organ note comes sweeping through the air like the curve of a wave upon the shore, the reverberation of the deepest plummet of the diapason makes a silent quivering around your feet, and you answer that call to something within you by hurrying off to the ticket window in Festival Hall; you carry your hunger to the feast of music.

There you are not astonished, but very pleased, that so many have felt the same hunger and heard the same call.

It really is very wonderful, and, perhaps, quite explainable by the informed persons who know why that is.

h h h

Those who go (one might say succumb) to the organ recitals try to explain it to each other. "When I am tired from walking around through the exposition and seeings things, I find that the music rests me wonderfully."

"When I am wearied with looking and confused by the many things I have examined, it seems fairly to wash away the strained feeling and clarifies my mind."

"When I am wearied and distraught, it soothes and comforts me."

"It is a tonic."

"It is a balm."

"It rests my body and soothes my soul."

"Why, it charms away the very pain I carry in with me."

They laugh a little when they say these things to you, to disarm your incredulity with an acknowledgment of their fancifulness; but what they say is truth just the same—truth, based on physical (and, no doubt, on what we, for want of acuter sensibilities and complete knowledge, call spiritual) fact.

Clarence Eddy, who, with his musicianly skill awakens that monstrous, dumb, quiescent creation that seems couchant there into sentient response, sending out waves of sound that encompass you, lulling, stirring, swaying you, waves that bear you on their surface, that cradle you, that carry you afar into strange regions, strange lights and shadows; that sing in your ears and soothe you with their softness—

Well! Clarence Eddy, who is on intimate terms with great organs, says it isn't all fancy, this notion about the organ tone resting your body and soothing your soul. He says there's a good deal in the actual physical vibrations you get; and that there may be even more in your mental and spiritual receptiveness.

He is an enthusiast on the subject of organ music, of course; but common-sense as a sound American withal; and the character he gives organ music is that it is:

"Refining, elevating, educational; it makes a high appeal to the mind and the emotions."

He says that organist and composer have not yet realized the full possibilities of the organ; and that it has a wide range—far beyond the "church music" that we habitually associate it with—has been demonstrated by the variety of his programs.

There certainly is versatility in an instrument from which can be drawn the airy, delicate fantasy of "Will o' the Wisp" and the tremendous effects and

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sharp contrasts of the concert piece by August de Boeck that Eddy played last Sunday.

To have weariness of body and heaviness or irritability of mind smoothed out by an hour of music is one of the things that you can do at the exposition.

You can get a musical massage, so to speak, for twenty-five cents—right on the grounds.

ERIE, PA.

One of the most interesting events of the waning musical season in Erie was the recital given by Joseph Erhart in Masonic Hall recently. Mr. Erhart was in superb voice and delighted a good-sized audience with his fine interpretations and the beauty of his voice. His program included the well known tenor arias from "Carmen" and "La Boheme," as well as groups of German and American songs. Mr. Erhart was ably assisted by Fritz Goerner, cellist, whose refined playing is always greatly enjoyed, and on this occasion Mr. Goerner was given an ovation that must have pleased him vastly. Erie certainly appreciates Mr. Goerner's sacrifice in coming from Oberlin for every concert given by the Erie Symphony Orchestra, to play in the chair of first cellist. Otto Ebisch played the accompaniments for the evening and it is unnecessary to say that they were beyond criticism.

The Erie Choral Society made its second appearance last Tuesday evening, offering for its program two scenes from Coleridge-Taylor's "Hiawatha," the "Wedding Feast" and "Death of Minnehaha." The society had the assistance of about twenty members of the Erie Symphony Orchestra and Joseph Erhart, tenor, Miss Mary Quinn, soprano, and Ludwig Meyer, baritone, as soloists. The society in interpreting this beautiful and intricate score greatly strengthened the fine reputation established at their initial concert last February. Mr. Vincent had the splendid chorus completely under his control and produced effects that were exquisite in the lighter portions of the work and thrilling in the more dramatic passages. There is no question but that the Erie Choral Society stands in the lead of any similar organization in the city and future appearances of this fine body of singers will be eagerly looked forward to. An added interest was given this concert in that the results of the composition competition which the society had conducted were announced to the public, the winning contestants being: First prize, vocal, \$25, "Baby's Eyes," Mrs. Elizabeth Meyer; second prize, vocal, \$15, "Returning," Mrs. Effie B. Kaemmerling. First prize, \$15, instrumental, "Summer Leaves," Winifred Moore. It is rather significant to note that all three prize winners were women, there having been about eighteen contestants of both sexes.

U. S. Kerr, the well known bass-cantante, appeared in recital at Masonic Hall on Wednesday evening, May 19, under the direction of one of the local churches.

Rehearsals are well under way for the May Festival to be held on the evenings of May 28 and 29 in the Majestic Theater. Fine programs are announced for both evenings and the entire proceeds will be turned over to local charities, every person on the program having contributed his services—even the managers of the Majestic Theater have given the use of the theater gratis.

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Music Abroad



LONDON LETTER

(Delayed in transit.)

The First Philharmonic Society

To the musicians of London belongs the credit for organizing the first of the many Philharmonic societies. It is still thriving, and from all appearances it will continue to do so for ages to come.

It is called an organization, but in reality it is not one. They are organized, to be sure, but the board of directors and all of the officers do their work not as a business, but as recreation; love for the society and its traditions is back of all of their efforts. It is more a "spirit" than an organization.

They do not keep an organized orchestra, but they are dependent on the various players from the other orchestras for the concerts. In this way they draw to themselves the best players of London's many splendid orchestra men, using more than a hundred of them at each concert. Some of the best orchestral music I have heard, they have given in London in the five concerts they have so far given this season.

Mr. Thomas Beecham has conducted four of the concerts, and Safonoff the other. They do not confine themselves to one conductor for the whole season. Mr. Beecham is considered conductor of the season, however.

Founded in 1813 by a body of eminent professional musicians, with the object of promoting the cultivation of orchestral music and of giving the public orchestral concerts of the highest class. It is impossible to attempt in so small a space even a resume of the work of this, the most renowned musical body in England, to say nothing of giving its history.

From its inception it at once took the leading position among musical societies in England; from then until now, during a period of over a century (this is its one hundred and third season), it has maintained that position of almost undisputed pre-eminence without a break.

Its founders numbered amongst them most of the leading musicians of the time, and its membership has since included so splendid a number of the greatest artists of all time, that the list may almost be taken as a world's record of the art.

By its historical connection with the illustrious Beethoven alone, it enlists the sympathy of all lovers of music; this society had the honor of introducing to this country many of his greatest compositions, and to its eternal glory it sent a generous aid to minister to his necessities on his death bed.

It introduced the compositions of Spohr and Moscheles to London audiences, and Mendelssohn, when in his twentieth year conducted his "Symphony in C Minor" at a concert in the spring of 1829. Weber made his first appearance here under its auspices. These are but the most striking of its earlier achievements. Space will forbid giving details of work in later years.

The society has numbered among its conductors Sir George Smart, Sir Henry Bishop, Ignace Moscheles, Felix Mendelssohn, Sir M. Costa, Sir M. Cousins, Richard Wagner, Sterndale Bennett, Sir Arthur Sullivan, Sir Alexander Mackenzie and Frederick Cowen.

In December, 1912, the society (until then known as the Philharmonic Society), was made the Royal Philharmonic Society. Patrons, H. M. the King, H. M. the Queen, and H. M. Queen Alexandra.

Through the kindness of Mr. J. M. Leven, I have been able to meet the present conductor, Mr. Beecham, and to attend its rehearsals. I also have met many of the orchestra men.

Mr. Beecham is a young man in music, as well as years; but England will have to reckon with him from this time on. He is but little past thirty, but has had the best of opportunity to study his work, having done much of it under Dr. Richter, and, at times has taken that noble master's baton at many concerts in England.

Mr. Beecham has a style particularly his own. The four concerts I have heard under his direction are of the most interesting I have attended in England. He is never content to do the old works of the masters to the exclusion of the newer ones. At each of his concerts the larger part of the program is of the more modern works. While some of them I do not feel will bear the test of years, he is giving them a chance. In this he is doing them all justice, and at the same time is giving the members of the society

an opportunity to know what is going on in the way of new music. That, as has been said, is the object of the Society's work.

The London Music Club entertained Mr. Beecham at their regular meeting on January 25. He conducted a small orchestra of about forty pieces that night. I sat just back of him in the front row and had for the first time a chance to study his movements. They are of lightning-like quickness, and from a distance they seem disconcerting, though at times giving the most thrilling effects. They all have their meaning, and the men under him have no trouble in understanding them. He does not "beat time." You get no rhythm from him—from his movements, rather. Many times he allows the men to play several bars without his making a motion. His climaxes are tremendous. You see a flash-like movement from him, and then the men respond on the accentuated beat. The effect is remarkable. His playing of the Berlioz "Symphonie Fantastique" I will never forget. He is particularly adapted to the reading of such things. He is absolutely fearless in all that he does. He does what he likes with his men, and says what he feels like saying for publication. Some of it is not easy for the older musicians here to tolerate; but it is what they should have heard years ago in many cases. I admire his work very much, and will count as profit everything I have heard him play. England owes him much now and will owe more as time goes on. It is interesting to know that he does not need to do what he is doing. It is love for the work that keeps him continually striving to find something new in music that the public has not heard. He is a man of unlimited means, and each season he organizes an opera of his own and performs such operas as he sees fit to take up. Many of the works that have been heard nowhere else he has given here in London. It is his one great complaint that he cannot find the singers he wants to do the work adequately. I have talked with him on the subject, and he is of the same opinion about the reason. It is too quick returns for the time and money invested that is doing all the damage. More of such men would make a difference in the singing world before the present generation passes. He believes that the singer should be a singer only. Our present day schools are trying to make them into great musicians as well. They do not need to be more than fairly good readers. Those who know too much music, know less of singing than they should in most cases. But this is not the subject. I must stop. ALBERT A. WHITE.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball
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Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, JUNE 4, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of
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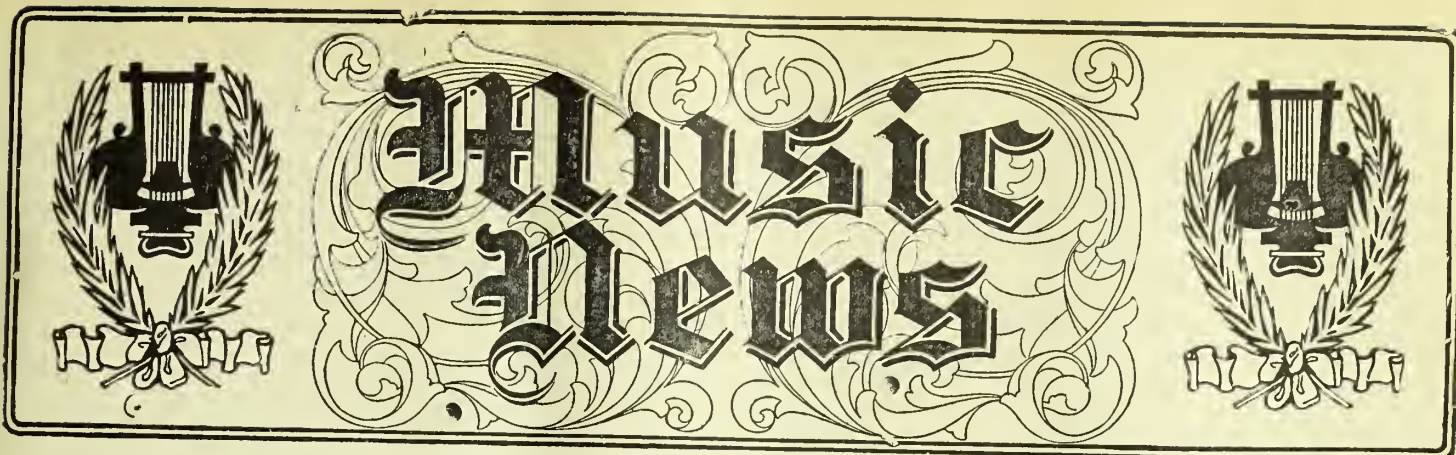
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Vol. 7.

Chicago, June 4, 1915

No. 23

Editorial

THE APOLLO CLUB

Great enthusiasm is to be found throughout the ranks of the Apollo Club and every one who can make it possible is going to California with this splendid organization.

The illness of Harrison Wild came at an unfortunate time and, until Mr. Stock had shown his splendid abilities, it created some apprehension, but now everyone is certain that the work of the club under Mr. Stock's direction will be up to a splendid grade and that the club will reap successes all along the line.

Particularly satisfactory has been the a cappella development of the club and the audiences in Denver, Salt Lake City, Los Angeles, San Francisco and San Diego certainly have a treat in store for them.

Mr. Wild had his final operation for appendicitis last week and came through it splendidly. He has progressed rapidly toward recovery ever since and is now confident that after a summer's rest he will be in fine trim to take up next season's work as director of the club.

The programs for the season are already made out and Mr. Wild is full of enthusiasm for the work.

Any rumors that he had the remotest intention of abandoning the work as director of the club are absurd.

Considerably more than two hundred members of the club have entered for the California trip and there will be further additions to the list. Nothing but enthusiasm is heard from the members and the officers are a unit in the determination to make the trip thoroughly agreeable and wholly artistic.

Mr. Stock will be the conductor, Edgar Nelson the assistant conductor and the solo quartet will be, as already announced, Leonora Allen, Christine Miller, Paul Althouse and Arthur Middleton.

Since the resignation of Carl D. Kinsey

as manager, the work has been taken up energetically by T. H. Ratcliffe, the new secretary-manager, and he may be found in the Apollo Club office daily, busily engaged in working out the details of the California trip and filled with enthusiasm for the whole future of the Apollo Club.

There have already been many rehearsals of the programs to be given on the California trip and others are announced for

O say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming!
And the rocket's red glare, the bomb's bursting in air
Gave proof through the night that our flag was still there!
Tis the Star Spangled Banner, and long may it wave
O'er the land of the free and the home of the brave.

—Francis Scott Key

Fullerton Hall on June 7, 14, 21, 24, 28 and July 5, all at 8 p. m.

The Apollo special train for California leaves the Northwestern station in Chicago at 12:30 p. m. on July 10, the first concert of the series being scheduled for Denver on Sunday evening, July 11.

A GOOD STORY

This fine story was told by Mrs. Belle Watson Melville before a very polite society club in Oak Park:

"Two gentlemen of Jewish extraction had been to hear Billy Sunday preach in Philadelphia.

"Vell, Isaac," said one, "how did you like him?"

"I didn't LIKE him," answered Isaac. "He preached nothing but hell, Hell, HELL, all the time, and I don't BELIEVE in hell."

"Vell, Isaac," said his friend, "if you don't believe in HELL, vere HAS der PIZNESS gone?"

A LETTER

Chicago, May 25, 1915.

Mr. Charles E. Watt,
Editor Music News,
Chicago.

My dear Mr. Watt:

At the close of a very successful season, I want to assure you of my sincere appreciation of the splendid results I have received through my advertisement in the Music News. One sometimes hears the remark that it does no good to advertise in musical magazines, claiming they are read only by other musicians, and not by the people who engage artists. This has not been my experience with the Music News as I have definite advices from directors under whom I have sang that the publicity given me in the Music News had caused them to engage me, and I know this to be true, as they had no other way of hearing of me. In fact, two of them made identically the same remark, i. e., that they were indeed glad to be able to have me with them, as they had been following my progress in the Music News and knew I was very busy. I feel that is a valuable impression for the public to have regarding one's work as it seems to make his services more desirable. I am going to rest all summer and I expect to be in tip-top shape next season.

Again let me assure you of my very high regard for the Music News and what it can do for its advertisers.

Yours very truly,
GRANT KIMBELL.

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WILL LEMARE COME TO AMERICA?

At an Oak Park Church last Sunday evening, where Edwin Lemare was scheduled to play, en route to California, it was announced from the pulpit that a cablegram had been received from the English organist in which he stated that he would not leave England until conditions of ocean travel were safer and that his whole American engagement was therefore in doubt.

MR. CADMAN TO WRITE FOR MUSIC NEWS

Charles Wakefield Cadman will write a complete review of the N. F. M. C. at Los Angeles, as well as of the Congress of American Composers in the same city at concurrent dates.

This announcement has created a sensation, and every one will want to read the two or three issues of Music News in which the Cadman articles will appear.

OAK PARK CONGREGATIONAL

An immense audience was attracted to the First Congregational Church in Oak Park on last Sunday evening in anticipation of hearing Edwin Lemare, the English organist, who had been announced.

He did not appear, but nobody missed him, for the choir gave an unusually attractive and worthy program and Mr. Kinsey played the organ to the satisfaction of everyone present.

Only part of the numbers were heard. Miss Mary Ann Kaufman in Mendelssohn's "Oh for the Wings of a Dove" was superb. Her voice, clear, sonorous and very sweet, carried to the furthest recesses of the big auditorium with telling effect, and the congregation was proud to claim her as "our own special soloist."

The choir was heard in an arrangement of the sextet from "Lucia," wholly inappropriate for church use, but none the less effective on that account and in which there were musical values which were splendid from every possible standpoint.

Mr. Kinsey was heard only in the Volckmar "Postlude in D," in which he exemplified the resources of the splendid organ at this church in fine fashion. C. E. W.

MILCN HARRIS AT ROGERS PARK

The following is taken from the Rogers Park Advance:

Mr. Milton R. Harris announces that he has a few vacancies in the choir. Anyone who wishes to enjoy the privilege of singing in this choir will please see him at the close of one of the services. Mr. Harris has surely "made good" in building up and maintaining a very superior chorus choir. Old members of the church say not only that the music is at least as good as any the church has ever had but in addition to this an average of thirty people are actively at work in the church each Sunday morning and evening ministering in song. How much better it is to have thirty people at work than four. Have you noticed that the congregational singing has improved since we have been led by a chorus choir? We heartily congratulate Mr. Harris on his great success and continue to congratulate ourselves that we were able to secure the services of this excellent Christian gentleman and very efficient teacher of voice and choir director. Let us continue to give him the support he must have if this department of the work is to prosper.

ANNUAL CONCERT AT THE IMMANUEL CHURCH

Mr. A. Alfred Holmes, organist and director of the music at the Immanuel Lutheran Church, has built up a choir that does some fine singing throughout the year, and the well filled church on May 26 was proof enough that there was something worth while in store for those who enjoy good music.

Mr. Holmes gave a fine reading of the "Overture to Raymond," by Thomas, and furnished splendid support for the choir in their accompanied numbers.

The choir gave as the opening number Stainer's "Grieve Not the Holy Spirit of God" with surety in attack, a fine regard for light and shade that made it very effective. Berwald's "Return, O Wanderer," met with fine favor.

The ladies' chorus and Mr. Holmes may well feel proud of the rendition they gave "Water Lilies," by Linden. The quality of tone, blending of the voices is seldom equaled in church choirs.

"Holy, Holy, Holy," by Gounod, with Mrs. Ella Carlson singing the soprano solo, given with a fine breadth that was very convincing and effective.

Mr. Gustaf Holmquist is always a wel-

LEGINSKA, Pianist

Who appeared as soloist SEVEN times with the New York Symphony Orchestra this season, completely captivated the music lovers of New York at her Carnegie Hall recital, Friday evening, March 19, as the following will attest:

"Leginska gave a convincing exhibition as a pianist in Carnegie Hall last evening. Her skill was of an exalted and unaffected character. She is a conscientious and sincere artist. It may safely be said that of the younger generation of pianists now before the public, Leginska ranks highest."—New York American, March 20th 1915.

Exclusive Management of Haensel & Jones, Aeolian Hall, New York

come soloist wherever he chooses to appear. His splendid bass and fine personality have won him a host of friends. "Where'er You Walk," by Handel and "Rolling in Foaming Billows," by Haydn, were his opening numbers, sung with great interpretative breadth and fine display of vocal resource that left nothing to be desired in artistic and finished singing. Two groups of Swedish songs met with genuine approval, sung as only Mr. Holmquist can sing them, as was "In An Old-Fashioned Town," by Squire, "Den Store Hvite Flok," by Grieg, has been often heard but never to such a fine advantage as on this occasion. Mr. Holmquist sang the solo part in a superb manner, and the work of the chorus reached a high point of excellence.

Mr. David Nyvall furnished musicianly and artistic accompaniments for Mr. Holmquist.

Mrs. Sylvia Jackson Wahlstrom, pianist, gave a fine reading of a number by Liszt that was highly enjoyable.

Mr. Avern Scolnik is a young violinist whose tone work in legato passages is pleasing, but when he departs from this particular style of composition, his playing is not what it should be. H. W. P.

Bergey Opera School—Saturday afternoon, May 29, Mr. Theodore S. Bergey presented his pupils in a recital at the studio in the Fine Arts Building. Sunday afternoon, June 6, a public recital will be given by his pupils in the Francis I. Room of the Congress Hotel.

May Festival at Evanston

The attendance at the North Shore Festival last week was good throughout and the character of the program and the standing of the artists was the best obtainable.

In spite of bad weather most of the week the audiences were not only large but also of very brilliant character, and the impression was given continuously that this festival is now a thoroughly established factor

six hundred voices, augmented to one thousand singers from the Evanston and New Trier High Schools and the Evanston Academy, were enlisted to make the performance possible. It is very doubtful if the popular "Elijah" ever received a more stirring and finished rendition and the appreciation and enthusiasm of the audience is accounted for by that fact.

Every person connected with the performance seemed fired with a determination to give of his or her best and respond with precision and unity to every fancy and impulse of the forceful conductor, Mr. Lutkin. It was a great night for him and one of the achievements of a life time to bring a performance of such dimensions to a smooth and inspiring finish.

The chorus sang its numbers with great breadth of tone and a surprising degree of expression, shading and inspiring climaxes. It was hard to believe one thousand singers were taking part, so smooth was their entrance, tempo and releases.

A number of opportunities came to the A Cappella Choir, which was mounted in a balcony high above the chorus, to show those admirable qualities which have gained renown for them in the choral world and suffice it to say that their part in the performance was of a most beautiful nature and will not be forgotten soon by those caring to reflect on past musical achievements. The orchestra was superb as always and well deserves a large amount of

duets and solos allotted the contralto with her usual admirable vocal display, excellent enunciation, and deep feeling for both text and music. She aroused a great amount of applause and was clearly one of the successes of the evening.

Mr. Althouse is the subject for high praise also. His brilliant tenor voice rang out full and clear through the large auditorium and he proved once again that he is one of the best festival artists in the country. The one really singable aria of this work comes to the tenor in "If With All Your Hearts," and Mr. Althouse created one of the sensations of the evening through



MILDRED POTTER

in the best music life of Evanston and Chicago.

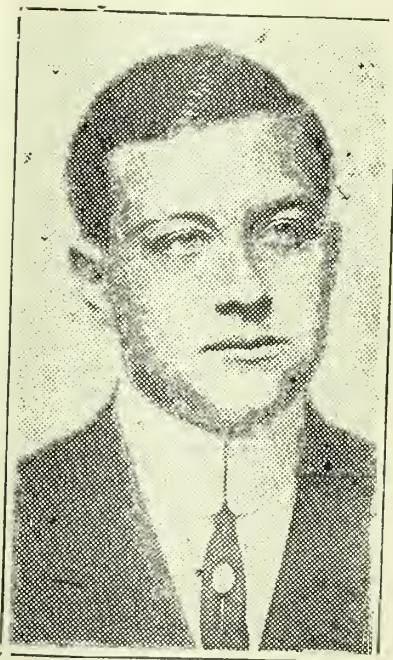
The Opening Night

The seventh annual North Shore Music Festival opened on Monday evening, May 24, at Northwestern University Gymnasium with greater enthusiasm and amid more startling splendor than ever before. The gigantic auditorium was decorated in greater effulgence than noted on former occasions, yet, perhaps, not so harmonious and restful. The audience which comes from all points on the north shore and in Chicago filled the building to capacity and was dressed in true festival attire and acted throughout the evening accordingly.

According to gossip during the intermission the 1915 festival opened with more brilliancy than ever before.

The "Elijah" Performance

Mendelssohn's great choral work, "Elijah," was the musical feature of opening night. Peter Christian Lutkin was again at the conductor's stand and the services of Florence Hinkle, soprano; Margaret Keyes, contralto; Paul Althouse, tenor; Clarence Whitehill, baritone; Fritz Haines, boy soprano; the Chicago Symphony Orchestra; the A Cappella Choir; Festival Chorus of

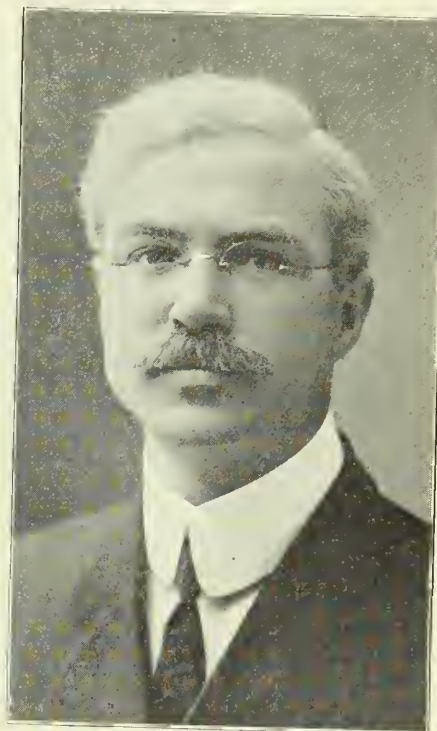


PAUL ALTHOUSE

praise for its part in the evening's musical activities.

Miss Hinkle is a great favorite on the north shore, but added nothing, perhaps, to the laurels she has won on former occasions in Evanston.

Miss Keyes sang the usual recitatives,



OSBOURNE McCONATHY

his artistic singing of this beautiful portion.

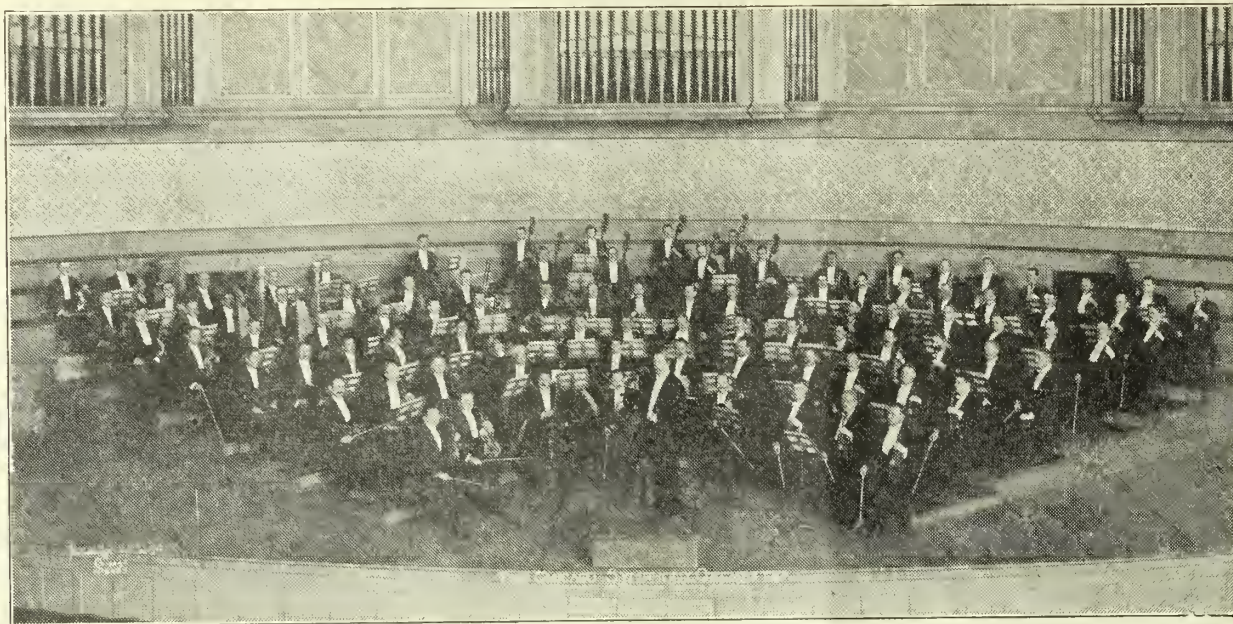
The taxing role of "Elijah," of course, fell to Mr. Whitehill and he delivered himself of that responsibility with great artistry. Never has this part received a greater interpretation and his voice came out in full accord to his dramatic delivery of the various portions of this baritone role.

Between the first and second parts of the evening's work occurred the singing of a beautiful anthem by choir and chorus in memory of John Richard Lindgren, former president of the Apollo Club, founder of the Evanston Musical Club and stanch supporter of the North Shore Festivals.

HERBERT M. BAILEY.

Second Concert

The graphic moment on Tuesday evening was when Mr. Pasquale Amato sang the "Largo al Factotum," from Rossini's "Barber of Seville." It was a notable performance, and with Amato to sing this aria the opera will hold its place on the stage in America despite all odds. The number has been the favorite vehicle for all the famous basso-buffos since it was written, but in a long series of concert going years, the reviewer has never encountered so vivid a delivery, and questions whether even the



CHICAGO SYMPHONY ORCHESTRA

great La Blache himself, who stands at the head of the list of interpreters, ever made a more effective use of it. The Amato organ is a truly noble one, and the artistic qualities that are united so many times in the Italian temperament are not far behind in his case.

The "Barber" excerpt was sung as an encore to the "Prayer" from "William Tell," which had been preceded by the "Joy Divine" from Massenet's "Roi de Lahore" and the Dutchman's big song from Wagner's "Flying Dutchman." The French number was well done, but in the German offering there was an apparent mutual distrust of the Italian and German forces, for Mr. Stock watched Mr. Amato and Mr. Amato watched Mr. Stock so closely that the audience forgot the music in observing the palpable joint endeavors. At a festival occasion the evidences of insufficient rehearsal were hardly excusable.

The Chicago Orchestra, under Mr. Stock, repeated with unusually fine success the familiar "Rienzi" overture of Wagner, the "March" from Goldmark's "Rustic Wedding Symphony," which latter they do with the most delightful finish, surety and charm of tonal variety and coloring. Sinigaglia's "Piedmontese Carnival" and Alfvén's "Midsummer Wake" are both brilliant and dashing, and well calculated to entertain an audience gathered to hear an operatic idol.

Mr. Arne Oldberg's "June" also came to another hearing, and the opportunity was used by the Evanston people to honor this very able and earnest musician, as Mr. Oldberg conducted the "Rhapsody" on this occasion. The composition is true to its form, and is both elusive and piquant in its musical content, but inclining more to the quiet influences of the golden month than to the effervescence that is intoxicating. These reflective portions are unusually poetic, graceful and suggestive, and Mr. Oldberg found himself readily expressing his thought in the use of the modern methods of freedom in construction, by which the continuous flow of melody is unrestricted,

and there is no fact if every idea be not worked out to its last analysis. The audience was enthusiastic, and recalled Mr. Oldberg again and again.

ALBERT COTSWORTH.

□ □ □

Third Concert

Chicago has heard the "Dream of Gerontius" several times—once under the baton of the composer, Elgar.

These performances, however, good as they were, could not be compared to the one given the intensely introspective and



PETER C. LUTKIN

musically beautiful work on Thursday evening at the Festival.

Mr. Lutkin has put many faithful hours into the development of the Festival Chorus, and this has not been without its result, for today this body of singers stands very close to the top of the list of such organizations, and at this time proved to be an immense credit to the North Shore and to the splendid musicianship of Dean Lutkin.

Felix Borowski, in the Herald, has expressed this excellence so well that we will here quote what he has said:

The North Shore Festival Association and Mr. Lutkin, its musical director, presented to the public of Evanston at the Northwestern University gymnasium last evening the principal production of their four-day season. Elgar's composition, "The Dream of Gerontius," is one of those musical creations which, in consequence of the enthusiasm of Mr. Lutkin and of the enthusiasm which he communicated to his chorus, was likely to make an effect of more than ordinary impressiveness.

There can be no doubt that the English master's work deserves the homage which has been given it. Few compositions that have been set forth in the last quarter of a century attain the lofty heights that are attained in "The Dream of Gerontius."

The oratorio—it must be called that for lack of a more specific name—has been interpreted in Chicago several times since it was produced at the Birmingham festival in 1900. On one of these occasions Sir Edward Elgar was the conductor, and the Sheffield Choir sang under his direction. Neither the composer nor his British choristers did full justice to music whose qualities deserve in interpretation the finest skill. It is not giving the Evanston performance too much praise to declare that there were many moments in it which made it easy to forget Sir Edward Elgar and his choir.

If there are those who would insist that nothing could be more absurd than the assumption that it would be possible for Mr. Lutkin to put forward a more convincing presentation of "The Dream of Gerontius" than the man who gave that composition to the world, it may be stated that Sir Edward Elgar is not a conductor of eminent ability, and that composers often are mediocre interpreters of their own works.

Withal the reading of the composition given by the director of the north shore festivals would have been even better than it was if it had been less deliberate in its tempos. The prelude in particular would have been benefited by a larger measure of energization, and there were portions of the music that followed it which lagged. This, however, was a minor defect. The principal matter for congratulation is that the reading as a whole was one distinguished for much that was beautiful to hear.

Mr. Lutkin demonstrated in "The Dream of Gerontius," as he had demonstrated in "Elijah," that his notions of choral singing are concerned with much more than the business of persuading people to open their mouths in order to let sound come out of them. There was admirable observance of nuances. There was evident appreciation of the poetical meaning of the text. The climaxes were negotiated with remarkable ability—so remarkable, indeed, that although there were 600 singers instead of the 1,000 that had lifted up their voices in "Elijah" on Monday night, the volume of tone appeared to be greater than it had appeared to be when Mendelssohn's oratorio had been given to the house.

The soloists of the evening were Miss Mildred Potter, Mr. Evan Williams and Mr. Henri Scott, the first named being heard for the first time at the Evanston festivals, the second being a supreme favorite there and Mr. Scott appearing for the second time.

The last named singer had two songs, one in each part, and he gave this limited score with authority and in good style. The Chicago press accused him of unfamiliarity

with the music. If this were true, the fact escaped the attention of this writer at the time of performance.

Absolutely unfair was it to Miss Potter and distinctly savoring of the methods of a small and uninformed musical town that the critics of the daily press should have so generally left the hall before the intermission and have written their reviews with no comment on the work of Miss Potter, who appeared only in the second part.

As a matter of fact, the part of the "Angel," which was sung by this splendid contralto, is a wonderfully important one, its music suited her admirably, and it was delivered in superb style.

Power and breadth in abundance is hers, and a deep religious intensity and a fully emotional sensing of the Elgar music was present in every phrase.

Her voice production is of wonderful evenness and ease, and in all the technical aspects of her work she stands very near perfection.

In interpretative thought she was fine also, and her selection to sing the part proved to be one of the happiest incidents of festival week.

Clarity of enunciation is a point that never escapes Miss Potter, and throughout the long and trying score she maintained an absolute hold on the music, be it judged either from the technical or the interpretative standpoint.

However, Mr. Elgar wrote "Grontius" most emphatically to exploit a tenor solo voice, and to this score he has assigned a wealth of music—difficult, fascinating and thoroughly convincing.

In the first part, Mr. Evan Williams was on his feet and was singing most intricate music almost continuously, possibly forty minutes almost without cessation, and in the second part he repeated the same feat, the only difference being that Miss Potter shared the actual singing with him, whereas in the first part he sang almost continuously, either in solo or in obligato with the chorus.

Few tenors—or singers of any voice, for that matter—could successfully withstand such a test, but Mr. Williams not only accomplished it with ease but also was able to infuse the text with such beauty of thought as to constitute it one of the noblest offerings he has made in Chicago or Evanston.

Mr. Williams' voice is of superlative beauty, but also, it is filled with the utmost of vitality, while his feeling for such text as that of "Gerontius" is absolutely wonderful.

It is not a mere interpretation of beautiful music set to attractive text; it is also the whole-souled expression of a personality which is both gracious and powerful.

Only once in a great while is the opportunity presented to hear so sincere and so beautiful a piece of vocalism, and every auditor at Evanston on Thursday night may well feel thankful for the privilege of having been there, and every one who failed to go may be very sure that he missed one of the most intensely meaningful performances ever given at the North Shore Festival.

The work of the orchestra was also at the top notch of power and beauty, and the entire performance was therefore one of

great unity of purpose and exact evenness in attainment.

CHARLES E. WATT.

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Saturday Afternoon Concert

The fourth concert, usually spoken of as the children's concert, was, of course, largely attended, fathers and mothers, grandfathers and grandmothers being in the places occupied by other members of the family at the evening concerts. It is a most happy idea to have a children's program, and the committee at Evanston know very well how to manage such a performance. Fifteen hundred young people, including students from the Evanston Township and New Trier High Schools, of which Mr. Osbourne McConathy is supervisor; Evanston Academy, and the Grade Schools of Evanston, Glencoe and Wilmette, composed this splendid body of singers. The supervisors of the grade schools, to whom very much praise is due, are Nellie Poorman, Elizabeth Brack, Elizabeth Nash and Stella Maher.

Such a gathering of young people is an interesting and charming sight; the bright faces, the pretty white dresses, ribbons of pink, blue and white in great profusion, groups of boys here and there and now and then a real black face looking out.

Much hard work has been done by teachers and students for all the words of the choruses had been committed.

After the formal opening of the program by Mr. Stock and the orchestra in the Overture to "The Secret of Suzanne," Wolf-Ferrari, Mr. Osbourne McConathy came to the director's desk and the singing of the children was heard.

Mr. McConathy has been in Evanston only two years, but he has shown his ability in training young people to be of a high order. He has charge of the public school music in the University School of Music.

The first was a group of three patriotic songs: "Sail on, O Ship of State," by Rossetter G. Cole; "America, the Beautiful," by John S. Fearis, and "Hats Off," by Nellie Poorman. These songs are all by Chicago musicians, Mr. Cole and Mr. Fearis both living in Chicago, and Miss Poorman in Evanston, where she has charge of the music in the grade schools. All of these songs were given with splendid spirit and good enunciation.

The chorus was next heard in the Cantata "The Walrus and the Carpenter," by Percy E. Fletcher.

The music is delicious and the words delightfully humorous. Everybody, chorus, orchestra and audience enjoyed it alike. It was sung with thorough appreciation and splendid tone quality. It was sung once before at the Evanston festival, being heard in 1912.

After the intermission the chorus and orchestra were heard in selections from Mendelssohn's "A Midsummer Night's Dream," the orchestra playing the "Overture," "Nocturne" and "Wedding March," and the chorus singing, "You Spotted Snakes," and "Through the House." The young people found these more difficult, but they deserve credit for faithful efforts and fine results.

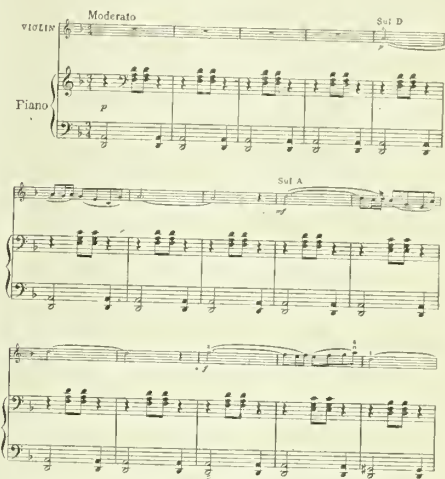
Miss Sophie Braslau, contralto from the Metropolitan Opera, was the soloist in the afternoon. She is a newcomer here and was listened to with much interest. She has a voice of true alto quality and unusu-

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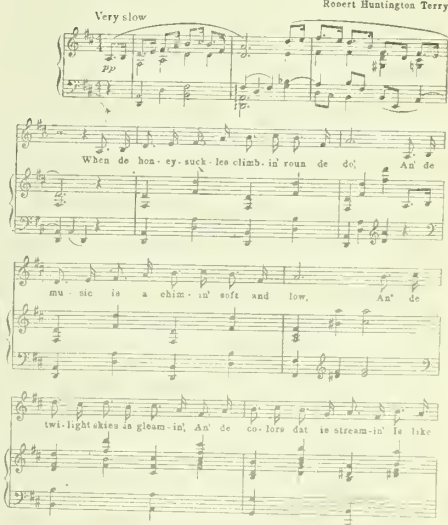


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ally even. She sang "O Mio Fernando" from "La Favorita," by Donizetti, which seemed hardly appropriate for the occasion, and a group of children's songs, "With Granny," by Mrs. H. H. A. Beach, "Schlafliedchen," by Hans Hermann, and "The Erlkonig," by Schubert.

The final number was "The Star Spangled Banner," in which the audience joined, led by Miss Braslau, chorus orchestra and fife and drum corps and the remnant of a company of old soldiers. M. K. W.

The Last Concert

The outstanding feature of the Saturday evening concert was the great ovation given Mr. Lutkin on his appearance to conduct the first Choral number, and the magnificent singing of this and the other mass works with which the final concert was liberally besprinkled.

The chief number given by the Chorus and Orchestra was the "Polovetzian Dance and Chorus" from Borodin's "Prince Igor," this being a piece of work of great musical significance, and splashed liberally throughout with color and passion.

The Lutkin singers gave it magnificently—the final chord was of such impressive solidity and grandeur as to be a notable example of the powers of the singers en masse, and the careful attention to tricky entrances and difficult rhythms throughout, marked each division of the chorus as capable to the last extreme, and proved also that the drill for this Festival has been arduous and satisfactory.

This number was preceded by the "Come ye Maidens," from the same work, which was given in a beautiful way by the a cappella choir from their heavenly perch—the effect being one of ethereal charm as well as of solid musical values.

Earlier in the program the massive "Hymn to the Sun," from Mascagni's "Iris," was sung with much intelligence and effect, and the "Peace Hymn," eagerly awaited by every loyal American present, was omitted for some mysterious reason, one explanation being that the music was "missing."

The program and the Festival closed, however, with "America," and this indeed was a vocal delight and a patriotic outburst which will not soon be forgotten by any who heard it.

The Orchestra played for its first number the rather tawdry "Solennelle," by Glazounov, and gave later the John Alden Carpenter "Adventures in a Perambulator," which was played recently in Chicago and throughout reviewed at that time.

A second hearing discloses an almost ethereal beauty in the division called "The Lake," which to this writer at least seems the most worthy of any of the parts of the Suite.

Now-a-days it takes but a meager equipment to start an Opera prima donna out on a May Festival tour. An aria, hoary with age and threadbare from use, and a piece of vocal gymnastics built on the Strauss "Blue Danube," constituted the chief items of Miss Hempel's Evanston appearance, just as they did at Ann Arbor a week earlier, when they were thoroughly reviewed in Music News.

Even the encores were identically the same. However, Miss Hempel did add, at

Evanston, a group of songs, and in these she accomplished her best work, being particularly and peculiarly successful in the "Elfenlied," by Wolf.

Mr. Edgar Nelson was her accompanist, and throughout showed his accustomed authority and artistry, in the Wolf number particularly giving an exposition of pianism and accompanying values which could be equaled by very few players in the country. CHARLES E. WATT.

Aftermath

Transportation to and from Evanston, except by auto, is still in the rudimentary stages of evolution, although the crowds were a little better handled by the Elevated this year than formerly.

But, as an example of provincialism nothing imaginable could equal the spectacle of halting an entire train at the city limits between Evanston and Chicago, and holding it there while conductors go through the train and with due deliberation collect the extra fares. If it were necessary to do this there would be no protest, but the work could be done just as well between stations, with the train in motion—and the present system smacks and reeks of the Dark Ages—those in which the public had not service of any kind.

Also, while it is not intended to blame the critics of the daily papers individually, it must yet be said without equivocation, that the present system of reviewing the Evanston concerts by the local papers would do credit to that far-back time when news was carried across country by pack mules.

According to the present system the critics are "compelled" to leave Evanston every night before the concert is half done, and as a result the criticisms appearing the past week have been absolutely valueless, they have not covered the ground even 50 per cent, and many, very many, important events in the concerts were not heard at all by any of the daily press critics. As said at first, it is not intended to criticize individual reporters, for they probably work on orders in the matter, but there should certainly be at least one daily paper in Chicago big enough and important enough to have a FULL REPORT of such a great event as the Annual North Shore Festival.

Much criticism has been given Sophie Braslau on her selection of numbers for the Children's Concert on Saturday. Her work was fine in the extreme, but imagine singing "The Earl King," by Schubert, for the special benefit of a mass of children!

It was said on Saturday night by an interested listener to Frieda Hempel, "she would be great in Vaudeville, wouldn't she," and perhaps she may think of the same thing later. At any event her one encore about the "curly headed nigger baby," and the other a comic German number, would take like wildfire in "the continuous."

Mandy—Miss Helen Harris, a talented piano pupil of Mrs. Frank P. Mandy, played on April 23 at the Western Avenue Methodist Episcopal Church; May 17, Cuyler Avenue Methodist Episcopal Church; May 26, Austin Woman's Culture Club, and June 1, Cuyler Avenue Methodist Episcopal Church.



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Peter Christian Lutkin

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Evanston, May 19, 1915

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ANNA GROFF-BRYANT

Mrs. Anna Groff-Bryant, one of Chicago's most active and widely known vocal educators and for the past two seasons director of the Lombard College Vocal Art Institute, formerly known as the Anna Groff-Bryant Institute of Vocal Art and Education of Chicago, has planned an unusual annual concert which will take place Saturday evening, June 5, in the Assembly Room of the Fine Arts Building.

Since the removal of the educational activities of Anna Groff-Bryant Institute to its new home in Galesburg, much interest has been awakened in Galesburg and Chicago in works of the pupils of Lombard Vocal Art Studio.

The annual concert this season will be given by the pupils chosen from the Lombard Vocal Art Institute. An unusually interesting program has been prepared. A cordial invitation is extended to the public to be present.

Coleridge-Taylor Club—The Coleridge-Taylor Club gave a concert at Central Music Hall on Friday evening of last week under direction of H. T. Jackson, assisted by Carl R. Diton, pianist, Mrs. Willie M. Sloan, soprano, the Evanston Choral Society and a ten-piece orchestra.

Hamilton—Mrs. Jessie Mack Hamilton will present a very interesting program of children's songs, with Grace Keesler at the piano, at her residence studio, 5057 Winthrop avenue, Sunday afternoon, June 6, at 4 o'clock.

Cora Libberton

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HANNA BUTLER AND MINNIE CEDARGREEN SOLOISTS WITH VIKING CLUB

Sunday afternoon, May 30, Mrs. Hanna Butler, soprano, and Miss Minnie Cedargreen, violinist, and the Viking Glee Club and Band gave a concert at Medinah Temple. The concert was given to celebrate the twenty-fifth anniversary of the Independent Order of Vikings.

The men's chorus and the band, Mr. Gustav A. Carlson, director, gave a good account of themselves in a varied list of numbers that won the enthusiastic approval of the audience.

The acoustics of Medinah are not all that they should be, but that is not the fault of the performers.

Miss Cedargreen is a splendid violinist and artist who has met with fine success wherever she has chosen to appear. She draws a tone of fine quality from her instrument and employs it in the presentation of her numbers in a very artistic and musicianly manner. The color and warmth of tone with which she vests her interpretations makes her playing have a direct appeal.

The Wieniawski "Polonaise," played as an opening number, was given with such a fine display of technic and poise as to give unusual delight, winning the sincere approval of the audience.

In her second group numbers by Kreisler and Schubert-Wilhelmj were given with a tone invariably beautiful and in keeping with the fine breadth of interpretative thought employed.

Mrs. Hanna Butler is a superb artist, with a most engaging personality and attractive stage presence. Her voice is of excellent range, good quality and she uses it with much skill in the presentation of songs. She draws her interpretations along musicianly and finished lines that makes her singing beautiful indeed.

"Chere Nuit," by Brachelet, and Bishop's "Lo! Here the Gentle Lark" were given with great surety, style and finish, as was the delightful "Echo Song," by Thane, sung as an encore. Lily Wadhams Moline's "Karlekens Vag" met with fine favor. Very enjoyable indeed was Mrs. Butler's rendition of "Snee," by Lie, and Kohrling's "Aft-onstamning" was a gem as she sang it.

Mr. David Nyvall did his share by playing refined and musicianly accompaniments for Mrs. Butler and Miss Cedargreen, and it is well to say they will be given a most cordial welcome whenever they chose to appear.

International College—The International College of Music and Expression, Emma Clark Mottl, director, will give a program of readings and music at 63 Auditorium Building, Saturday afternoon, June 5 at 3 o'clock. One of the vocal groups will include a number by Freer.

WILLIAM BEARD

On July 1 Mr. William Beard will sever his connection with the Walter Spry Music School and open a private studio at 421 Fine Arts Building, where he will teach a summer term during July and August. After September 1 Mr. Beard will be found regularly at the above address, where he will teach privately. On June 14 Mr. Beard will sing Mendelssohn's "Elijah" at Ripon, Wis. For next season, he has a number of prominent engagements pending which will be closed shortly. That his pupils are successful, was proven last Sunday when Miss Margaret Messer, soprano, sang so well at the concert given in Fullerton Hall under the auspices of the Society of American Musicians, that a member of a prominent musical club near Chicago came forward and wanted to engage her for a recital next season. On Tuesday of last week Miss Messer sang for three managers of musical combinations and was offered three contracts for the coming year. She accepted the best offer and will leave Chicago on July 20, for a five or six weeks tour, and in the fall will go on an extended tour. Other pupils of Mr. Beard are occupying prominent places in the musical life of Chicago and the outside territory. Mr. Beard has a number of students from out of town already enrolled for the summer.

JANE ENGLISH

Jane English, soprano, gave a recital at Toledo, Ohio, Monday night. Such was the impression made that arrangements were immediately made for a re-engagement early in October. Her concert at Central Music Hall, with Francesco Daddi, tenor of the Chicago Grand Opera Company, and Grace Kusler, pianist, closed a season of thirty-seven engagements.

RECITAL AT McCABE MEMORIAL CHURCH

Mary Willing Meagley presented her pupil, Mabel Marie Wagner, in the following program at McCabe Memorial Church on last Friday evening with great success. Miss Wagner was assisted by Margaret Lester, soprano.

Sonata Pathetique, Op. 13.....Beethoven
Grave—Allegro di molto E con brio
Adagio cantabile
Rondo
Recitative and Aria—With Verdure Clad (from the Creation).....Haydn
Invention, G Minor (No. 11, three voiced).....Bach
Bourree.....Bach—Saint-Saens
Shadow Dance.....MacDowell
Traumerei (Revery).....Strauss
La Fileuse (The Spinning Girl).....Raff
Four Songs by Mary Willing Meagley—
Memory (words by Arthur Symonds)
Love's Tomorrow (words by Edwin Markham)
My Shadow (words by Robert Louis Stevenson)
Life (words by Edward Rowland Sill)
Capriccio Brillante, Op. 22.....Mendelssohn
(The orchestral parts played on organ by Mrs. Meagley)

CINCINNATI CONSERVATORY OF MUSIC

Coincident with the winding up of the winter season, the Cincinnati Conservatory of Music is making elaborate preparations for the summer school, and teachers from everywhere are arriving daily to take up Summer Normal Work. There will be a comprehensive series of faculty concerts and recitals extending through June, July and early August. Mr. and Mrs. Edgar Stillman Kelley will be here for the major portion of the summer and will give courses in the most modern methods of pedagogy.

The graduation exercises of the Cincinnati Conservatory of Music will be held in Conservatory Concert Hall, Friday evening, June 11. The speaker of the evening will be the Rev. W. F. Anderson, resident Bishop of the Methodist Church, and a musical program will, as usual, be given by the Conservatory Orchestra, under direction of Signor Pier Adolfo Tirindelli. Miss Lena Palmer, pupil of Mr. Marcian Thalberg, will be the soloist of the evening. The graduation class is 35 strong, the candidates representing the departments of Vocal Culture, Piano, Violin, Theory and Composition, Organ, Elocution and Expression, and Public School Music.

HARRY DETWEILER'S REPERTOIRE CLASS

As usual at this time of year Mr. Harry R. Detweiler, of Aurora, is presenting a list of repertoire pupils in thoroughly interesting concerts, assisted by pupils in the vocal class of Mr. Lemuel Kilby.

On Tuesday evening, June 8, at 7:45, 8:15 and 8:45, recitals will be given respectively by Sybil Hall, Frances H. Northam, Mabel Brown.

On Wednesday at 8:15, at the New England Congregational Church, "The Rose Maiden" will be given under Mr. Detweiler's direction, by the Aurora College Oratory Society and the New England Church Choir, assisted by Miss Bouslough, Miss Shults, Miss Olson, Miss Stephens, Miss Dannewitz, Mr. Baker, Mr. Tinsley, Mr. Peterson, Mrs. Rhoda Miller and Miss Kreig.

On Thursday, June 10, piano recitals will be given by Beatrice Anderson, Sigrid Norling and Le Roy Carlson, and on Friday the 11th, Ruth Burnett and Marion White will play, and on Saturday, June 12, recitals will be given by Walborg Swanson and Jennie E. Marsellus.

Bender—Miss Blanche Hammond Bender, pupil of Mrs. Marie Sidenius Zendt, voice, and Miss Marie McAdoo, harpist, gave a joint recital at Hamburg, Ia., on May 18.

Coleridge-Taylor Club—The Coleridge-Taylor Club gave a concert under direction of H. T. Jackson at Central Music Hall on Friday evening of last week.

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A RECEPTION TO THE WILLETT PUPILS

Mr. William A. Willett gave his pupils and choir a reception Tuesday evening, May 25, in the parlors of Grace Methodist Episcopal Church.

It was entirely informal. No program was prepared, but those of the pupils who were to sing were called upon without "notice," as it were. Some were without music even. Those without were called upon to sing some that could be collected for them about the church. They showed themselves equal to the task. Most of them could be supplied with some song that they had known, or heard enough to sing with freedom. The affect of committing songs to memory, which is the rule at the Willett studio, was never better demonstrated.

Many of the pupils are well on toward the artist standard, and the singing was all most enjoyable. It all came so free from the strain of the regular recital atmosphere.

The Grace Methodist Episcopal Church, under Mr. Willett, it will be remembered, took first prize in the annual contest of volunteer choirs of Chicago this spring. The choir sang too. Success in the contest has given them an interest that is showing rapidly in the quality of their work since that time. They show the result of being under a leader who knows singing from a vocal, as well as from a musical standpoint. Their part of each service is well worth a trip to the church to hear.

Mr. Willett sang several songs at the close of the evening. He still has the rich, full tone, and can color it with an infinite variety of emotions. The Willett soto voce is still as clean and responsive as ever. He is still the artist. The demands of the pupils upon him came near running the "evening" into morning.

The "Rose Maiden" at "Grace" Church

The Grace Methodist Episcopal Choir, under Mr. Willett, gave Cowen's "Rose Maiden" Thursday evening, May 27.

The choir added much to the reputation it has made within the last year by this performance. They are rapidly gaining a position of influence in Chicago musical matters. It is a volunteer organization entirely, being made up of church members, and those of Mr. Willett's pupils who are in need of such experience.

That they can give a work such as the one given Thursday evening, with six rehearsals, speaks more for the systematic, thorough work they are receiving than to have taken the prize in the choir contest, which they did this spring. They show the result of being under a man who knows voices and singing. There is none of the blatant, rigid openness in the tone quality, and they sing with due regard for the shadings without carrying it to the sentimental. They never flaunt a pianissimo passage by dwelling unduly upon it. There is a ruggedness about their work that is invigorating, without the feeling that they are overtaxing themselves vocally. The clean attacks, with regard for accent of both words and music, makes their singing very satisfying. It is a valuable place for any student of singing.

The soloists for the evening were Mr.

Willett himself, Miss Annette Pangbourne, soprano; Mrs. Sidney Smith-Cooley, contralto, and Mr. Charles LeFevre, tenor. All are pupils of Mr. Willett.

To describe Mr. Willett's singing is only to write what has been written over and over again for the many years he has been working in Chicago. One feature of it seems to be neglected by many of our concert reviewers however. That is the musical side. His regard for rhythm, without the rigid drawing of rhythmic lines. He does not offend you with accents, but you never lose sight of them. This has been ignored by many of our teachers of singing. To me it is one of the most essential points of vocal production. To stumble over note values is not good for the voice itself.

No voice could be better adapted to the baritone part of the "Rose Maiden" than Mr. Willett's. He has just the quality for it. It blended with the others in the trio, and the "over-tone," neglected by so many baritones, is so perfectly used, that it has become almost individually his. It is a beautiful example of upper voice.

Miss Pangbourne always sings well. She is well equipped for her part in this work vocally. Her tone is free, and she does not go beyond the bounds of good taste for vocal effects. She does not lack impulse, but keeps it well under control. Thoughtfulness marks all of her interpretations, though not to the extent of robbing her singing of warmth. She is well near the complete in her singing of such parts as was hers at this time.

Mrs. Cooley has a wonderful natural endowment for her work as one of the artists to be reckoned with in the future. Her voice is ample in size; vital in timbre, and her range makes her a most valuable contralto. She never forgets that she is singing words as well as notes. Her climaxes are never forced; always remaining well within the singing realm. She will go far in her work.

Mr. LeFevre has a very agreeable quality of voice. It is rich in color. His climaxes are suggested emotionally rather than vocally. He used good judgment in not going beyond his vocal possibilities in striving for power.

Mrs. Grace Leach Orcutt was the accompanist of the evening. Hers was a most unusual performance. She was called on "at the last moment" to take the position, and had never played the work. She did not even get a rehearsal with the choir, nor more than a few suggestions, orally, concerning tempos. All who heard the performance have difficulty in believing this, however. She played with all freedom; never losing the slightest change of time, or dynamical effect. It was the best example of musicianship and thoroughness in study and experience that has come to my notice. To her goes much credit. The whole evening was a very satisfying musical performance.

ALBERT A. WHITE.

VILIM AMERICAN VIOLIN SCHOOL

Mr. Richard Vilim announces the summer term at the Vilim American Violin School to be held at the Vilim residence in Riverside, and also at the Academy of Our Lady, at Ninety-fifth and Throop streets.



Music in Chicago



ENGLEWOOD SUNDAY EVENING CHOIR CONCERT

On last Thursday evening a very successful concert was given by the Englewood Sunday Evening Club Choir, under direction of Glenwood Preble, with George R. Kurtz providing splendid accompaniments throughout.

The chorus, a well-trained body, which has been giving great pleasure throughout the season in regular services, was heard in short numbers by Sullivan and Bortnyansky, in which much beauty and finish of tone was apparent, while in "The Marvellous Work," from Hayden's "Creation," there was power and brilliancy as well.

In this number Mrs. Edna McDevitt Ross sang the solo obbligato and did it with great finish and effect.

This singer has a splendid presence and a fine voice and has become a great favorite with this congregation.

The other vocal soloist was Miss Mabel Corlew, whose refined and powerful contralto voice was heard to the greatest possible advantage in the "Somson and Delila" aria, "My Heart at Thy Sweet Voice," which suits her admirably, and which she sung with unction and with a keen appreciation of its every passing nuance.

With Mrs. Ross she sang also in "L'Amo Come il Fulgore del Creato," from Ponchielli's "La Gioconda," and this was indeed a veritable treat.

The higher score suited Mrs. Ross to perfection, and in the lower one Miss Corlew not only showed her power and resonance, but also proved very great range in the fact that she had to manipulate many tones which really belong in the soprano range, she did this very successfully, however, and proved fully her musicianship as well as the fact that her voice is one of remarkable charm.

Mr. Charles Mitchell Mixer appeared in a group of violin solos and again showed himself to be one of the finest of young local artists. He has a wonderful purity of tone and an impeccable technic, added to which he has true musical feeling and a most keen sense of varying poetical and dramatic thoughts involved in the numbers he plays. He proved to be a great favorite with the splendid audience present.

Mrs. Ross appeared also in a solo group, and showed much discrimination and fine musical style in numbers by Gerrish, Fairbank and Landsberg.

The accompaniments were models of good style and taste, and the direction of Mr. Preble was full of authority.

Miss Viola C. Peterson added variety to the program with some readings.

McCabe Memorial Church—At the McCabe Memorial Methodist Episcopal Church on last Sunday evening a large part of the "Creation" was presented by the director, Mrs. Mary Willing Meagley and the chorus, assisted by the special soloist, Margaret Lester, and as assisting artists, Mr. Cardon V. Burnham and Mr. William C. Freeman.

COSMOPOLITAN SCHOOL

Saturday afternoon, May 29, Mrs. W. S. Bracken and Clarence Eidam presented members of their classes in recital. Only a portion of the well arranged program was heard by this writer. Mrs. Jane Fritch and Miss Flora Waalkes, voice pupils of Mrs. Bracken, gave evidence of splendid training, both vocally and musically, singing with a surety and poise that made their reading very effective. Miss Waalkes was heard in a number by Scott, and Mrs. Fritch in numbers by Cottonet and Puccini.

Mr. Eidam presented Misses Marie Henry, Martha Erickson and Grace Eidam in a splendid list of piano classics. They displayed good technical equipment, well founded musicianship that should carry them far if they continue along the same good lines. Their tone work was delightful and they acquitted themselves in a manner that speaks well for their teacher, Mr. Eidam.

Miss Henry was heard in numbers by Debussy and Sapellnikoff, Miss Eidam offered four Chopin "Preludes," and Miss Erickson gave Liszt's "Rhapsodie No. 10," and Florent Schmitt's "En Revant" and "Après l'etc." The musical thought employed by the performers deserves much commendation and praise. H. W. P.

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CHICAGO PIANO COLLEGE

On last Saturday afternoon, in the Lecture Rooms of the Chicago Piano College, a very attractive program was given by Richard Schweitzer, a young boy still in knickerbockers, who played with a skill and finish far beyond his years.

Much good technic and a finely discriminative musical sense were shown in numbers by Bach, Czerny, Perillo, Beethoven, Grant-Schaefer, Raff and Koelling, and in the last movement from the Mozart B Flat Major "Concerto," which he played with his teacher, Mr. Harmon H. Watt, at the second piano, he showed musical thought and budding virtuosity in fine degree.

On this Friday evening, at Kimball Hall, Miss Louise George presents her pupils, and on June 8, evening, Miss Betsy M. Howland presents her class.

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A PATRIOTIC SERVICE AT TRINITY

Patriotism was well mingled with devotion and adoration at Trinity Church on last Sunday afternoon, when three choirs joined and, under direction of Irving Hancock, gave one of the most rousing services within memory.

The choirs were those of Trinity, Christ and Church of The Redeemer, the three masters being Mr. Hancock, Mr. Mason Slade and Mr. Louis Mackay.

Preludial to the service Mr. Robert R. Birch played a half hour organ recital and showed his good taste and fine equipment in these numbers: "Fantasia and Fugue," G minor, by Bach; "Harmonies du Soir," by Karg-Elert; "Caprice Heroique," by Bonnet; "Oriental Sketch," by Bird, and "Romanza," by Sibelius.

The Processional Hymn, "Ancient of Days," included a complete circling of the large Trinity auditorium, which was, indeed, completely flooded with melody.

The boys and men, each one, wore a small flag in his gown, and the patriotic aspect of the occasion was still further emphasized by a large flag in the procession, and the further fact that "America" was sung later with whole hearted vim and telling effect.

The "Magnificat" and "Nunc Dimittis" were the familiar and much liked scores by Cruickshank, while the lesser service parts were all well chosen and sung with unusual spirit and power, and the Recessional proved to be a repetition of the great charm of the Processional.

The great delight of the afternoon, however, lay in the remarkably fine presentation of "The Heavens Are Telling," by Haydn, a portion of "Gallia," by Gounod, and the "Hallelujah," chorus from "The Messiah," sung by the combined choirs and the usual Trinity Soloists with unction and signal power.

The Haydn number was given with distinct virtuosity, the Gounod brought unusual beauty of tone, and in the "Hallelujah" the writer heard, almost for the first time in any boy choir, an adequate volume of soprano and a rational balance of parts.

As a matter of fact the "King of Kings and Lord of Lords" passage rang out with wondrous power and beauty, to such a degree indeed that one may hope to hear it equaled but very seldom.

Mr. Hancock presided at the organ with the utmost of skill and authority. He reinforced every phrase and upheld every climax, proving himself continually to be a splendid organist and a routined and powerfully effective director.

His playing of the "Fugue on Hail Columbia," by Buck, at the end of the service was masterly.

Practically the same service was repeated at Christ Church in the evening. Mr. Slade successfully presiding at the organ, and on next Sunday evening, at 8, the same three choirs will be reinforced by that of St. Paul, Mr. John Allen Richardson, master, in a gala service at The Redeemer Church, with Mr. Mackay at the organ.

C. E. W.

— — — — —
Columbia School of Music—The commencement exercises of the Columbia School of Music will be held at the Auditorium on Thursday evening, June 10.

GLADYS HAWKINS PRESENTS PUPILS IN A STUDIO RECITAL

Miss Gladys Hawkins presented two piano pupils in a very delightful piano program at her Wilson avenue studio on last Friday evening, when a goodly number of invited guests enjoyed some excellent music and found in Miss Hawkins a delightful hostess.

The chief group of the evening was that presented by Miss Eva Roe, a young southern girl, who has been studying with Miss Hawkins in Chicago during the winter.

Miss Roe has musical feeling and fine temperamental equipment, added to which she has acquired from Miss Hawkins the elements of transcendent technic, and in her work of Friday there was present real virtuosity of effect.

She has a smooth scale, a brilliant octave ability and breadth in chord work, her pedaling also being notably good.

In a Liszt "Rhapsodie" she was brilliant in the extreme, as well as showing fine touches of alternating moods, and in the "Berceuse" and "Butterfly," by Grieg, she disclosed many pianistic graces and much real solidity of musicianship.

Another pupil whose work is progressing

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very well is Mrs. M. Whipple, and she, at this time, did great credit to Miss Hawkins and to herself in a Mendelssohn "Song Without Words" and a Duccelle "Waltz," in the one showing fine legato and good singing values and in the other disclosing a budding brilliancy and a distinct clarity.

Mrs. R. Rivers, a contralto, whose splendid voice is under training by Miss Mary Peck Thomson, was heard in several attractive numbers, and Miss Hawkins herself closed the evening with a group of piano pieces, in which her remarkable technic had full sway and when also she exhibited many of the finer graces of pianism, the numbers being a Chopin "Nocturne," Rachmaninoff "Prelude in G Minor," a "Humoresque" by Reger, the Dubois "Les Abelles" and Schumann's "Prophet Bird."

A BIG CHORUS FOR THE C. E. CONVENTION

The World's Christian Endeavor Convention, which is to be held at the Coliseum in Chicago on July 7 to 12, will have a monster chorus, under the direction of H. Augustine Smith.

It is expected that at least 1,500 singers will take part. Rehearsals are held each week on Monday evening, at the First Presbyterian Church, Forty-first and Grand boulevard; Tuesday evenings, North Shore Congregational Church, Sheridan Road and Wilson avenue, and on Thursday evenings at the Third Presbyterian, Ogden and Ashland avenues.

More singers are needed to complete the chorus, and Mr. Smith invites attendance and consultation at any of these rehearsals.

IRENE DEMING IN PIANO RECITAL

Miss Irene Deming, a graduate pupil in the Drake School of Music, under Mr. Alfred Calzin, gave a very pleasing piano recital at Auditorium Recital Hall on Monday evening.

Miss Deming is admirably prepared for such a task, and her program was one of great difficulty and much musical meaning.

It is always the case, in a debutante concert, that one particular piece stands out with unusual distinctness, and in this case it happened to be the Zanella "Minuet" that was especially well done, and consequently the best liked number of the pro-



MISS IRENE DEMING

gram. It was, indeed, played with a remarkable clarity and sparkle—inherently charming in its attractive melody and infectious swing. It was made doubly beautiful through the fact that it was played with great freedom, certainty and purity of tone.

Next in appeal, to this writer at least, was the A flat "Etude" of Chopin, in which there was great steadiness in the intricate accompanying passages and much tonal loveliness in the melody line.

The MacDowell "Tragica," in entirety, served as the opening number, and it was played with a goodly amount of authority, the "Largo con maestoso" being the best.

There was much brilliant octave technic display and a masterful treatment of big chords throughout, while the pedaling in this and in all the program was so good as to be notable and to prove conclusively that Miss Deming has had the finest of instruction along that line, as in all others.

Great power is present in her work—unusual power for a young woman—and this made the MacDowell "Sonata" of a very distinct value and effectiveness. It was also the outstanding feature of the Liszt "Rhapsodie" No. 12, which was vigorous to the extreme, played with much speed

and brilliance and was altogether a piece of fine virtuosity.

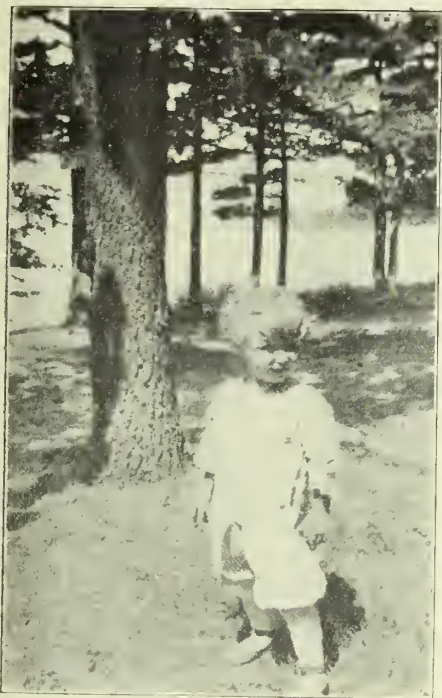
Some good singing tone was presented in a Liszt "Liebestraume," much arpeggio dexterity in an "Etude" from the same composer, while very good shading and a careful conservation of contrasts and climaxes was apparent in the Chopin "Scherzo," Op. 39.

There was present a large audience, and Miss Deming was the recipient of much applause and many flowers. C. E. W.

—♦♦♦—

AT LAKE BROWNWOOD

The children at Lake Brownwood also have a fine time, and this little fellow seems to have nothing on earth to do but



IN THE WOODS AT LAKE BROWNWOOD

to be happy and to grow rosy and strong.

Mrs. Brown is making of this ideal spot a "Musicians' Colony," and already has inquiries about cottages in sufficient numbers to warrant the statement that the summer there will be ideal in companionship as well as in nature delights.

—♦♦♦—

AMERICAN CONSERVATORY

The examination, public contests and recitals of the American Conservatory came to a close last Saturday afternoon. On next Tuesday evening the Walton Pyre School of Expression will give its closing entertainment by a performance of Hubert Henry Davies' four-act play, "A Single Man," at Central Music Hall, formerly the Whitney Opera House. Between the acts, violin solos will be performed by advanced violin students of the conservatory.

The annual reception to the alumni by the president, John J. Hattstaedt, and Mrs. Hattstaedt will take place Saturday afternoon, June 12, at the parlors of the Auditorium Hotel.

The commencement concert and exercises will be held at the Auditorium, Thursday evening, June 17.

MARGARET ALLISON IN "AN EVENING OF SONGS"

Miss Margaret Russell Allison, another young and very talented soprano of the MacBurney Studios, gave her second annual recital in the Fine Arts Building on Monday evening, May 31, and, with an excellent array of songs at her disposal, showed a decided improvement over her recital of one year ago.

Miss Allison has been studying with Mr. MacBurney for two seasons now, and the success with which she delivered her program on this occasion, in conjunction with Mr. John Doane, accompanist, should prove very gratifying to both pupil and teacher.

"O cessate di piagarmi," by Scarlatti, and "Ouvre tes yeux bleus," by Massenet, which opened the program, showed the breadth of training which Miss Allison has received in a splendid light. Both the Italian and French text proved wholly within her grasp, and she issued a beautifully smooth flow of tone volume throughout.

In a group of Grieg songs, which included "With a Water Lily," "The First Primrose," "A Swan," "A Dream" and "In the Boat," many of those admirable qualities which make Miss Allison a very satisfactory singer were displayed to best ad-

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vantage, yet it was in the group of child songs which followed that she pleased her audience most. The "Bird Lullaby," by Sanderson; "The Captain," by Rogers; "Song of the Chimes," by Worrell; "When I Do Wrong," by Teschemscher, and "Shadow March," by Del Riego, completed this group, and each was sung with a delicacy of expression which made a direct appeal to the audience and stamped Miss Allison as a future success in this class of songs, should she desire to make a specialty in such work.

"Autumn," by Rogers; "A Spray of Roses," by Sanderson; "After," by Clough-Leigher, and "Happy Song," by Del Riego, formed the closing group of the program.

Mr. Doane was in his usual fine form, and so, with his admirable poise and easy mastery of his instrument, added effectively to the warmth and color of the singer's interpretation by supplying ideal accompaniments.

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CARL KINSEY AND THE CHICAGO MUSICAL COLLEGE

It was announced in the daily press of Wednesday that Carl D. Kinsey had purchased an interest in the Chicago Musical College and will become its vice president and business manager.

Congratulations are in order all around and a new lease of life for the college is assured.

—♦♦♦—

Donovan, Ill.—Miss Minnie Barnlund, soprano, will give a song recital at the Methodist Episcopal Church, Donovan, Ill., June 9, assisted by Miss Lillian Speck, reader, and Miss Lillian Ludwig, pianist.

THEODORE KOHN PUPILS IN RECITAL

Mr. Theodore Kohn presented a number of his piano pupils in a recital in Kimball Hall on Tuesday evening, May 25, which proved to be a great success in every way.

A string quartet was present, to aid in four of the numbers. Flowers were there in abundance, and the audience packed the hall to overflowing.

The program was one of exceptional interest, because of the array of good talent and the fine quality of their performance. Every number was praiseworthy given, while some of the presentations were far beyond what one could reasonably expect to hear on a similar program.

Mr. Kohn is evidently giving his pupils excellent training.

The following is the complete program:

- Overture Egmont (two pianos, eight hands)..... Beethoven
- Misses Elsa and Dorothy Levi, Miss Hazel and Master Albert Karlsberg
- Ballada S. Smith
- Miss Alma Weiskopf
- Sonata Pathetique (last movement)..... Beethoven
- Miss Ethel Baach
- Symphony—B Minor (first movement; two pianos, four hands) Schubert
- Misses Pauline Blank and Elsa Levi
- Scaramouche (The Clown).....Chaminade
- Miss Blanche Vastine
- Concerto—C Major (first movement)..... Beethoven
- Cadenza Reinecke
- Miss Mildred Hirsch
- Second Piano—Miss Loraine Flymen and String Quartet
- The Two Larks.....Leschetitzky
- Master Lawrence Veit
- Concerto—D Major, Kroenungs-konzert (first movement) Mozart
- Mrs. Carl A. Luenzmann
- Second Piano—Miss Loraine Flymen and String Quartet
- Valse de Concert.....Wieniawski
- Miss Helen Karlsberg
- Concerto—D Major (last movement).....Mozart
- Miss Loraine Flymen
- Second Piano—Mrs. Carl A. Luenzmann and String Quartet
- Rondo Brillante Weber
- Miss Beatrice Cohen
- Concerto—A Minor (first movement).....Hummel
- Miss Dorothy Meyer
- Second Piano—Mrs. Carl A. Luenzmann and String Quartet
- Norwegian Bridal Procession.....Grieg
- Souvenir de Graefenberg.....Leschetitzky
- Miss Minnie Valiquette
- Rondo Capriccioso Mendelssohn
- Miss Mildred Hirsch
- Witches Dance MacDowell
- Miss Loraine Flymen

C. J. B.

HENRY PLANS FOR SUMMER TEACHING

Harold Henry, having received so many requests for lessons during August, since announcing that he would teach in Chicago only until the end of July, has decided to accept a limited number of pupils during the first three weeks of that month, which he will spend in Peterborough, New Hampshire. This village is delightfully situated in the hills, and pupils should have no trouble in obtaining good accommodation at reasonable rates.

—♦♦♦—

George—Miss Louise George of the faculty of the Chicago Piano College, will present her pupils (children) in a piano program at Kimball Hall, this Friday evening.

—♦♦♦—

Vilim—Music News is in receipt of a card from Joseph Vilim announcing his safe arrival in San Diego, Cal., which will be his home for some time.

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JOSEPH CHAPEK

THE CHAPEK MUSIC SCHOOL

The annual concert given by the violin students of Mr. Joseph H. Chapek and vocal and piano students of Mrs. Augusta Haenel-Chapek, last Thursday evening in the Auditorium Recital Hall, proved to be thoroughly interesting and original-featured, and was carried out in a brilliantly successful manner. Mr. Chapek, another of the notable group of eminent Bohemian musicians resident in Chicago for many years, is an admirable instructor, judging from the quality of the students work in this recital, and his school orchestra of over fifty performers played with remarkable excellency of ensemble. Delightful items were the charming "Etude Melodique," by Nolck, and Aletter's "Petite Gavotte," arranged for orchestra by Mr. Chapek in so musicianly a way that they are complete "things of beauty" to be rejoiced in whenever heard. Given from memory by his orchestra with an ease, sweetness, surety of tone and excellent ensemble, they came as a most original feature in the attractive program.

Mr. Chapek has an admirable coadjutor in his gifted wife, whose vocal and piano students showed the indefatigable care bestowed on them in such excerpts as Cadman's "I Hear a Thrush at Eve," Delibes' "Good-day, Susanne," sung by Miss Emma Ludvik; Puccini's "One Fine Day," from "Madame Butterfly," sung by Miss Martha Kresl, and the Mendelssohn "Piano Concerto, Op. 25," played by Miss Josephine Pelikan and the first movement of the Tchaikowsky "Piano Concerto No. 1," played by Mr. Ernest Krizan; Grieg's "To the Spring," performed by Miss Esther Larsen.

Mrs. Chapek's brilliant pianism was finely demonstrated in the weight of varied accompanying which fell to her share during the long program. Among the soli

given by the violinists, Vieuxtemps "Violin Concerto, No. 5," played with excellent intonation and fine quality of tone by Joseph E. Chapek Jr.; the Wieniawski "Violin Concerto, Op. 22," played by Carl Christensen, and the Sarasate Spanish dance, "Jota Navarra," brilliantly performed by George Zahrobsky; "Canzonetta" of D'Ambrosio, played by Daniel Scully and the D'Beriot "Concerto, Op. 104," played by Marion Filipiak, gave ample proof of the artistic and sincere quality of the training given by these artists, who have added and will add, so much to the musical advancement of a fortunate portion of the "rising generation" of Chicago.

A chorus of well trained ladies' voices sang the "Duet of the Stars," by Chaminate, and Dvorak's "The Captive Maid." Those that sang in the chorus were: Misses Olga Engborg, Albie Fris, Ella Hurt, Lillian Kolar, Martha Kresl, Lillian Lonek, Augusta Lonk, Emma Ludvik, Mrs. Marie Ludvik, Mrs. O. Nylen, Misses Mathilda Pelikan, Josephine Pelikan, Louise Tuma, Rose Vlva, Georgiana Vonasek, Barbara Vrabek, Bessie Vrabek, Eleonore Wiese, Frieda Liska.

Joseph J. Kovarik and Alois Trnka, the famous New York violin virtuosos; Antoinette Zebrowska, Milan Lusk, Samo Kruty and Edna Oberg, solo violinists of Chicago, owe much of their training to the generous interest and efforts of Mr. Chapek, and many a rising young violinist, singer, and pianist will do future honor to them.

AGNES BELDON.

Bartholomew—Owing to the unusual demand for lessons during the summer months, Mr. H. B. Bartholomew announces that he will be in his studio until August 1 this year. Summer term begins June 11. Pupils may register at any time.

THE MAY FESTIVAL

An annual event of importance is the May Festival of the Cook County Sunday Schools under direction of H. W. Fairbank, and the event of this year, given on Friday evening last at The Auditorium, was of no less than the usual significance in so far as the choral work was concerned, and in its patriotic aspects it was particularly impressive. Mr. Fairbank's "Loyal and True" being done with even more than its usual emphatic success, the peace "Hymn," "God of the Nations," being impressive to the last degree, and the "Star Spangled Banner" being sung with a swing and a power which it has known but seldom.

The big chorus of one thousand voices is every year a wonderfully vital thing, and this year was no exception, while it is also an annual fact that the Fairbank Composition shall be one of the strong features of the program, and at this concert that item was no less impressive and successful than always.

It was a double number in fact. "The Snows"—this being divided into an a and b part—the first typical of the Winter covering of the Earth, the second showing the blanket of blossoms which fall like snow in the Spring.

The two pieces were vastly different, one from the other, and the director held his chorus not only to strict and telling musicianship, but to poetical values, and differentiations in color and mood were most pleasant to hear.

Mr. Fairbank has a fine gift of musical writing, and in the matter of providing material for a chorus such as the one under review he has no superiors.

The program opened with numbers by Reinthaler, Reinecke and E. J. French, all of them given with authority and style, while the Bohm "Calm as the Night," in a chorus arrangement, was exquisite, and the "Samson and Delila" aria lent itself most graciously to the same treatment, and was given with poise and beauty.

The accompaniments were furnished by two pianos and a small orchestra, all thoroughly amenable to the Fairbank baton, while Mr. Francis Moore added touches of color at the organ and was scheduled also for an organ solo which he could not play because, as usual, the organ was out of order.

The soloists were three in number, Mr. Avern B. Scolnik, violin; Master Milton Campbell, boy contralto, and Valerie Walker, coloratura soprano.

Mr. Scolnik played four numbers, the best of which was a "Spanish Dance," by Rehfeld. His accompanist was Mrs. Sylvia Jackson Wahlstrom, who proved her entire worth in the position.

Master Campbell has the poise of an adult singer and a voice which is certainly remarkable for a boy.

In his first group he appeared in the gown of a choir boy, and in the second in Scotch costume, to advantage in both cases.

He sang a variety of works, the sacred solo by Merkel being well liked and "Loch Lomond" being particularly well done.

In the "Bedouin Love Song," by Pinsuti, he disclosed musicianship and finish of an unusual degree, and his reception by the audience was cordial in the extreme.

Miss Walker sang "Spring's Awakening," by Wilfrid Sanderson, with much unction, and in "Lo, Here the Gentle Lark," by Bishop, she disclosed a remarkable facility as well as a very charming voice.

This young lady has very much to recommend her work at present, and if she continues in her carefully studious career she will certainly take a high rank.

The Hon. William Hale Thompson was programmed to make the "presentation of flags" speech, but, without any explanation to the committee, he failed to materialize C. E. W.

LEONARD-WILSON SCHOOL PRESENTS "THE DRUM MAJOR"

The Leonard-Wilson School of Music and Expression, at 63d and Kimbark avenue, in a short period of time, established themselves in a way that must be very gratifying indeed to the people whose name it bears, Ida F. Leonard, piano, and Alma E. Wilson, voice.

Miss Katharine S. Brown has taken charge of the lyric and dramatic speech arts, and judging from the presentation the pupils and friends of the school gave "The Drum Major," May 27-28, under her direction, one may feel safe in saying that Miss Brown is without a doubt one of the best fitted instructors on stage technic and the allied arts. She has personality, brains, and the authority that comes from long experience in doing things worth while. The Leonard-Wilson School may truthfully feel they have taken another step in the right direction.

"The Drum Major," by M. E. Inch and E. F. Johnson, with the adapted dialogue by Miss Brown, met with fine favor.

The lines of the dialogue run smoothly and effectively with the story of the opera, adding much to the enjoyment of the evening. The leading parts were taken by Helen Bridges, soprano; Harriet Hebert, contralto; Harry L. Wills, tenor; Harry Glair, baritone, and they deserve much commendation for their share of the evening's music. They all have good voices and should be heard from. The other characters were taken by Ronald McLeod, Hugh Corel, William Teves, George Berg, Wilber Spencer, Jane Kimball, Olene Wallis, Margaret Bard, Rose Funfsinn, Allen Wilson, Elliott Le Goff, Fae Wentsel and Mildred Gray and Genevieve Lanbach, dancers. Villagers and recruits completed the cast. The chorus numbers were sung with a spirit and swing that was thoroughly musical and enjoyable. The solos and duets were handled in turn with much skill, and the dressing of the parts very fitting, making the stage picture very attractive. The performance reflected much credit upon Miss Brown and the school. Miss Wilson gave a fine account of herself as the musical director and Mrs. Leonard at the piano gave good support.

H. W. P.

Little Theater—The Chicago Little Theater Company, touring in the "Trojan Women" of Euripides, are still creating a sensation wherever they appear. They are receiving the appreciation that they so richly deserve for their untiring efforts in the cause of peace and art. Even the most sophisticated theatergoers succumb to the classic spell this company succeed in casting so artistically.

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LUCILLE STEVENSON

One of the most delightful musical programs of the season was heard Monday evening, May 24, the occasion being the presentation of "L'Internationale," a song cycle, arranged by Margaret L. Middleton and given by pupils of Miss Lucille Stevenson, in the Auditorium Recital Hall. The stage decorations were very attractive, adding color to the appropriate costumes of the singers representing the different nations.

Miss Stevenson's success as a teacher and singer are so well known that one may always feel sure of hearing something worth while. She has some fine voices under her guidance, and those appearing on this occasion gave ample proof that their study has been along excellent lines in vocal study, also much style, finish and good interpretative thought, in the presentation of their songs.

Mrs. Mary S. Atwood gave the prologue, and songs of the Nations, by Florence Wall, "Germany"; Margaret Middleton, "France"; Edyth Rowe, "England"; Elizabeth Gilbert, "Italy"; Gertrude Farrell, "Norway"; Marion McSurely, "Ireland"; Martha Harris MacLeod, "Scotland"; Harriet Skipwith, "Spain"; Louise Wothring, "United States."

Miss Lucia May Smith, soprano, gave, very effectively, the group of Russian songs. Her voice is fine in quality, and she uses it with much skill. The "Cossack Cradle Song" was sung in a most delightful and artistic manner. Van Stultzman's "Vianka Song" is rather coloratura in its outline, and Miss Smith met the requirements in a thoroughly finished and satisfying manner that won her the enthusiastic approval of the audience.

Miss Anna Braun's splendid contralto voice was heard to a fine advantage in a group of American Indian songs. She sang with a fine regard for the text, and her offerings along dramatic and vocal lines were artistic, appealing, meriting much commendation.

The ensemble numbers were also sung with a fine spirit, reflecting much credit upon Miss Stevenson and the pupils.

Miss Agnes Bodholdt was at the piano, and she gave of her best by playing very artistic accompaniments. H. W. P.

Duluth—A concert was given at the First Norwegian Lutheran Church in Duluth on last Monday evening, a chief performer being Miss Alice Margrete Olsen, pupil of Hleniot Levy, American Conservatory, Chicago.

CHAPEK SCHOOL CONCERT

Joseph H. Chapek has shown exceptional results with the students of his school, who have been heard from time to time in recital and elsewhere. The concerts which the school has held have revealed the steady advance made by the students on the different instruments. These students gave a splendid concert at Auditorium Recital Hall on Thursday evening, May 27, before a large and receptive audience. It was a program of much variety—one in which individuals and ensemble numbers were presented in a way which reflected much credit on Mr. Chapek.

The program was opened by the school orchestra; then followed violin, piano, voice and ensemble appearances, in such numbers that one cannot mention each separately. The violin ensemble class was particularly interesting, many violinists comprising the group and each one showing a remarkable knowledge of the instrument. Youngsters of six or seven years played with surprising poise and understanding. The Ladies' Chorus pleased with two selections, charmingly sung, in which the voices blended nicely and the phrasing and shading were very effective. Mr. Chapek directed the ensemble numbers in a convincing manner.

Especial recognition is due Mrs. Chapek, who played splendid accompaniments for

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every number except one, and there were fourteen in all. These included the orchestra parts for two piano concertos. Mrs. Chapek was fully equal to this task of endurance, and was no small factor in the success of the concert. Both Mr. and Mrs. Chapek have reason to be proud and happy of achieving such results as were produced Thursday evening. C. W. J.

MENDELSSOHN CONSERVATORY

On Tuesday evening a very successful song recital was given by Miss Rose Larson, a pupil of Mr. Joel Mossberg in the Mendelssohn Conservatory.

Miss Larson has a good voice and fine style, and reflected great credit on her teacher in the following program, in which she was assisted by Edith Nelson and Ethel Hevle, violinists (pupils of Hjalmar Rabe); Mary Carnduff Black, Clara Anderson, Othelia Stenersen and Hazel Reid, pianists (pupils of Miss Carrie Scott):

Aria—Farewell Ye Hills!.....Tchaikowsky
Miss Larson
Miss Clara Anderson at the piano
Violin Duet—Selected
Edith Nelson, Ethel Hevle
A Little Winding Road
Away on a Hill There Runs a Stream }.....Ronald
The Dove }
'Tis June }
Miss Larson
Quartet—Jubelouverture.....C. M. v. Weber
Mary Carnduff Black, Hazel Reid, Clara
Anderson, Othelia Stenersen
Norwegian Love Song.....Clough-Leigher
Bowl of Roses.....Clarke
Love Is Meant to Make Us Glad.....Edw. Gernan
Haymaking.....Needham
Miss Larson

THE GEORGE W. MUNRO STUDIOS

The George W. Munro studios in the Athnaeum Building were the scene of another interesting event on last Saturday evening, that event being a recital by Mr. George Munro. The following was the program rendered:

PART I

Bedouin Love Song.....Buck
The Relief.....Kramer
O Heart of Mine.....Clough-Leigher
She Alone Charmeth—Irene.....Gounod
Four Songs.....Homer
A Banjo Song
Uncle Rome—The Old Boatman
Requiem
How's My Boy?

PART II

Honor and Arms—Samson.....Handel
It Is Enough—Elijah.....Mendelssohn
Why Do the Nations—Messiah.....Handel

PART III

My Little Woman.....Osgood
Her Rose.....Coombs
Thursday.....Molloy
Hi! Li'l Feller.....Riker
Nothin' but Love.....Bond
Vulcan's Song—Philemon et Baucis.....Gounod

Music News' representative arrived just in time to hear the oratorio songs. Mr. Munro has his own ideas as to the interpretation of oratorio, and the remarks which he made before singing this group were both interesting and instructive. His rendering of these songs evidenced a thorough appreciation of the religious significance of the text and the unlimited possibilities for the display of vocal resources offered by the music. His presentation of "Why Do the Nations Rage" was especially good, and showed the flexibility and natural rich quality of Mr. Munro's voice to better advantage than either of the other two arias.

The songs composing part three of the program came in for thoroughly enjoyable readings, and should prove profitable examples to the large number of his pupils who were present. In fact, the recital was arranged with this thought in view, and that the pupils appreciated it was manifested by the cordiality with which the whole program was received, and further by the gorgeous bouquet of American Beauty roses presented Mr. Munro. C. J. B.

THE BUSIEST SEASON

A glance over the pages of the current issue of Music News or of any of the late issues, will furnish proof conclusive that the busiest part of the musical season occurs in Chicago just after the "official" announcement that all musical activities are at an end.

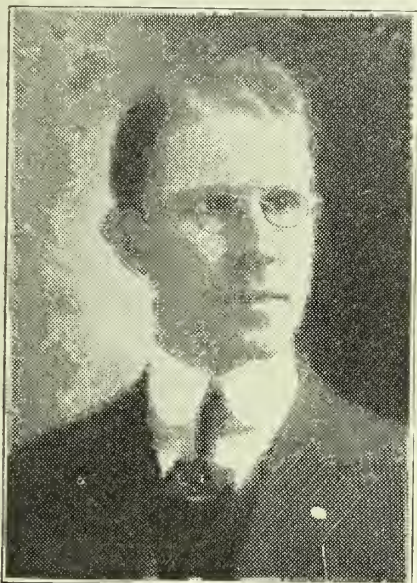
True, the visiting artists cease to visit us by the end of May, and the concerts of the Symphony Orchestra and the large choral bodies are at an end during the same month, but these do not constitute all of musical Chicago by any means and there is at present and in prospect a veritable mass of music events.

All this goes to prove the immense importance of Chicago as a music center.

We have here such a multiplicity of schools, studios and resident artists that we should have an endless list of splendid music functions even if the "visitors" stayed away entirely.

ROY DAVID BROWN PUPILS IN RECITAL

The rain came down in floods on the streets and beat a continual rapid-fire accompaniment upon the broad window front of Thurber Hall on last Friday night. But that did not prevent the attendance of an audience generous in proportions and in applause and appreciation upon the recital prepared by Mr. Roy David Brown of the Walter Spry Music School, to demonstrate his teaching qualities and the talents and progress of his interesting class of pupils. The participants ranged from those small in size and modest in years to those who had more years and consequently more experience. But the whole program was fully



ROY DAVID BROWN

enjoyable, and a distinct credit to the power which had worked toward it and made it in due time a fine reality. There was an ever-present desire for beauty of tone and a meaning for the music. And not least pleasant to observe was the quality of music used, including a number of the standard authoritative names without which a program cannot be comprehensive, but revealing as well that there are many new "teaching pieces" that are stimulating in their content and fluent and melodious in expression. The "Cinderella" of Lemont is a good example of what is referred to.

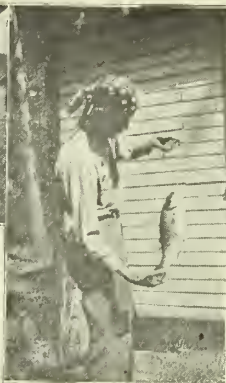
The pupils appearing were Katherine Carroll, Pauline Brewer, Rose Heywood, Christiana Marshall, Charles Stroth, Bell MacArthur, Ruth Hennessey, Rosalie Weinfeld, Serene Cohn, Dorothy Carney, Helen Marshall and Verna Meyer. Miss. Ruth Miller, a violin pupil of Mr. Hugo Kortschak, contributed a good number, by way of variety and interest, and made a pronounced impression.

ALBERT COTSWORTH.

Votaw—Lyrravine Votaw will close her studio the middle of June to start upon an extended trip through the west to the coast, stopping in Idaho, Oregon, the expositions and Colorado. She will reopen her studio at 103 Auditorium Building, September 14, for another busy season. The "Hansel and Gretel" Company, of which Miss Votaw is manager, has signed with the Chautauqua Managers Association for the summer of 1916.



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WESTERN CONSERVATORY GRADUATES

Miss Gertrude E. Sternberger, contralto, and Miss Adeline Eriksen, pianist, gave their senior recital in the pleasant rooms of the Western Conservatory on Thursday evening, May 27.

Miss Sternberger opened the program with Allitsen's spirited "Oh, for a Burst of Song," which was sung with rousing enthusiasm. Her second offering consisted of three songs by Logan, "Love's Springtime," "The Magic Song" and "But Why?" These displayed an easy tonal emission, her mezzo voce work being particularly appealing. In the rendition of "My Heart at Thy Sweet Voice," unquestionably good musicianship was shown and some commendable dramatic work was heard. For her share of the latter part of the program, Miss Sternberger gave compositions by Beach, Salter, Bond and Gounod in a very capable manner. With her gracious manner, charming appearance and a voice of such range and volume, Miss Sternberger may reasonably expect cordial receptions whenever she appears.

Miss Eriksen first gave "Whispering Wind," by Wollenhaupt, an enjoyable presentation, showing the technical means for its full and complete expression. "Hark, Hark, the Lark," by Liszt, was next heard, interpreted with well conceived and contrasted musical ideas. "Polka de la Reine," by Raff, and Beethoven's "Moonlight Sonata" comprised the remainder of Miss Eriksen's selections. Her playing shows the result of careful study and application, and she met all the varied requirements in a manner emphasizing the character of the music.

Mr. Haydn Owens was an efficient accompanist for Miss Sternberger. C. W. J.

Lang—Miss Florence J. Lang, soprano, will leave on June 8 for San Francisco, where she will give a series of recitals in the Indiana Building during June and July.

CHAMBER MUSIC AT FULLERTON HALL

The last of this season's Sunday afternoon concerts under the auspices of the Society of American Musicians were given on Sunday afternoon at Fullerton Hall, before audiences which filled the place. The instrumentalists were Ludwig Becker, first violin and viola; Harry Linden, second violin; Miss Marion Lychenheim, piano; Hugo Kortschak, first violin and viola; Richard Wagner, 'cello; Miss Agnes Bodholdt, piano, and Otto Wolf, double bass. The soloists of the afternoon were Miss Cynthia Ellen Loveless, soprano, who sang at the 3 o'clock concert, and Mr. Ernest Davis, tenor, who sang at the 4:15 concert.

The program opened with "The Trout," a quintet for piano and strings, by Schubert (allegro vivace, tema con variavione), played by Miss Lychenheim and Messrs. Kortschak, Becker, Wagner and Wolf. The other instrumental number was a quintet, F Sharp Minor, Op. 20, for piano and strings, by Edgar Stillman Kelley (lento sostenuto e misterioso, allegretto scherzando, moderato molto), played by Miss Bodholdt and Messrs. Becker, Linden, Kortschak and Wagner. Both numbers received beautiful readings.

Miss Loveless, with Miss Albertine Heller at the piano, sang "Ah fors e lui" (from "Traviata"), by Verdi; "Twas in the Lovely Month of May," by Hammond; "Little Grey Dove," by Saar, and "The Charm of Spring," by Clarke, displaying a charming soprano voice of the coloratura type and much proficiency in using it.

Mr. Davis sang "Che gelida manina" (from "La Boheme"), by Puccini; "I'll Sing Thee Songs of Araby," by Clay, and "May Morning," by Denza. He possesses a brilliant tenor voice of fine quality and good range, and his mastery of his vocal resources is excellent. His rendition of the above group was both authoritative and convincing.

Mrs. George Nelson Holt was his accompanist. C. J. B.

Ohio Music Teachers Convene at Toledo

Reviewed by HERBERT M. BAILEY

The thirty-third annual convention of the Ohio State Music Teachers' Association was held at Toledo on Thursday, Friday and Saturday, May 27, 28 and 29. With leading musicians from all parts of the state in attendance and an excellent program arranged for the three days, the convention passed by with unusual enthusiasm and was pronounced by many as one of the most profitable and successful meetings the association has ever held.

Since Lynn B. Dana of Warren was chosen president two years ago the association has made splendid strides in all branches of its undertakings and now every state association in the country is watching the example set and accomplishments of the Ohio organization.

Mr. Dana has sacrificed a great amount of time from his duties at Dana's Musical Institute in Warren to develop the necessary interest among musicians of the state for the carrying out of certain plans now before the association. While he has been very successful to a certain degree in arousing interest and building up the membership there is still room for great improvement. This improvement will come about, not from Mr. Dana or the other hard working officers of the association alone, but from the thousands of musicians in the state supporting the association, whether they attend conventions or not. Plans already on foot for the coming year and its convention leads one to believe the 1916 meeting will far surpass that of 1915.

Toledo, with its splendid equipment for hospitality in the way of a firm and welcome handshake for all visitors from the entertainment committee, as well as its beautiful Museum of Art, the Woman's Building, the Toledo Conservatory of Music and excellent hotel accommodations formed an ideal spot for this year's convention and while praise is being given Mr. Bradford Mills of the Toledo Conservatory of Music should be singled out and given due commendation for the splendid three days' program which was arranged under his guidance as chairman of the 1915 program committee. Headquarters for the convention was maintained at the Museum of Art and there the early arrivals met on Thursday afternoon for registration and a get-acquainted meeting.

Recital of Ohio Composers

Perhaps the most significant feature of the entire convention was the recital of Ohio composers on Thursday night, held at the Museum of Art and attended by an audience which completely taxed the seating capacity of the hemicycle auditorium.

A fault attached to this concert which is well worthy of note. Four of the leading composers of the state, namely, Wilson G. Smith, James H. Rogers and Frederick A. Williams, all of Cleveland, and Oley Speaks of Columbus, failed to appear in Toledo and perform their compositions as had been advertised and announced prior to the

convention. This was a keen disappointment to the audience, yet they heard these composers' numbers performed on short notice by Toledo musicians in an artistic and all around commendable manner. It is doubtful if the composers could have offered their numbers in a more satisfactory style had they been present. The recital proved a great success in spite of the above named fact. Mr. Louis Victor Saar of Cincinnati, one of the best known composers



MARY WILLING MEAGLEY

in America, opened the program by playing his "Romance, Op. 75, No. 1"; "In a Gondola" and "Hunter's Song," the last two being first prize winners at St. Louis in 1913. These numbers are well worthy the consideration of every musician, both teacher and recitalist. Mr. Saar played them in a skillful and charming style.

Mr. Fred Morris sang three numbers by Mr. Smith, the absentee, with a wealth of beautiful tone quality and splendid interpretation. Mr. J. Harold Harder, a leading Toledo pianist, played the accompaniments at sight with that rare finish and effect which comes only from those well versed in this line of art and he merits a high word of praise for rounding out a splendid performance of the Smith compositions. Not only did he play accompaniments that were capital, but he played a group of three piano numbers, by Frederic Williams, in a

manner which proved his high state of efficiency as a solo performer. This group consisted of "Autumn," "The Wayside Spring" and "Meditation," from "Twilight Sketches," each of which received a very smooth and musicianly reading at the hands of Mr. Harder. His technic was wholly capable of surmounting the difficulties of these numbers with ease and the interpretations were of a character which occasions the remark that Mr. Harder easily adapts himself to the moods and ideas of the composer's works at hand.

Two compositions for violin, namely, "Folk Tale" and "Lullaby," by Miss Patty Stair of Cleveland, proved to be one of the high artistic points in the evening's program, largely through the fact that Mr. Emil Sturmer, the Toledo violinist, was the soloist and the composer was at the piano. The numbers are beautifully written, melodious in great measure and adorned with a splendid accompaniment. No better choice for the interpreter of these works than Mr. Sturmer could have been made. First of all, he is an artist of commanding type, he knows his instrument perfectly and has developed a technic which is true and sure, besides this, the tone which flows from his instrument is smooth, resonant and colorful from first to last. He was given a fine reception by the audience as he mounted the platform and at his leaving the applause was enthusiastic, sincere and lasted for a length of time which denoted the esteem in which he is held by Toledo music lovers and the addition of many new admirers from those who heard him for the first time. Mr. Sturmer will always be heard with pleasure and well deserves a leading place among the present-day concert violinist.

Mrs. Frederic Fuller, the possessor of a



JAMES MAC DERMID

very pleasing and intelligently produced voice, sang "My Star" and "At Parting," two compositions by James Rogers, in a manner greatly appreciated by all present, and Mr. Otto Sturmer, another splendid Toledo pianist, played the accompaniments in a wholly commendable style.

Two songs by Speaks were presented by Mr. Roscoe Mulholland, who possesses a splendid vocal equipment, good concert style and well defined ideas as to interpretation. "A Little Way to Walk with You"



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and "On the Road to Mandalay" were the songs offered by Mr. Mulholland.

The last portion of the program was made up with songs by Toledo composers, first and foremost being a group of four excellent numbers by Mary Willing Meagley, who is almost as well known in Chicago and surrounding territory as in Toledo. "Memory," "Love's Tomorrow," "My Shadow" and "Life" were the offerings and at once took a place among the gems of the evening. While the audience showed somewhat of a preference for one or two of these songs, it is a deep question which is best. First of all each is singable and understandable. The texts are well chosen and especially well set to the music. They are not difficult, yet very appealing in their effective simplicity and should prove valuable additions to every singer's repertoire. Mrs. Meagley is to be congratulated not only on the success of her songs on this occasion but for bringing from Chicago the talented and much admired soprano, Margaret Smith-Lester, wife of the well known Chicago composer, William Lester, as the interpreter of these songs. The combination was indeed a happy one and the audience recognized this fact with a great burst of applause at the conclusion of each song. Mrs. Lester is a welcome addition to any program and her charming stage presence, beautiful voice and excellent gifts as an interpreter were never used to better advantage than on this occasion. Mrs. Meagley supported the soprano with a perfect performance of the piano score.

Mrs. Otto Sand was at the piano during the singing of her own composition, "For You," by Mrs. Lenore Sherwood. Both words and music of this charming song are by Mrs. Sand and its performance was well worthy of a place on this pretentious program.

Mrs. Frederick Fuller was heard again in closing the program, singing "Legge d'Amor," by Paul Rosebrugh Geddes, with Otto Sturmer furnishing the accompaniment and "Morning," by Bradford Mills, with the composer at the piano. This latter number proved to be a delightful bit of song writing and made excellent material for the closing of a rather remarkable evening of music.

A Reception and Impromptu Piano Recital

A get-acquainted reception was held in the foyer and display rooms of the Museum following the Ohio composers' concert,



MARGARET SMITH-LESTER

which was enjoyable from every standpoint for both visiting musicians and Toledo musicians. At a late hour some admirers of Mr. Ralph Leopold, who was in the throng, induced him to give a short program of piano numbers, thus affording those fortunate enough to be present an opportunity of hearing a pianist not listed on the program of the convention. Mr. Leopold has recently returned from a nine-year sojourn in Europe and during that time gained experience and fame as a concert pianist. He played numbers by Bach, Liszt, Debussy and Wagner with a great display of technical and emotional mastery.

MacDermids Give Excellent Recital

On Friday afternoon at 4 o'clock in the Auditorium of the Woman's Building, Sibyl-Sammis MacDermid and James D. MacDermid, composer-accompanist, presented one of those noteworthy programs which has won them fame from coast to coast. A more perfect musical combination cannot be found on the American concert stage at present than that formed by these two sterling artists. After long association and experience in recital programs they are capable of offering a program teeming with variety and ideally produced. An interesting, enjoyable and very welcome feature to these joint recitals is the group of songs from the pen of Mr. MacDermid, which closes the program. "Sacrament," "Fulfillment," "Charity," "The Song That My Heart Is Singing," "If I Knew You and You Knew Me" and "My Love Is Like the Red, Red Rose" comprised the list of MacDermid compositions on this program and both singer and composer were accorded high tribute in the way of sincerely enthusiastic applause. No singer can present these songs to better advantage than Mrs. MacDermid and, of course, no one can play the piano score quite on an equal with the composer. This latter statement does not hold good in every case, but with Mr. MacDermid it surely does, for he is an accompanist of the highest type, not only in his own works, but those of every other composer which happens to fall to his lot. This was proven to the full satisfaction of the audience at this recital.

Mrs. MacDermid's voice was in glorious form as were her interpretative gifts and added to this was her usual gracious stage presence. She opened the program with an elegant rendition of "With Verdure Clad," from the "Creation." Then followed two quaint and charming songs of the Old Irish and English style which pleased immensely and occasioned the demand for an encore which came in the form of "When Phyllis Takes Her Music Lesson," by Garnett, a song which Mrs. MacDermid is featuring with success and which proved especially appropriate and wholly enjoyable to a body of music teachers.

"Traum Durch die Dämmerung," Strauss; "Das Kraut Vergessenheit," Hildach; "Les



OHIO MUSIC TEACHERS IN FRONT OF THE TOLEDO MUSEUM OF ART

Cloches," Debussy; "Quando Me'n vo Soletta," (La Boheme), by Puccini, and an aria from "Thais," by Massenet, with the addition of "My Guardian Angel," by Lehmann, as an encore, rounded out the excellent list of songs presented by the soprano. No greater enthusiasm was aroused at any time during the convention than that noted at the MacDermid recital, and the compliments showered upon the artists at the close of the program was abundant proof of the pleasure their art had brought forth.

A Luncheon and Program

Following the taking of a picture of an assembled group of the music teachers in front of Toledo's Museum of Art—which picture is reproduced with this review—everyone journeyed to the Toledo Woman's Building, where, with many of the city's leading citizens, the visiting musicians enjoyed a splendidly prepared and well served luncheon, mingled with occasional offerings of excellently rendered music. When appetites had been satisfied to the full, a splendid program of speeches by prominent men and women of Toledo and musical numbers by several of that city's capable artists consumed the greater part of the afternoon and was thoroughly enjoyed by all present. It is unfortunate for the reviewer that no printed program came with this delightful afternoon, for by such circumstances is he unable to chronicle the events of this program according to its fulfillment. However, we knew Mr. Emil Sturmer when he arose with another violinist to play a number for two violins and we also knew Mr. Ruvinsky, the excellent violinist, who leads the quartet of musicians

at the Hotel Secor in its twelve-hour discourse of music for the benefit of guests at that elegant hostelry each day—when he appeared and won great applause for his artistic playing of a well chosen number to which he was compelled to add an encore. This sojourn at the Woman's Build-



SIBYL SAMMIS MAC DERMID

ing was one of the most delightful periods of the entire convention; in fact, the writer has never noted anything quite like it at any convention he has attended recently.

Marcian Thalberg Scores a Success

Marcian Thalberg, pianist of Cincinnati, found time or rather took time from his arduous duties as a teacher in the Cincin-

nati Conservatory of Music to spend one day at the convention and give a recital. This took place on Friday night in the Auditorium of the Toledo Conservatory of Music before a very appreciative audience if not a large one. A very stormy night, as well as several other musical attractions in the city, no doubt occasioned the size of the audience. However, those not present missed a rare musical treat, for Mr. Thalberg is one of the most noted and accomplished pianists now residing in America and the announcement of his giving a recital to the 1915 convention aroused new interest and expectancy. His program was arranged and presented in the genuine artist's style and we herewith print it in full:

Prelude et Fugue, C Minor.....	Bach
Bagatelle, Op. 33, No. 1.....	Beethoven
Rhapsodie, G Minor.....	Brahms
Capriccio, B Minor.....	Brahms
Nocturne, F Major.....	Chopin
Ballade, G Minor.....	Chopin
Three Preludes.....	Chopin
Six Etudes.....	Chopin
Barcarolle, G Minor.....	Rubinstein
Feuerzauber.....	Wagner-Brassin
Au bord d'une source.....	Liszt
Etude en forme de valse.....	Saint-Saens

Mr. Thalberg played every number with an assurance which denoted his firm grasp of the intentions of these old masters in their compositions and his brilliant technical display at times was startling in both forte and pianissimo passages. He is especially adept in the use of the pedals and gained many charming colorful effects thereby. We hope to hear more from Mr. Thalberg in the future.

General Conferences

Both Friday and Saturday forenoons were devoted to several papers on various subjects of interest to the music teachers of the state as well as to the report of the Standardization and Legislative Committee, other necessary business matters and election of officers.

Friday morning, Solon T. Klotz, president of the Musical Art Society of Toledo, delivered the address of welcome, which proved to be a model in that line of talk and at once put every one at ease as to his or her welcome in the city.

Mr. Lynn B. Dana then gave the annual president's address. This was not a long

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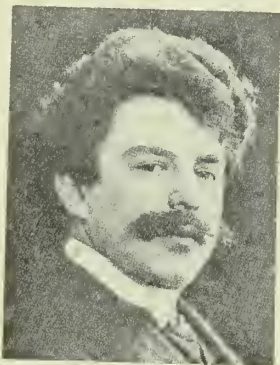
drawn out discourse on music or its appreciation, or anything of that sort, as is usually the case, but a plain, heart-to-heart talk on the business of the association and what is necessary for the success of the future. He knows the Ohio musical field completely and offered some excellent advice which, if followed out by the musicians of the state the association will be able to help the profession in Ohio one hundred per cent in the next few years.

Mr. B. F. Stuber of Warren talked on the "Relation of Psychology to Music."

Mr. Otto Sturmer of Toledo delivered a splendidly prepared and interesting paper on "Modern Ideas of Piano Technic."

Mr. E. F. Buckmeyer of Zanesville talked to considerable extent on "Why Pupils Keep Poor Time and the Remedy."

One of the best papers heard during these conferences was that read by Mr. Frank W.



MARCIAN THALBERG

Gillis of Heidelberg University, Tiffin, on "Requisites for Good Singing." He is a good talker, knows his subject and handled it in a style which was easily understood by his hearers.

E. V. Hesser of the Ohio State Normal School at Bowling Green talked on that very important subject, "Should Credits Be Given in Public Schools for Outside Music Study."

The above list of papers is by far too many for so short a time at their disposal and the consensus of opinion afterward indicated that in the future one paper with its discussion will consume one session. That is as it should be, for those present will derive much more good from a paper which is discussed at length than one which is hurriedly read and then buried behind the reading of another on an entirely different subject.

Saturday morning one or two papers were called off so that Herbert E. Hutchinson of Alliance, who is chairman of the Standardization Committee, could report on its work. Mr. Hutchinson read the bill which is now before the General Assembly of the State Legislature, copies of which were handed out to all present. The bill was discussed further and the hope is strong that it will soon become a law. However, there is serious doubt over it becoming such at present. Mr. Hutchinson knows this subject as, perhaps, no other man in the state does and he has some rather frank and interesting remarks to state on the subject.

Springfield 'Gets Next Convention

At the business meeting on Saturday morning a small but strong and convincing delegation from the city of Springfield presented itself and made a strong plea in connection with a very gratifying invitation from the Commercial Club of that city for the 1916 convention. A unanimous vote was cast for the meeting in Springfield next year. As stated before, many brilliant plans are forming for a great convention one year hence.

The election of officers disclosed the fact that Lynn B. Dana, president; E. F. Buckmeyer, vice president; Julia E. Eatwell, secretary and treasurer, and Herbert E. Hutchinson, chairman of the Standardization Committee, were all re-elected by a unanimous vote, as were all the county vice presidents. The chairman of the Program Committee for the 1916 convention will be chosen by the president. While it was not officially announced, it is supposed that Mr. LeRoy Lambert of Springfield will be the choice, as it is customary for the head of the program committee to reside in the convention

which all Toledo may well feel proud and cities of twice or thrice her size may well envy. Its interior, while not as large, of course, as the famed Art Institute in Chicago, it nevertheless resembles the Chicago building. The outside is beautifully designed and is surrounded by rich banks of flowers, shrubbery and gracefully designed walks. Its lighting system is of the best and especially beautiful at night.

The Hotel Monticello and Hotel Secor housed the greater part of the visitors in the city. The former was made into headquarters, yet the latter far surpasses it in excellence for both comfort and service.

William H. Dana, founder and president of the Dana Musical Institute at Warren, attended the entire convention and took a leading part in all its activities. The elder Dana has seen all the ups and downs of the Ohio Association as well as all other musical factions in the state and country, so his talks, arguments, advice and reminiscent remarks are authoritative as well as intensely interesting.

A smoker at the Hotel Secor on Friday night following the Thalberg recital, brought out a good attendance and further deepened the good fellowship movement started at earlier meetings. Messrs. Mills, Gunther and the elder Dana carried off honors for masterful discourses on certain subjects, while Gamble and the younger Dana made a close second.

CENTRAL MUSIC HALL

Central Music Hall held a large and enthusiastic audience on Thursday evening, May 27, the occasion being a concert for the benefit of a summer camp for mothers and children, under the auspices of Henry Booth House Welfare Club.

The artists advertised to appear in the concert were Jane English, soprano; Francesco Daddi, tenor, and Grace Keesler, pianist.

Mrs. English was not able to sing, on account of an acute attack of tonsillitis, but to show her good intentions she came on the stage, and in a very gracious manner expressed her disappointment at not being in condition to present her part of the program.

Wally Heymar, the popular Polish violinist, replaced Mrs. English in two numbers, and by her skillful playing and charming manner, became a prime favorite with the audience. She played "Walther's Prize Song" from "Die Meistersinger"; "Spanish Dance, by Rehfeld; "Moods," by Lee S. Roberts, and "Hejre Kati," by Hubay.

To Mrs. Keesler fell the burden of the evenings responsibility, musically, for not only did she furnish two solo numbers, but she also played the accompaniments for Mrs. Heymar's two numbers. But Mrs. Keesler is a versatile and competent pianist, and entirely equal to such demands. Her solos, "March Don Juan," by Mozart, and Rogers' "Prelude de Orchestra," and Polonaise, were given with musicianly skill and perfect authority, while her accompaniments were able and thoroughly satisfactory.

Mr. Daddi presented Neopolitan folk songs in his usual style and won much applause thereby. His offerings were all in the Italian language.



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city and Mr. Lambert appears to be the logical man.

Notes of the Convention

A notable display of music publications was maintained at the Museum of Art by Mr. Gamble of the Gamble-Hinged Music Co. of Chicago; Mr. Foster of the Clayton F. Summy House, Chicago; Mr. Gunther of Arthur P. Schmidt, New York, and Mr. Groene of the Willis Music Co. of Cincinnati. The music teachers took a great interest in this display and were waited upon in a very cordial manner by the above named efficient salesmen.

Frank E. Percival, Toledo correspondent for Musical America, was one of the first to greet the out of town visitors. He was a busy man throughout the convention as he took a leading part on the local entertainment committee.

A short visit to the Toledo Conservatory of Music gave one the view of many excellently equipped studios, roomy and appropriate, a splendidly arranged auditorium, a large and busy faculty and all guided by the courteous Mr. Bradford Mills. The school is located in a fine part of the city and seemed in a very flourishing condition indeed.

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The Elderly Person

The proper place to see the start from the pier, where the steamer was tied up, was from the rear or "aft" in sea-going parlance. The Elderly Person felt sorry for the big vessel with her sharp prow so capable of cutting her way through the water. It must have cost her no end of pangs and pains of humiliation to be dragged backward by the fussy little tug which rather officiously came up and hitched the long four or five inch cable. A stalwart young fellow wound it, sailor fashion, about the big stanchions, coiling it beyond a peradventure of looseness. Then he sat down on it and waited, quite conscious that the passengers had surveyed his every motion and that he had artistically made a success of his public opportunity. A pianist would have expected an encore. He didn't, but he treated himself to a smoke from a rakish looking pipe. The tug bent all its present energies to making heavy black smoke, which it poured out with impartiality upon all comers, and added occasional showers of cinders to make things even more pleasant. With little shrieks the ladies fled toward the front or "fore" part of the boat, and the Elderly Person was about to retreat, when his attention was attracted to something going on on the pier itself.

From the height where he looked over the rail, all along under the shed of the pier there seemed to be a litter of newspapers and dark patches of rubbish. Instead of blowing into heaps into the corners by the wind, the fragments were apparently scattered untidily everywhere in the dim shadows. The Elderly Person had not heeded this litter until, just as he was turning away, he saw two men pass under a chance light and stop to survey the surroundings. And then each drew from his various pockets sundry newspapers and began opening them. After a little inspection the men appeared to decide upon something. That something was followed by their spreading the papers over the spots where they stood. They did this carefully, and used many sheets to cover a certain space. Then they sat down, took off their coats and rolled them into bundles. Then their shoes were removed, the strings tied together and then tied about the neck of each man. One fellow had saved an extra paper, which he now used to wrap carefully about his feet and to tie with a string. Then they loosened the top buttons of their shirts, stretched out full length on the paper bed, with the bundled coats for pillows, pulled their fragments of hats over their eyes and started off for a period of unconsciousness. Then, and not till then did it dawn upon the Elderly Person that all that confused grouping which he dismissed as rubbish and vagrant newspaper remnants, was outcast humanity huddled together for the hoped for rest and sleep. Peering further into the shadows he soon made out the figures. The floors were literally covered by them, in all sorts of positions and groupings. Little by little he discovered that there were even certain points of vantage which the wary

coveted and covered by arriving early. The doorways of buildings were just a little exclusive and the occupants of slight elevations assumed certain superiorities. But in the last analysis, the soft side of a board was the bed of each man.

The young man standing beside the Elderly Person, who had been an interested observer of the scene gave a great gasp that was almost a sob: "I've read of such things" said he "but I hardly believed them and I've never seen them before. Can't I do something for them I'd like to throw that fellow, just coming along there, my paper at least. But I would rather throw him some money. I wonder if he's had any supper? Here I am, fresh from a hearty dinner where I ate more than was good for me, and I'm going to have a state-room with a good bed in it—and these poor fellows trying to sleep on the floor! It's awful." The Elderly Person felt the man standing on his other side give a nervous start and move off in a hurry. When, two hours later, the Elderly Person found this man sleeping in the deck chairs under a stairway, he understood the movement better, and knew that all the privation was not on the floor of the pier. But the comrade of the young man who had spoken answered him: "Don't you do anything so foolish as to throw money down there. They would fight over it like wolves and not care what happened. What you see down there is the gathering of the very worst bums in Chicago. Every dock along the river is crowded with them every night. They are just beginning to come in now. By eleven o'clock the place will be covered and you couldn't go through without stepping on one. Any one but a policeman is not safe there. They are the fellows who live by the odd jobs of unloading freight from the steamers. Of course there is no steady job, but the dock-owners let them sleep there so as to have them around when they do need them."

And while we talked, the stragglers came in singly and in groups, for the most part with a dogged cheerfulness that vented itself in quiet talk or smoking. Some were deliberate and made a survey before pitching the night's tent. Others dropped down anywhere and made themselves into a stupid ball at once. One fellow looked as if he had been swimming in the river, so white was his skin and damp his hair. He rolled himself a cigarette, pulled out a box of matches from some interior of himself, scratched a match on his shoe's sole and lighted the cigarette with as much nonchalance as if he was at the Blackstone. He sat down on his paper bed and folded his arms on his knees with a relaxation that was an object lesson to men who don't know how to let down. They came in faster and faster as the time went by. The young man broke out again: "But" I say, do you notice how many of them are young men? Seems to me they are all under thirty. I suppose the old fellows get in first because they tire more easily. But do you notice how much at home they seem? It don't seem to fret them at all that the

roof over them is not a house and far from being a home. How did they ever come to be where they have to do this? And how did each of them feel when he found he had to come here the first time? I have not seen one of them hesitate, but if I found myself in such extremity I believe I'd have to drag my feet in. I don't believe I could walk in. It's awful—awful!"

And that was the pitiful part of it all—That they felt at home. If there had been wail or outcry, one might have believed that ambition was not dead. But this dull acceptance of a fate was heartbreaking.

* * *

The little tug was more fussy than ever and as we brooded over the sleeping homeless we felt a little shiver under our feet, and saw that we were slipping away into the stream. The misty figures on the pier dissolved into vague shadows and disappeared like an unpleasant dream: A full moon fought with the numberless electric lights blazing on the steamer and on the restless signs on high points where the merits of breakfast foods and beers and cosmetics and wines, automobile tires and department stores insisted upon notice. The tug became very much excited, rushing from side to side of the narrow river's bounds and saying breathlessly "O, do get out of my way! good gracious me alive! can't you see what I am after and give me more room, don't bother me with questions but just move one side and let me alone, this is a terrible job, and as much as I can swing, and here you are all blocking up the way and making it twice as hard as should be, you don't know how hard a lift it is to be a tug or you wouldn't say I was like a fat puffy man trying to work off his surplus flesh. No, I'm not going to hit that other steamer, but I will perhaps let you scrape her side. Oh dear, oh dear, do get out of the way and give me room, all I want is room and to be let alone."

And as the result of the strenuous exertions the big boat threaded its way through a sinuous waterway, past the open draws of the bridges where the late passersby rested on the rail and idly observed the slow progress and where churning automobiles fumed on the brink of the openings. Out past the docks for stone and salt and toward the breakwater the stately ship went with as much dignity as she could summon while she was hauled backward, and on toward the open water. At last came the shifting colors of the lighthouse. Then, with a final and mighty exertion, the vessel was turned about-face by the noisy tug. Then, with a parting shower of cinders and masses of smoke, the line was thrown off, the tug snorted homeward, the turbines of the boat churned the water into foam, and the course toward the north star set forward to. The line of lights of the city began to lose their identity and became blurred and confused. For a long time the industrious rolling tires of an automobile sign ran in and out vividly. Then they faded into sparks and then were not. For a long time a department store kept its name high in air and clear, and was last to disintegrate. The lights faded on the horizon and only the flashes of the lighthouse gleamed fitfully. * * * There were long hours out under the sky with the Lake Wind for a comrade,

but at length came the time for stateroom and berth.

And the last thought before sleep came? Not of home and friends and comforts, but of the homeless and broken men asleep on the pier. To see men going to waste—appalling!

THE ELDERLY PERSON.

—###—

EDWARD CLARKE

Edward Clarke, who has been on the faculty of the American Conservatory of Music for the last three years, will change his field of endeavor next season. After September 1 Mr. Clarke will become associate director of the Lyceum Conservatory. This school, which is situated in the Fine Arts Building, Chicago, has for its purpose the training of musicians for professional work in lyceum, operatic, and theatrical field. Its teachers are practical people who have had and are having experience on the public platforms. Rachel Steinman Clarke will also become a member of the faculty and Mr. William Breach, who has been assistant to Mr. Clarke, will enter the school as

One of the finest tenors ever heard here
—Rockford (Ill.) Republic.

Grant Kimbell

TENOR

Oratorio Recital Concert

730 Fine Arts Building
309 E. 49th St. (Drexel 8519)

Beautiful voice, well schooled — South
Bend (Ind.) Tribune

a vocal teacher and coach, and will assist particularly in forming and coaching companies for lyceum and chautauqua work.

The Edward Clarke Concert Party will continue to be booked by the Redpath Musical Bureau in the winter and the Dunbar Bureau in the summer. Harry Culbertson will have charge of Mr. Clarke's recital and oratorio bookings and Mrs. Warren will present him to local clubs as she has for the last three years.

Mr. Clarke will teach at the American Conservatory during the summer term and will fill engagements for chautauquas during August.

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A CHARMING MUSICAL

Mrs. Clarence S. Funk opened her Oak Park house for the Annual Meeting and Reception and Entertainment of the Phi Sigma Club last Tuesday evening, and a program of rare charm was presented.

Mrs. Belle Watson Melville, a reader, whose friends are legion, gave an inimitable list of stories and poems, and music was provided by the Alpine Yodlers, under direction of C. L. Grobecker.

These delightful people appear in Swiss costume and sing the National songs with great beauty and accuracy, one of them also appearing in solo numbers, singing both Swiss and Scotch songs, including Thayer's "My Laddie" (which she gave beautifully) on the premise that both Swiss and Scotch are "people of the Highlands,"

both are much isolated and the two have many other points in common.

It is a pity, when these singers have so much of such supreme charm and such authentic value to present that they should consider it necessary to incorporate some cheap vaudeville songs in their repertoire, but so runs the world today, and even the unsophisticated Swiss singer is bitten by the prevailing serpent.

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AGNES HOPE PILLSBURY PRESENTS PUPIL

Friday evening Miss Agnes Hope Pillsbury presented another of her talented pupils in a piano recital at the studio in Fine Arts Building. Mrs. Cora Libberton, soprano, assisted.

Miss Irma May proved herself to be a very talented and serious minded pianist. Her technique is well developed, and her tone work very musical, proving beyond doubt that her study has been along good lines. Her renditions of the Mendelssohn "Variations" and the Chopin "Preludes" were greeted with much merited applause, for she played them with surety and ease.

"Two Larks," by Leschetizky, was given a very graceful and musical reading. A Brahms "Hungarian Dance" was played in a very brilliant and musicianly manner by Miss May and Miss Pillsbury at the second piano.

Mrs. Cora Libberton is a great favorite wherever she appears. Her splendid soprano voice and charming personality have won her a host of friends and admirers.

Her voice is of a very appealing quality and she uses it with skill in the presentation of songs. She gave numbers by Carpenter, Serrari and Wolf, musicianly and artistic interpretations, that left nothing to be desired in beautiful singing. H. W. P.

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CIVIC MUSIC CONCERT

Sunday evening, the First Baptist Church Chorus of the Civic Music Association, under the direction of John Allen Richardson, presented the cantata of "Ruth" at the First Baptist Church, Chicago, Thirty-first street and South Park avenue. The chorus did some praiseworthy singing during the evening that was very enjoyable, and Mr. Richardson may well feel proud of the showing made by the chorus for the short period of time for the preparation of the work presented. He directed with the surety and understanding that comes from long experience in choral work, and he deserves much commendatory praise.

The solo parts were taken by members of the chorus in a praiseworthy manner, namely, Miss Lucy Hayes, Miss Lelia Ahrens, Mrs. Alice Rose, sopranos; Miss May Wall and Mrs. R. T. Lowell, contraltos, and W. J. Breach, baritone.

Mrs. Charles Orchard furnished musicianly support at the piano throughout the evening that aided greatly in making things go smoothly.

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Gamble Hinged Company—The Gamble Hinged Music Company sends out attractive little folders exploiting "When Soft Winds Blow," by Claire Guedy, and a thematic list of the popular songs of Merle Kirkman.

Boston, Mass.

Editor
LESTER S. BUTLER

"Pop" Concerts from June 1 to July 3

The Boston Symphony Orchestra. Dr. Karl Muck, conductor, has returned from a very successful trip to the exposition, San Francisco, and began its season of "Pop" concerts in Symphony hall, June 1, with Mr. Marquarre conductor for the first two weeks. Ernst Schmidt, assistant conductor of the orchestra, will conduct the second fortnight, and Clement Lenom the last week, the concerts ending July 3.

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The Faelten Pianoforte School Graduates

The graduating exercises of the Faelten Pianoforte School takes place in Jacob Sleeper Hall, Boston University, Wednesday night, June 16, at 8 o'clock.

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Next Season's Apollo Club Concerts

Four concerts, probably in Jordan hall, will be given by the Apollo Club of male voices, Emil Mollenheuer, conductor, during the season, 1915-1916. A. T. Davidson, Jr., will be the organist, Frank H. Luker the pianist. The president of the club is Courtenay Guild, who is also president of the Handel and Haydn Society. The voice committee continues under the chairmanship of Alfred F. Denghausen. The chairman of the music committee is John K. Berry, and the new members on the voice committee are W. W. Hodsdon, J. F. Mores and Ivan Morawski. C. A. Chase is a new member of the music committee.

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The Cecilia Society Officers

Chalmers Clifton will be the conductor of the Cecilia Society next year, instead of Dr. Arthur Mees, who has held the office for several years, and is the conductor of the Worcester Music Festivals.

The president of the club is Henry L. Mason, Joseph C. Walker, chairman of the board of directors. A reorganized chorus, with a stronger tenor and bass section, is a need pointed out by the members of the governing board. Three concerts in Jordan Hall are planned, one of them having an orchestra of Boston Symphony men.

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Music School Notes

Miss Hazel Fanley of Cloquet, Minnesota, who is at Liederheim, has won much praise for her work this year. She has sung in several concerts at the school and elsewhere, and many favorable comments upon her fine voice have been expressed.

Liederheim's principal is Mrs. May Sleeper Ruggles, a Wellesley college graduate, and a contralto of more than usual excellence. She is the soloist in one of the large Congregational churches of Greater Boston, and her reputation as a teacher of voice is constantly increasing. Under her management, Liederheim teaches its pupils to become self-supporting, and assists each student in obtaining a hearing.

Frequent musicals, evenings with American composers, and lectures upon music, are held at the school, and October 11, S. Harrison Lovewell, the well-known critic

and writer, will give his lecture, "The Evolution of Opera," there. In addition to instrumental illustration of the text, Mrs. Ruggles will contribute opera arias from operas discussed by Mr. Lovewell.

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An interesting and well given program was heard in the Knights of Honor Hall, Day building, Worcester, Friday night, May 21.

It was one of a series of "Community Music" programs, given under the direction of the writer, which have for their purpose education, as well as entertainment, and therefore, present types of works for the approval of the audience.

The program that follows clearly indicates the idea, and that the idea is a good one, and brings results, has been proved during the season now closing.

The program givers, Alice Christine Heaphy, pianist, and Waldo E. Whiting, bass-baritone, displayed a serious purpose in their work, not too frequently seen at recitals. The interpretations, moods, and the phantasmagoria of the works were vividly portrayed.

Mr. Whiting's voice has a range of more than two octaves, and the quality and beauty of it well warrants extended cultivation. Few singers, who are not devoting their entire time to the work, could so well present the program given, because the gamut is so extended, and the tessitura so changeable.

Miss Heaphy's works emphasized the moods and types of the songs:

Songs of the Sea—Vocal	
Out on the Deep.....	Lohr
The Skipper.....	Jude
Davy Jones' Locker.....	Petrie
Folk Dances—Piano	
Mazurka, Op. 33, No. 3.....	Chopin
Valse, Op. 64, No. 2.....	Chopin
La Gigue.....	MacDowell
Danse Negre, Op. 56, No. 5.....	Cyril Scott
In Folk Vein—Vocal	
My Jacqueminot.....	Johnson
A Dream.....	J. C. Bartlett
Drink to Me Only With Thine Eyes.....	Old English
Somewhere a Voice is Calling.....	Arthur Tate
Reminiscences—Piano	
Lucia de Lammermoor.....	Franz Liszt
From the Operas—Vocal	
O Star of Eve (Tannhaeuser).....	Wagner
Dost Thou Know that Sweet Land (Mignon).....	Thomas
Heart Bowed Down (Bohemian Girl).....	Balfe
Down Her Soft Cheek (Elisir d'Amour).....	Donizetti
La Donne E Mobile (Rigoletto).....	Verdi
Piano—	
Harmonious Blacksmith.....	Handel
Military Type of Song—Vocal	
Armourer's Song (Robin Hood).....	De Koven
The Bugler.....	Pinsuti
Wolf of the Bowman.....	Nelson
I Fear no Foe.....	Pinsuti

The annual concert by members of Alpha Chapter, Phi Mu Alpha, Sinfonia Fraternity of America, drew a good sized audience to Jordan Hall Wednesday evening, May 19. A quartet composed of Charles Bennett and Sullivan A. Sargent of the New England Conservatory faculty; F. Otis Drayton, editor of the Conservatory Magazine-Review, and De Ross McAlister, a student from Kansas, rendered J. L. Hatton's part song, "Absence"; Macy's "Simple

Simon." and "Jenny Kiss Me," by Patty Stair. Other numbers were the allegro from Widor's "Sixth Symphony for the Organ," given by Walter Lawrence Cook; Brahms' "Scherzo in E Flat Minor," Guy Maier; two "Chorale-Preludes" of Karg-Elert, William R. Burbank; the Schubert-Liszt "Der Lindenbaum," and Baermann's "Study in F Sharp Minor," Lee Pattison; songs from Liszt, Sinding and Rubinstein, H. Read Wilkins. The concert ended with the Netherland folk song, "Prayer of Thanksgiving."

A concert by advanced students of the New England Conservatory of Music on Thursday evening, May 20, in Jordan hall began with the first movement of Marquarre's "Organ Symphony in E Flat Major," rendered by Charles H. Sharp, Jr., of Lockport, N. Y. Other numbers were the Chopin "Nocturne in G Major," G. Calvin Ringgenberg (Ames, Ia.); songs from Strauss, Brahms and Grieg, Arlen McKenney (Madison, Me.); Brahms' "Rhapsody in G Minor," Dorothea P. Young (Fargo, N. D.); the last movement of Servais' "Violoncello Concerto, Op. 5," Ora T. Lathard (Malden); Moszkowski's "Bacchante in G Minor," George Allyn Browne (Gloucester); songs from Searlatti, Lotti and Salvatore Rosa, H. Read Wilkins (Portsmouth, Va.); the Liszt "Polonaise in E Major," Harry E. Mueller (Louisville, Ky.).

A biographical sketch and appreciation of the late Charles Frohman, lost on the Lusitania, was read by Margaret Newton, of Little Rock, Ark., as an introduction to the weekly recital of the New England Conservatory's dramatic department in Recital Hall, Friday afternoon, May 21. Miss Newton praised the deceased manager as one who "perhaps more than any other man in the theatrical world took to it a business imagination, coupled with sterling personal qualities of fair dealing, enthusiastic effort and limitless energy." She traced his career from his birth at Sandusky, June 17, 1860, through his first great success, that attained with Bronson Howard's "Shenandoah," in 1887, down to his recent voyage, undertaken in connection with Barrie's "Rosy Rapture." Supplementary remarks were made regarding Mr. Frohman's position in the history of the American drama by Clayton D. Gilbert, head of the dramatic department.

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Stein—The Stein Conservatory will present the pupils of George W. Looch and Bess Marion Blake, assistants of Mr. and Mrs. Karl Buren Stein, in recital next Friday evening. Vocal and piano solos, readings and an operetta, "The Bargain Hunters," will be given.

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Gary—The Dolly Varden Quartet of Chicago, Mrs. William Lester, Mrs. Agnes Hansel-Harter, Mrs. Ethel Connelly Cutler and Miss Clare Pearl Livingston comprising the personnel, sung for the Orpheus Club at Gary on Monday night.



Music in America

FESTIVAL AT LANSING, MICHIGAN

The annual May Festival of Lansing, Mich., was held Friday afternoon and evening. If the disagreeable weather which prevailed during the big festival at Ann Arbor were present, it may also be said that the musical enthusiasm which ran rampant at Ann Arbor was also in evidence.

The fact that Mr. Killeen, the conductor of the Lansing festival, is an Ann Arbor product, and that several artists who were at the Ann Arbor festival also took part, made it evident that there were other factors aside from the weather and enthusiasm which savored of Ann Arbor.

At the afternoon concert Miss Leonora Allen, soprano, and Theodore Harrison, baritone, both of Ann Arbor, took prominent parts, while Alberto Selva, a Chicago tenor, and Miss Ella Minnert, contralto, of Minneapolis, were also heard. The piano accompaniments were executed by Mrs. E. S. Sherrill, formerly of Ann Arbor, but now of Detroit, in her usually attractive and exceedingly satisfying manner. In their miscellaneous numbers, all the artists were obliged to respond to encores, and at the close of the program the duets "La ci daren la mano," by Mozart, and "Now Thou Art Mine Own," by Hildach, by Miss Allen and Mr. Harrison, were the signal for riot-

ous applause, which apparently only ended owing to the fact that a baseball game between the University of Michigan and the Michigan Agricultural College, worthy rivals, was being played on the college campus, to which many in the audience were anxious to go.

The big concert of the festival was given in the evening when Sullivan's "Golden Legend" was heard to splendid advantage. A well trained chorus of two hundred voices, made up of agriculture students and residents of Lansing, showed by their responsiveness and splendid mastery of the music the real power and musicianship of their conductor.

As at the Ann Arbor Festival, Theodore Harrison and Leonora Allen carried off large honors. First of all it may be said that Miss Allen has a wonderful personality which immediately wins her audience, and which is a tremendous asset. However, it must be said in justice to her that she is not obliged to use this asset for her singing is superb. She possesses keen musical appreciation and real understanding of what she is trying to do, which, by the way, so many artists lack. With her beautiful vocal gifts, a voice of absolute purity, well placed, and of an exceptionally pleasing quality, her success is always assured.

Mr. Theodore Harrison, who by the way, is a teacher of Miss Allen, again showed his wonderful musicianship. A voice, clear and forceful, always absolutely under control, and of an exceptionally beautiful quality, combined with a masterful and unassuming intelligence, which at once demands respect, and portrays the true artist.

Mr. Edward Walker did his roles well, and is entitled to a high place among festival tenors, while Miss Minnert duplicated the splendid impression which she made in the afternoon. Miss Loeffler, who played the accompaniments, deserves goodly praise for her excellent support. C. A. S.

KNOX CONSERVATORY

The last graduating organ recital of this season's series at Knox Conservatory was given May 25 by Howard Ansley Murphy, a pupil of John Winter Thompson. The following program was given entirely from memory:

Sonata in E Flat Minor.....	Rheinberger
Prelude.....	
Intermezzo.....	
Marcia Religiosa.....	
Fugue.....	
Intermezzo.....	John Winter Thompson
Minuet.....	Bacherini
Toccata in F Major.....	Bach
Russian Romance.....	Hofmann
Supplication.....	John Winter Thompson
Dedicated to Mr. Murphy	
Will o' the Wisp.....	Gordon Balch Nevin
Torchlight March.....	Guilmant

Hemingway—The Gary Musical Club presented Clara Edmunds Hemingway in an original composition recital at the Y. M. C. A. in Gary on May 24.

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Emphatically it should be, for this list constitutes a Musical
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Efficiency

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did not include subscription also.

CINCINNATI CONSERVATORY OF MUSIC

The Cincinnati Conservatory of Music was the scene of a well given program of readings and interpretations last Wednesday when Miss Helen May Curtis presented her pupil, Miss Emily Martin, in her graduation recital. Miss Martin is an animated, refined reader, with a keen sense of the artistic.

An audience of considerable proportions was attracted to the piano recital given by Bettie Besuner, pupil of Mrs. Theodor Bohlmann, at the Cincinnati Conservatory of Music last Thursday evening. Miss Besuner is now emerging out of the child pianist in which capacity she has for some time interested concertgoers, and is maturing to the utmost satisfaction. She gave a program of wide scope and stood the test remarkably well.

Karl Otto Staps of the Cincinnati Conservatory of Music artist staff will give the dedicatory recital on the new organ just installed in the Church of the Good Shepherd, at Columbus, Ohio, Wednesday evening, June 3.

Mr. Frederic Shailer Evans presented in recital his accomplished pupil, Mr. Lloyd Miller, at the Cincinnati Conservatory of Music last Friday evening. Mr. Miller played the "A Flat Beethoven Sonata, Op. 26," in a convincing manner, thus setting a high standard at the outset, a standard which he maintained throughout the interesting program.

Marcian Thalberg of the Cincinnati Conservatory of Music added brilliantly to his successes of the season with his concert given before the Ohio State Teachers' Association at Toledo last Friday evening. His playing was received in the nature of an ovation, his virtuosic powers arousing immediate recognition and enthusiasm.

The Saturday students' recital at the Cincinnati Conservatory of Music yesterday represented the classes of Theodor Bohlmann, Bernard Sturm, Marcian Thalberg and Wilhelm Kraupner, the following taking part: Alberta Steele, Nettie Otting, Mildred Howard, Lelia Butler, Margaret Poindexter, Gertrude Ihenberg, Grace Miriam Witt, Elsie Ricks.

On Saturday afternoon pupils of Miss Frances Moses and Mr. Theodor Bohlmann were heard in recital at the Cincinnati Conservatory of Music, the participants being Carolyn Burkel, Alwyn Cahill, Ruth Duncan, Louise Beck, Elsie Iutzwig, Margaret Moran, Marian Kitchell, Mabelle Armstrong, Mrs. J. A. Snyder.

The following from the artist department of the Cincinnati Conservatory of Music gave a concert at Lebanon University as a benefit for that institution, the evening of May 28: Isidore Cohen, Marne Damm, Emilie Rose Knox, Martha Craver, Elsie Ricks and Mary Ellis.

John Orr Stewart, basso, pupil of Mr. John A. Hoffmann, will give a song recital at the Cincinnati Conservatory of Music Wednesday evening, June 2, Oliver Kilb, violinist, pupil of Mr. Bernard Sturm, will assist on the program.

Mrs. Ida Ulmer Jenner will present her young pupils in recital at the Cincinnati Conservatory of Music, Friday afternoon, June 4, at 4 o'clock.

Helen Portune, whose violin recital was one of the leading events in last week's graduation recitals at the Cincinnati Conservatory of Music, will be heard in a song recital at that institution Friday evening, June 4. Miss Portune is a pupil of Mr. John A. Hoffmann.

Master Herbert Silbersack, pupil of Signor Pier Adolfo Tirindelli, will give an individual violin recital at the Cincinnati Conservatory of Music Saturday evening, June 5. He is a young talent commanding interest, and will play a program of surprising scope for one of his years.

Mr. Hugo Sederberg's class will be heard in recital at the Cincinnati Conservatory of Music Thursday evening, June 5. He is a young talent commanding interest, and will play a program of surprising scope for one of his years.

Dr. Ferry Luleks' class did him honor in another song recital participated in by a dozen talented young singers last Saturday evening. The program presenting chiefly singers, who are new to the public, provided many surprises in point of voice material as well as in artistic attainment. The young singers revealed careful, detailed training, and interpreted their numbers with delightful assurance. Those taking part were Inez Isenberg, Miriam Mooney, Clara Wilhelmy, Coretta Ray Higdon, Katherine Wilhelm, Hazel Clinger, Helen Turner, Naomi Lowe, Helen Adler, Alvina Lobitz, Helen Grace, Henry Grad, Gertrude Fozard.

The calendar for the week is comprised of the following interesting events:

Monday, May 31, 8 p. m.—Recital by Miss Lena Palmer, pianiste, pupil of Mr. Marcian Thalberg, and

Miss Mozelle Bennett, pupil of Signor Pier Adolfo Tirindelli.

Tuesday, June 1, 8 p. m.—Pianoforte recital by Miss Florence Barbour, pupil of Mr. Marcian Thalberg.

Wednesday, June 2, 8 p. m.—Song recital by Mr. John Orr Stewart, basso, pupil of Mr. John A. Hoffmann, assisted by Mr. Oliver Kilb, violinist, pupil of Mr. Bernard Sturm.

Thursday, June 3, 8 p. m.—Pianoforte recital by pupils of Mr. Hugo Sederberg, assisted by Miss Alice Morris, soprano, pupil of Miss Frances Moses.

Friday, June 4, 4 o'clock—Junior recital by pupils of Mrs. Ida Ulmer Jenner.

Friday, June 4, 8 p. m.—Song recital by Miss Helen Portune, soprano, pupil of Mr. John A. Hoffmann.

Saturday, June 5, 4 o'clock—Students' recital by pupils of Mr. Theodor Bohlmann, Marcian Thalberg and Bernard Sturm.

Saturday, June 5, 8 p. m.—Violin recital by Master Herbert Silbersack, pupil of Signor Pier Adolfo Tirindelli.

EMPORIA, KANSAS

Emporia has always been noted for doing things in a whole-souled manner, and this year she lifted herself up by her own artistic boot straps and showed us what community music really meant.

To begin with, the town built the gymnasium in which the College May Festival took place; then the town, through the music department of the College of Emporia, organized a beautiful chorus which sang Mendelssohn's "St. Paul" with the New York Symphony accompanying.

The first concert of the May Festival was given by Miss Catherine Rosser, soprano, recently returned from London. Miss Rosser was bred in Emporia, and is one of the sources of our town pride.

The whole town turned out to hear her song re-

ROBERT MAITLAND

BARITONE

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ital, which was one of the most artistic concerts ever given here. Miss Rosser is a singer in the truest sense of the word, and if one word could sum up the delight of her concert, that word would be quality. Her voice is of birdlike purity, fresh and unworn, and she sang her way through a varied program of French, German, Italian and English songs and seemed in even better voice at the end of the program than at the beginning. The surprise of the evening came with the group of American Indian songs, which the singer gave, dressed in native Indian costume. Miss Rosser introduced the Cadman Indian songs in London, and has sung them there with increasing success.

The second concert of the series was given by the New York Symphony Orchestra, and the gymnasium was jammed to the doors to hear the orchestra and to see Walter Damrosch.

The climax of the festival came with the closing concert, the chorus of the College of Emporia, with Dean D. A. Hirschler conducting, accompanied by the New York Symphony Orchestra, gave to Emporians the best oratorio production that has ever been heard in this vicinity.

The soloists for "St. Paul" were Grace Kerns, soprano; Merle Tillotson Alcock, contralto; John Campbell, tenor; Millo Picco, basso.

Daniel A. Hirschler, dean of the Music Department, is a well schooled musician, a conductor of rare power and magnetism. There were few omissions, and the blending of the voices, the balance of parts, the attack and tone proved convincingly what can be done with inexperienced voices under proper guidance.

Perhaps the thing that made the town's people rejoice in its music was the way Walter Damrosch sat smiling and astonished. "Bravo" he said, while the men in the orchestra applauded with their fiddle bows. "I consider the chorus of the College of Emporia one of the really great choruses of our country," said Mr. Damrosch. "I am amazed to find such singing in a city of this size. Their fortissimos are inspiring, and the cleanliness of their attack the precision of their phrasing, and beauty of tone reflect the greatest credit on their conductor, Mr. Daniel A. Hirschler."

JO-SHIPLEY WATSON.

YEATMAN GRIFFITH'S SUCCESS

Mr. Yeatman Griffith has just closed his season in New York and it has been one of the busiest of his fine career as a teacher.

He has, however, such a great demand for summer lessons that he has concluded to teach in his New York studio through-



YEATMAN GRIFFITH AND HIS PUPIL
HARDY WILLIAMSON

out the summer. Many artists, teachers and advanced students are taking advantage of this exceptional opportunity.

Florence Macbeth will remain with Mr. Griffith throughout July and August, coaching her repertoire for the coming season.

Several pupils have come from London to study with Mr. Griffith, among them being Pauline Dounad, prima donna of the Carl Rosa Opera Company, and Mr. Hardy Williamson, the English tenor, who also has many American engagements to fulfill. Among the students who will continue their work during the summer term are:

Miss Helen Powell of London.
Miss Leicester Parker of London, Lilac Domino Company, late of George Edwards Company.

Mrs. Edith C. Carr and Miss Estelle Scribner of Pittsburgh, Pa.

Miss Dollie Howett of Johannesburg, South Africa.
Miss Juanita Prewett, Miss Ruth Haywood and Miss Emily McBride of California.

Miss Helen Tyler, Miss Effie Blunt, Mrs. Claire Bell, Miss Frances Jordan and Signore Lombardi of New York.

Miss Roberta Beatty of Rochester, N. Y.
Miss Lydia Griffith of Dallas, Texas.

Miss Fenn Warde and Miss Mildred Francis of Minnesota.

Miss Sybil Adams and Miss Stitt of Cleveland, Ohio.

Christian—The closing sentence of a private letter from Frederick Search reads as follows: "I understand that Palmer Christian is having great success with his organ recitals here" (Panama-Pacific Exposition at San Francisco).

Toledo—At Toledo, Ohio, last week a very successful song recital was given by Jane English, soprano of Chicago, assisted by Irma Krahbill, pianist, accompanist.

CLINTON, IOWA

More than 1,300 persons heard the two superfine concerts given Tuesday afternoon and evening at the Coliseum, the Minneapolis Symphony orchestra, Emil Oberhoffer, director, presenting programs of great value. Owing to the heavy rainfall of the early morning and day preceding there was comparatively low attendance from out of the city, the hundreds of people in the vicinity usually attracted to such high grade attractions finding it impossible to get into Clinton. Although the attendance was light in the afternoon, about 300, Mr. Oberhoffer presented the carefully planned program in a faultless manner. He is one man who has made possible the phenomenal progress of the orchestra, whose dominating musicianship holds every man in the organization in accord with the central thought of the study of the present moment. Emil Oberhoffer has taken his orchestra into such strongholds as Chicago, New York, Detroit, and Cincinnati, and has established a worthy clientele.

His posture is absolutely quiet and dignified, but the slender baton, light as a reed, governs each delicate turn of the instruments, or held aloft, tense, brings climaxes into sudden life. The fingers play an equal part with the baton, and as one watches the outstretched hand and the curved direction, there comes the thought that this man, leading almost entirely without scores before him, knows his compositions absolutely, is perfectly familiar with his musicians and with infinitely careful touch brings their responsiveness as though he played his melodies upon the chords of humanity.

Clinton audiences heard four very good vocal soloists and in the line of orchestral players men who have achieved renown for their artistry. In the afternoon came Alma Beck, tiny, slender of body so that seemed as though she were nothing but a voice, sweet far-reaching yet powerful contralto. Richard Czerwony, first violin, is a soloist of great power of expression and sweetness of tone, responding to encore with a romance as delicious as any composition ever heard. Henry J. Williams playing the piano, had an undeniable opportunity in the Liszt Hungarian Rhapsody No. 2, closing the afternoon program, and was given warm recognition. All the soloists were given encores and Mr. Oberhoffer was impelled to return again and again to bow before the pleased audience.

Marie Sundelius, soprano, made an instant captive of every person present, her marvelous tones, faultless technique and charm of singing given spontaneous recognition. She was classed as wonderful, intensive, with a fresh young voice, charming in its simplicity.

In presenting Cornelius Van Vliet as a 'cello soloist, Mr. Oberhoffer has taken but one of his sterling musicians, yet the young man displayed a mastery in the production of tone qualities and a depth of interpretation that brought tears of delight to the ears of his listeners. His work was exquisitely beautiful.—From the Clinton Herald.

POCATELLO, IDAHO

We are indebted to the Pocatello Press for the following:

Thursday morning the pupils of the high school were privileged to enjoy a song recital given by Maude Taylor Burns, wife of H. G. Burns, principal of the Junior high school.

Mrs. Burns is an especially gifted lyric soprano, possessing a glorious voice of great purity of tone, power and range. She brings to her work not only magnetic personality, but also a breadth of education and intelligence which lends charm and authority to her interpretations.

Mrs. Burns is a graduate of the University of Chicago, where she spent much time in the study of the masters of literature and some time in the study of the interpretation of poetry under Professors Orchard and Clark.

For the past three years Mrs. Burns has been living with George W. Munro of Chicago, and to her she gives the credit for the discovery and development of a voice whose glory, power and range could have remained unknown but for his discernment.

Two piano duets were exceptionally well rendered by the Misses Agnes Knowles and Helen Barlow.

Mrs. Burns was ably supported by Mr. R. E. Island, head of the piano department of the Technical Institute, who furnished accompaniments that were sympathetic and artistic.

Butter—Mr. C. A. Hutter will present his soloists in a song program at Kimball Hall Monday evening, June 7.

WHEATON, ILL.

Prof. H. B. Bartholomew gave his annual musical recitals last Friday evening for the smaller pupils and Monday evening for the more advanced. Any person attending these recitals from year to year can observe the wonderful progress the pupils have made. It is astonishing to see the little tots, scarcely tall enough to reach the piano, play quite difficult music without a note in front of them. One of the most pleasing and difficult exercises was a sextet played on two pianos by six small girls, Dorothy Mallory, Kate Mackenzie, Irene Milliken, Catherine Acker, Melba Cromer and Harriett Northrop. To harmonize and synchronize two pianos and six people is a feat worthy of an older master.

Professor Bartholomew's vocal pupils from Batavia, Aurora and Chicago assisted in pleasing the musical ears of large and appreciative audiences, and the usual dull monotony of piano recitals was avoided by the pleasing alterations of vocal and instrumental selections well rendered. Professor Bartholomew is a natural teacher. Difficult manipulations on the piano finger-board is not the end and aim of his work, but the development of concentration seems to characterize the results attained. Memory and imagination as well as skill are trained, and the pupils have acquired much toward the accomplishment of success when they sit down independently of teacher or printed music and express themselves as well as the thoughts of an author.

Wheaton has many reasons for being proud of its various institutions and not among the least are the privileges afforded through the efforts of such untiring workers as Professor Bartholomew.

COLLINS BROCK IN RECITAL

Miss Stella Uthe, pianist, and Mr. Collins Brock, basso, members of the music faculty of Chicago Evangelistic Institute, Washington boulevard and North Wood street, will give a joint recital in the chapel of the Institute this Friday evening at 8 o'clock.

CHILDREN SING PEACE SONGS

The following is from the Chicago Tribune:

While the voices of 300 school children in Fullerton hall filled the Art institute yesterday morning with the music of peace songs, William L. Tomlins, founder of the Apollo Musical Club, on the platform, put his handkerchief to his eyes and cried. He said he cried for joy.

"That you little children should come down town in the rain of your own accord and here send these notes of song out into the world, putting your souls into their musical message, makes me cry with pure joy," he said.

"You know, children, that sounds never die; they go on and on, and even when we no longer hear them they still are traveling on the waves of the air around the world. And you know these songs of peace you have put your souls into are traveling on into eternity and I believe the angels are joining in with you.

"Peace on Earth!"—sing it out again. You remember the heralds of old—how they sounded their trumpet calls? You are little heralds of today; you are calling out to the world: 'Peace on Earth'—sing it."

The director of the Apollo Musical Club put his handkerchief in his pocket and turned to the piano. He played the accompaniment as the children sang the song of Angus S. Hibbard, which he had dedicated to the Apollo Musical Club, which originated the plan for the choral pilgrimage of peace now being conducted by the National Choral Peace Jubilee committee.

Besides the 300 school children there were more than 100 teachers. Mr. Tomlins directed the singing of ten peace hymns which have been published and are being distributed throughout the country by the committee, of which Mayor Thompson is honorary chairman.

Bendix—Max Bendix is conducting the orchestra at the Old Faithful Inn at San Francisco.

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THE BACH FESTIVAL, BETHLEHEM, PA.

By GEORGE B. NEVIN

Again Bethlehem has been the Mecca of musicians who have come from many states. The Bach Festivals (this being the tenth) conceived, organized and conducted by Dr. J. Fred Wolle, have taken such hold on serious musicians that the mere announcement of each one is hailed with delight—not often can one hear such a distinguished performance of this profound music.

A splendid audience attended the sessions in Packer Memorial Church, Lehigh University, when the St. John "Passion" was sung. Following an established custom, a number of beautiful chorals (those marvels of music strength) were played by the trombone choir, preceding each session and creating an atmosphere of quiet devotion. The rendition of this work again demonstrated Dr. Wolle's ability to build up great tonal effects, and as the work advanced more and more was the influence of the master's music felt.

Among the soloists Mr. Nicholas Douty filled the very trying role of the Evangelist in his usual satisfying manner. No one without an intimate grasp on the music can hope to convey its meaning to an audience, and to the credit of Mr. Lewis Kreidler it can be said that he sang with tremendous vigor and with remarkable clarity the music allotted to him in his portrayal of the character of Jesus. He sang impressively and with much vocal charm. His voice of large range, has unusual brilliancy and beauty of tone coloring.

It is always pleasant to comment on the excellent work of the official organist of the Bach Festivals, Mr. F. Edgar Shields, who, notwithstanding the difficulties under which he labors, due to the position of the organ, always furnishes full support to the chorus and thereby displays his true musicianship.

In the second Brandenburg "Concerto" the Philadelphia orchestra displayed a fine tone and then followed, perhaps, the real vocal gem of the festival—nothing was more beautiful nor effective than the singing of the choral, "World, Farewell, Thy Joys are Dreary."

This was followed by "Strike, Oh Strike, Long Looked for Hour," sung by Mrs. Florence Mulford Hunt, with marked feeling and sincerity, and much dramatic thought.

On Saturday many distinguished people were among the large audience which attended both sessions when the "Mass in B Minor" was sung. The magnificent proportions of this work overpower one with their wonderful depth of meaning; the soul seems to feel at once the religious atmosphere created by the opening measures and when the Kyrie Eleison bursts forth one thrills with the presence of the Almighty, the

great God of the universe. The intensity of this work increases as page after page is sung, and one climax succeeds another until a perfect halo of musical glory shines on a grand work, grandly performed.

The orchestral sumptuousness of the score has so frequently been commented on that the last word has, no doubt, been said. In this work the orchestra, of which Philade



LOUIS KREIDLER

phia may well be proud, responded to the magnetic conductor, and in the crescendos and diminuendos, precision of attack and all that goes to build up what the words support means, fully proved its genuine artistic strength and ability. It is hardly possible to overemphasize the success of chorus and orchestra in this work, for we must remember that the music of Johann Sebastian Bach, in the fullest sense unique, never, in this world, has a deeper chord been sounded.

Very effective solo work was that of Mrs. Gertrude May Stein Bailey, contralto, in the devotional "Agnus Dei" and the powerful reading given the "Quoniam tu solus sanctus," and the "Et in Spiritum Sanctum," by Mr. Henri Scott of the Metropolitan Opera

House, whose big, sonorous voice is used with consummate artistry.

The festival represents the completed task, and few, no doubt, can imagine the many features which must be conducted and developed before the public performance may be given. It seems to the writer that Dr. Wolle could with greatest consistency say: "Achieved is the glorious work," a gigantic one, so successful in its many phases.

□ □ □

The Bach Festival at Bethlehem, Pa.

COMMENT BY EARLE CEASERO

To the tunes of four German "Chorales," played by the famous trombone choir of Bethlehem, the Bach choir opened its tenth annual festival to an audience of several thousand music lovers and eminent musicians from all over the world.

Auerbach once said, "Music washes away from the soul the dust of every-day life," and I am constrained to say that if Auerbach could have heard the opening chorus of the festival, "Lord, Our Redeemer" passion according to St. John, he would have added, "and fills it (the soul) with the Spirit of the living God," for the first great note sounded in that opening chorus was like the throwing wide of the gates to a new and garish world of music, in which the writer seemed to catch a glimpse of realms beyond the veil.

That great chorus, by far the grandest of the Bach creations, stamped the festival with success from the very beginning, and proved but a forecast of the wonderful things to come.

Contrapuntal in form and exalted in style, the chorus was given a magnificent reading by the choir, and at once gave evidence of the splendid preparation they had had, under the leadership of the greatest living exponent of Bach, Dr. J. Fred Wolle.

Each succeeding chorus of the Passion emphasized more and more the remarkable genius of the conductor, and the most painstaking loyalty on the part of the members of the choir.

The tonal mass was colossal. Careful attention to nuance ever in evidence, supported most ably and beautifully by the orchestra and organ.

The soloists of the first day acquitted themselves creditably, especially the baritone, Mr. Louis Kreidler, who as Jesus in the Passion music, gave a truly sympathetic reading of the part, bringing to his work a splendid vocal equipment. Mr. Douty, the tenor, an expert in Bach music, gave his usual comprehensive reading of the part of the Evangelist. The other soloists were Mme. Marie Zimmerman and Mme. Hunt. There were several surprises in the afternoon program, an eloquent reading of the second movement of the "Second Brandenburg Concerto" by the orchestra, Dr. Wolle conducting; the humming by the choir of the chorale, "World Farewell," carrying with it the suggestion of a celestial choir breathing a tender blessing on a weary world; and the solo, "Strike, Oh Strike Long Looked For Hour," rendered by the contralto, Mme. Hunt, who displayed a voice of beautiful texture, sombre in color, and an adequate technic, and gave a fine interpretation of the number to the accompaniment of strings and glockenspiel.

(Continued on page 30)

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LOUISE LE BARON IN MAY FESTIVAL AT LINCOLN, NEB.

The May music festival, which is now a regular feature of the life of the city, thanks to the leadership of the state university, opened auspiciously with a performance of "Cavalleria Rusticana" at the auditorium last night. An audience not much below the seating capacity of the hall heard a production of remarkable beauty and finish. It was a home affair throughout, a fact that added not a little to the triumph of the university department under which it was given. The solo parts were taken as follows:

Santuzza, Miss Louise Le Baron; Lola, Miss Lulu Marshall; Turiddu, Walter Wheatley; Alfio, Charles L. Bagley; Lucia, Mrs. R. O. Hummel.

The opera was produced without costumes, the chorus of about 150 voices banked high at the rear of the stage and the orchestra and the principals disposed at the front in orthodox concert form. The work flowed smoothly to its too early close. The audience appeared cold at the beginning, largely because it did not wish to interrupt the continuity of the story with applause. As the opera progressed, Miss Le Baron's glorious voice and Mr. Wheatley's work flowed smoothly to its too early close. The audience did its part in making the performance a perfect whole. These two artists complement each other perfectly. Miss Le Baron has a wealth of tone and an abundance of dramatic power, while Mr. Wheatley excels in the lyric tenderness that made his closing song so effective. The singing of Miss Marshall, Mrs. Hummel and Mr. Bagley helped to round out a beautiful production. "Cavalleria" is a short opera. It was finished before 10 o'clock. That gave time for large numbers of the auditors to linger to compliment all who had taken part, with extra praise for Mrs. Raymond, the director, who always invests so much painstaking work in preparation to bring out gratifying results.—State Journal. (Advertisement.)

SIBYL SAMMIS-MAC DERMID WITH THE CHAMINADE CLUB AT ST. LOUIS

The St. Louis Globe-Democrat comments as follows upon the appearance of Sibyl Sammis-MacDermid with the Chaminade Club:

In Madame Sibyl Sammis-MacDermid, dramatic soprano, and Enrico Tramonti, harpist, the Chaminade had the assistance of two of the best available soloists now before the concertgoing public.

Madame MacDermid's voice is a true soprano, clear, powerful, splendidly controlled and equally effective in aria and in song. Her manner of presenting the exacting "Quando Me'n vo Soletta," (La Boheme), recalled the best efforts of the Metropolitan stars which it has been our privilege to hear. In contrast to this, the singer's giving of the Richard Strauss "In Goldenér Fuelle" more than indicated her possession of the art of German song. In several groups of smaller numbers, in which the singer assisted the club, notably the impressionistic "Marguerite at the Spinning Wheel," Madame MacDermid's fine talent was pleasantly manifested.

Other recent engagements for Madame MacDermid are Bowling Green, O., Toledo, O., and Berea, O., the latter being an "Elijah" performance. (Advertisement.)

GRACE BRUNE MARCUSSE

The following comment is taken from the Twin Falls Press:

Mme. Marcusse presented a pleasing appearance, which immediately won the appreciative audience and after each group of songs she was repeatedly encored. She has a high lyric soprano voice with remarkable strength and clearness, and sings with an ease and grace which delighted her hearers. "I've Been Roaming," "Down in the Forest," and "Apple Blossoms" showed to a fine advantage the finer qualities of her singing, the light staccato notes and trills contrasted with the heavy crescendos, while in "The Asra," the aria from "Madame Butterfly," and "The Awakening," she proved herself equally capable in the heavy songs and her wonderfully clear high notes charmed her listeners.

Sigma Chapter—The Sigma Chapter of the Mu Phi Epsilon initiated Miss Mary Ann Kaufman into the society at the Auditorium Hotel in Chicago on May 26.

PADEREWSKI SPEAKS IN CHICAGO

The following is taken from the Chicago Tribune of last Monday:

Ignace Paderewski has made a piano laugh and sing, has wrung from it agony and the sorrow of the world, and with him in his moods he has carried his thousands and his tens of thousands. But yesterday, when he uncovered his great mane in Humboldt Park and in the shadow of Kosciuszko's statue, before 40,000 Polish Americans, pleaded on the wonderful instrument of his voice, and demanded help for starving Poland, broken under heel and wheel of war, he probably registered his greatest artistic triumph in the mastery of sound.

"You knew Poland when she was sad and glad; now she is all sad—that part of her which yet lives," he cried in Polish.

He ignored the hyphen of his Polish-American audience, he was less scrupulous than Governor Dunne, that in his passionate speaking his foot now and then brushed the bunting of the American flag; he spoke to his hearers as Pole to Pole, utterly forgetting their expatriation and all allegiance to a new country. He spoke to them as "the fourth partition of Poland." On a table, which had been placed in front of the park boathouse, he stood, tall, lean hiped, broad shouldered, leonine, an eye filling figure, handling himself with an alert, military grace that was remarkable in a man of his size. Paderewski was a man first and then an artist.

His proportions are those of a man, and his fist is broad, big and capable. And the far, ragged edge of the human surf at his feet heard the plea for Poland as it was hurled across the crowd by that powerful voice that was harsh as steel when he spoke of Poland's wrongs and as musical as a violin when he recounted his people's sufferings. Many in the crowd wept.

"I am greeting all of you, brothers and sisters, from the bottom of my heart," Paderewski began with a deep bow. "I greet you with the sufferings of Poland and with our hope for a brighter future. 'I see your faces seamed with the struggle of life. Your clothes are plain. But when any rich man asks you who you are you give them answer, 'We are Poles, the heirs of Piast, the sons of Poland.'"

"There is not another nation so sympathetic with the wrongs of others. We always hurry to aid those in trouble. Nor has any nation given such an offering in blood in the world's history.

"All we ought to do now is to try and save all we can of the Polish nation. Otherwise it is possible that the Polish race may be so utterly crushed that it will pass from the earth.

"Those people are now crying to you: 'Help, help! from their breasts of pain. You already have helped much, and you have my thanks. Everything you give helps your fatherland. I propose that we have a 'grunewald day' all over this country and collect money for the victims of the war in Poland.

"Whatever you give will nourish your brothers for a few weeks, and then the heads of all great men will bow to you. Good-by to you, my dear brothers and sisters. I bow to you, not as a leader, but as one true son of Poland to others."

GAYLORD YOST PUPIL WINS SUCCESS WITH INDIANAPOLIS ORCHESTRA

Mr. Alfred Troemel, who is an artist pupil of Gaylord Yost, the composer-violinist of Indianapolis, made a decided success a soloist with the Indianapolis Orchestra at Nashville, May 4. The Nashville Tennessean has the following to say:

Alfred Troemel, violinist, shared honors of the evening with the orchestra and Miss Clark. Mr. Troemel played first the "Introduction and Rond Capriccioso," by Saint-Saens, with the firmness of real artist and the audience appreciated him immediately. His first encore was "Liebesfreud," by Kreisler, a most difficult number bristling with difficult double stops. A veritable storm of applause followed, and he was forced by popular demonstration to again play. This time it was the ever-popular "Humoresque," by Dvorak, and it was so pleasing to the audience that an involuntary ripple of applause went around as he started playing.

Mr. Troemel recently appeared in a concert in Indianapolis and the Indianapolis Star comments as follows:

Mr. Troemel has a tone of ravishing quality and stability of style which bespeaks the true artist. (Advertisement.)

Saint-Saens in San Francisco

Redfern Mason in the San Francisco Examiner:

Camille Saint-Saens does not seem to have aged an hour since I saw him in London ten years ago. This splendid old man of music, one of the most distinguished figures of our generation, is active beneath the burden of four score. His glance is keen, his mind alert, his interest in all kinds and conditions of men and things as lively as that of most men of brains and character only half his age.

Musician, man of letters, Orientalist, indefatigable world-wanderer, his visit to San Francisco seems no more to him than a pleasant variation in habits of globe-trotting which may land him a few months hence in Las Palmas or Seville, a little later in Cairo, with the possibility of wintering among the islands of the Aegean. He has been in America before, but never so far west as San Francisco.

"Do you recognize, master," I asked him, as we sat together in his apartment at the Palace, "that this is the gate of the Orient?"

"True," he answered, "but there is still a long journey to be made when you get through the gate."

And then I told him how, if one were a persevering frequenter of cafes and a noctambulist of Chinatown he might hear the music of China, songs of the Kanakas, snatches of melodies played on the samisen, Arab flutings and xylophonic rhythms weird as those of his own "Danse Macabre." Especially was he interested when I told him how Paderewski wandered off into Chinatown and fell so completely under the spell of gong and pipe and plectral shimmerings unclassified in the musical terminology of the West that he could hardly be dragged away. If Mr. Saint-Saens' friends take him to a genuine Chinese concert I think they will pleasure him vastly.

In touching on the exotic element in our San Francisco I was curious to learn whether he thought the Orient might affect our American mode of musical thought. It has already done so in individual instances as, for example, in the "Aladdin" Suite of Edgar Stillman Kelley, which was directly inspired by the melodies of Chinatown. For this is a subject in which his own use of tonalities outside the bounds of our Occidental major and minor enables him to speak with the authority of a successful innovator.

"I have listened to Chinese music in Cochinchina," he said, "but the exotic idiom of which I have made most use is that of the Arabs. As for American music, I should be chary of expressing an opinion, for I am entirely unfamiliar with it."

"And its future?" I asked.

"I am no prophet."

To that denial I take exception, for the creative musician who sees as clearly into the present as does Mr. Saint-Saens is doing what the poet Heine did; he is looking into "the pots in which God brews the future." I recalled his memory to an article which he wrote twenty years ago, in which he declared that tonality is in trouble. He then foresaw the functioning in the music of our Caucasian civilization of scales borrowed from the Orient. Would not that influence make itself felt in our American music also? The venerable maestro saw my point and nodded assent; but he must see the documents before admitting that the Oriental idiom has actually exercised any effect.

But Greece is on the fringe of the Orient and the Gregorian plachant, in its Jubilas and Alleluias, shows many a trace of Eastern origin.

"I myself was a pioneer in the use of the Hellenic idiom," he said, and, going to the piano, he played a few bars of his "Noces de Prometheus," written as long ago as 1867, melody as Grecian as some cherished fragment of Sappho. "My 'Phryne,' too, is Greek and so is 'Antigone.'"

The mention of these works brought to my mind the master's "Dejanira" was performed out of doors in the arena at Beziers, and I told him of the earliest Greek Theater at Berkeley, of the Forest Theater at Carmel and many another al fresco auditorium sides. Mr. Saint-Saens was manifestly interested, and, in imagination, I already saw him directing a performance of "Dejanira" in the classic shades of Berkeley, when he dashed my hopes with the terrible question:

"Have you an opera company here?"

Then, for the first time, I felt a little ashamed of musical conditions in California. I could only say that we have the voices; that there are good artists to be found, capable instrumentalists in plenty, everything is fine save the creative enthusiasm which transforms the dream of art into a living reality. I thought of the Court of Abundance at the Exposition, and wondered whether any man of ideals could be found to make the operatic "Dejanira" a golden accomplishment of this, our Exposition year.

Perhaps this "old man eloquent" of music will pour Promethean fire into the dry bones of our self-satisfied uncreativity. Perhaps the French colony will take the matter up and, if "Dejanira" is beyond us, this singer of "The Youth of Hercules" will help us to produce one of the operas of Jean Philippe Rameau or the "Orfeo" of Gluck.

For here is a man who stands for the noblest artistic ideals of our generation, a leader in the domain of aesthetics, the composer of masterpieces which even his country's enemies revere. It would be a sin to have him in our midst and not prove by some dignified constructive achievement that we have been fired by the flame of his genius.

One opinion in particular expressed by Mr. Saint-Saens filled me with joy. I knew the classic leanings of the man, leanings, however, which have not stood in the way of his assimilation of musical idioms not employed by the great masters of yesterday, and I wondered whether he shared his old-time notion that a classic composer must write in a sort of universal musical language, or whether such universality need not preclude the use of national or racial modes of expression.

"When Bach and Beethoven wrote," said he, "they were still Germans, in spite of their universality. Today Richard Strauss writes unmistakably as a German. I, myself, notwithstanding my devotion to the great Teutonic masters and the great composers indeed of every race, compose as a Frenchman. That does not imply that I am a modernist, far from it. It simply means that in music, as in verbal speech, I use my mother tongue."

I carried away from my chat with the French master the feeling of contact with one of the choice spirits of our generation. The distinction which I had found in his music and in his flexible and nervous prose was not a garb put on for the occasion; it was an emanation of his inmost self.

MURPHREESBORO, TENN.

An advanced student of Arthur P. Thomas, director of music in Tennessee College, Murfreesboro, Tenn., gave a piano recital recently. Following is the program and press notice:

The piano recital given by Miss Violet Gross, an advanced student of Professor Arthur P. Thomas, delighted a large audience in the chapel of Tennessee College last Monday evening. Following is the program:

Concerto, A Major (first movement).....Mozart
Orchestra part on second piano
Music Box, Op. 32.....Liadov
To Spring, Op. 43, No. 6.....Grieg
If I Were a Bird, Op. 2, No. 6.....Henselt
Sonata, C Major.....Mozart
Allegro, Andante,
Rondo Allegretto

Nocturne, Op. 9, No. 2.....Chopin
Tarantelle, A Flat Major, Op. 43.....Chopin
Rhapsodie Hongroise, No. 4.....Liszt

The work done by Miss Gross displayed musical understanding and a well developed technic. The "Concerto" was read with clearness and good appreciation. The smaller numbers were all played well. Especially good were the Chopin "Tarantelle" and the "Hungarian Rhapsodie, No. 4," by Liszt. Both of these numbers were rendered with style and authority.

Miss Gross has splendid natural talent and ability, besides which she has been taught along lines which make her playing clean, clear and musical. The distinctive touches of style and finish shown in each number prove that she has been under excellent artistic training.—Home Journal. (Advertisement.)

CIVIC MUSIC

To the Editor: The success from all viewpoints of the first festival of the allied choruses of the Civic Music Association is a most gratifying commentary upon the value of the association's work, particularly in those centers where the foreign population predominates. The bringing together of these important elements of our population, under the softening influences of the divine art of song, will make of these singers better citizens, better neighbors, better Christians.

Was it not inspiring to see, in parallel ranks, gray haired men and women, rosy-cheeked boys and girls. And the children's chorus, how thrilling the quality of their tone! One's eyes went moist and stayed so.

Mr. Collins showed rare qualities as a conductor and not less as an arranger, and much of the success of the festival is to be credited to his enthusiasm for the cause.

Dr. Gunn's new "American" orchestra played the "Meistersinger" prelude like veterans.

W. E. S.

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THE BACH FESTIVAL

(Continued from page 27)

Part two of the Passion contains considerable solo work, which was done acceptably and brought forth a local baritone in the part of Pilate, Mr. Howard J. Wiegner. Mr. Wiegner gave his part an intelligent reading, and although an amateur, crowned himself with glory by his sympathetic work, displaying by far the best voice among the local soloists who interpreted the minor solos.

The great chorus, "Crucify," presented a wonderful example of perfect shading in the most thrilling crescendo of the day.

The Passion closed with the singing by

the choir and audience of the chorale, "Lord Jesus Thy Dear Angel Send," and marked the closing of the first day of the greatest choral festival ever held in America.

The second and last day of the festival was reserved for the presentation of the famous "Mass in B Minor."

The afternoon session opened with the playing of a chorale by the trombone choir, in the vestry room, behind the great organ, and as the last strains of the chorale died away, the choir, orchestra and organ burst into one great and glorious fortissimo, with the opening "Kyrie Eleison." It was an inspiring moment, and the beauty of the thing caused many to gasp in astonishment. The entire "Kyrie" was rendered with unflinching precision and magnificent tonal color, and its interpretation left nothing to be desired.

The "Crucifixus" was most tender and subdued, presenting a delightful variety of lustres, and finishing in the final words "sepultus est," with the most beautiful diminuendo, dying away in the softest of prolonged pianissimos. Henri Scott, the bass soloist for the "Mass" did his best work of the day in "Et in spiritum sanctum," his "Quoniam" of the afternoon having been marred by the much too heavy accompaniment of the orchestra.

The greatest chorus of the day and probably of the festival, from the standpoint of tonal mass and dramatic effect, at any rate, was the "Confiteor unum baptisma," in which Dr. Wolle carried his choir to heights sublime, and with such dynamic force that there was a general gasping for breath at its close.

Mr. Douty gave a good reading of the "Benedictus." Gertrude May Stein Bailey, the contralto, gave a beautiful piece of solo work in the reading of the aria, "Agnus Dei." Her voice, brilliant and clear, of a golden hue, rose majestically to each succeeding climax, dying away into the softest pianissimos from time to time.

The closing chorus, "Dona nobis pacem," was beautifully done, and with its last notes closed the tenth and greatest festival of the Bach choir.

All honor to Dr. Wolle and his faithful singers and more power to them. Bethlehem is proud of them, America is proud of them, the world should be proud of them, for their splendid achievement in the cause of music—God's greatest gift to mankind.

THEODORA STURKOW-RYDER

Some comment on the Centralia convention:

Mme. Sturkow-Ryder opened the program with the Mendelssohn "Fantasie, F Sharp Major," and from that moment she had her audience spellbound. To the Peldini Etude she gave that xylophone clarity and characteristic charm which is peculiar to that composition. The Rhone-Baton group proved to be a most effective piece of piano music, and it seemed as if composer, piano and pianist were attuned to the rhythmic and tonal mood, and the audience was lost in the reverie.—Centralia (Ill.) Daily Sentinel, May 6.

One of the most enjoyable parts of the whole program arranged for the convention was the recital given by Mme. Sturkow-Ryder, pianist. She is an accomplished musician, and her splendid interpretation and perfect technique, together with the natural charm of her personality, won the applause of a very appreciative audience, while she was encored again and again. Altogether the Illinois Music Convention had a rare treat, and Mme. Sturkow-Ryder has won herself a place in their estimation which will not soon be forgotten.—Centralia (Ill.) Daily Review, May 6. (Advertisement.)

FESTIVAL AT KALAMAZOO

For the following report Music News is indebted to the Kalamazoo Gazette, for which it was written by Glenn A. Aumond:

The first annual music festival of Western Normal was ushered in last evening by a rousing rendition of "America"—sung with vigor by the artists and the entire audience.

Mr. Maybee elected to open his festival season with Frederick Cowen's well-known cantata, "The Rose Maiden," a work as full of delicious melody as its title is attractive. Mrs. Ethelyn Walker-Showers, contralto, a guest artiste, sang the all too brief role of the Gardener's Daughter in a rich, colorful voice, splendid in its dramatic possibilities. With ease she was able to fill the large auditorium, giving evidences of theatrical impulses that lent to her work strength and contrast. Mrs. Bertha Shean-Davis sang the music allotted to the soprano in a voice beautiful in its tender appeal. Mrs. Davis is well equipped for this role, both in point of mature musicianship and in the possession of an extremely gracious personality. In her solo, "Rose Blossom," and in the duet, "The Forester," with Mr. Perry, Mrs. Davis was artistic, sympathetic and altogether charming.

Mr. T. Stanley Perry, tenor, appeared as the Forester, and displayed his attractive voice in a part replete with vocal beauty. When not compelled to sacrifice quality for power, Mr. Perry was altogether commendable. The aria, "The Sleep of Even," and his number with Mrs. Davis, were in his best style.

Clarence Hoekstra, baritone, was Mr. Maybee's choice for the role of "Spring." Mr. Hoekstra is one of the most promising young singers to appear in a long time before the people of Kalamazoo. He represents an equal mixing of the qualities requisite for the much abused term, temperament. Blessed with a voice of unusual quality, depth of feeling, intelligence, character and youth, here is something we may expect results from. Mr. Hoekstra found his opportunity in the first aria, "Where Gloomy Pine Trees Rustle." Well suited to the baritone's abilities, this number was given with telling effect. Several times the orchestral outburst threatened to overwhelm this young artist, and while they marred his work more than I choose to comment upon, he took Spartan courage and emerged.

Chorus Is Competent

Mr. Maybee has assembled a chorus of goodly proportions and considerable vocal prowess. The contraltos lead in point of beauty of quality. The chorus maintains a good balance of parts, is apt in its unity of attack, and able in the building of massive effects. "The Wedding Morning" was given with splendid effect, in so far as musical values were concerned. All in all, Mr. Maybee's chorus is extremely competent and effective, and a distinct credit to its conductor.

The Kalamazoo Symphony orchestra played with varied degrees of success under Mr. Maybee's baton. Mr. H. Glenn Henderson, who is an accomplished accompanist, always anticipates the exact needs of the singer. A fine audience was hearty in its approval.

The closing day of the first annual music festival at Western Normal brought forth the production of the "Walrus and the Carpenter," by Fletcher, a children's cantata, with the young people's chorus, directed by Miss Beulah Hootman of the training school department. This was followed by a recital given by the trio of artists—Claussen, Althouse and Middleton.

Opening the program of the afternoon, the Kalamazoo Symphony orchestra, under the direction of C. Z. Bronson, played the "Raymond Overture," by Thomas. The orchestra seemed disposed to give of its best, and as a result offered a musicianly and an interesting reading of this popular work. Their playing aroused quite genuine enthusiasm. Mr. Bronson responded with a well-liked encore number.

Miss Hootman gracefully and confidently took the director's stand and led the children through a lyric wonderland, as it were. Mr. Fletcher's music is very tuneful and rhythmic, and Miss Hootman found many passages to illuminate with tonal light and shade. The part singing of the children was excellent and the attack energetic. The gavotte-like movement sung to the words "Oh, Oysters, Come and Walk With Us," was given with a correct musical lilt. Miss Harriette Stears gave good support at the piano, and the orchestra took up these dainty accompaniments with deft attention and good results.

Miss Hootman's work was well accomplished and her children, in their interpretation of this attractive musical trifle were deserving of the applause bestowed upon them.

For the second part of the program Mr. Maybee

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h h h

Paul Althouse

Mr. Paul Althouse, the tenor from the Metropolitan Opera, was awaited with genuine interest. Mr. Althouse was given but one allotment on the program—the ever graceful aria, "Celeste Aida" from "Aida." The voice is a brilliant tenor with decided dramatic tendencies, yet capable of fine modulation in passages calling for excess of feeling. Mr. Althouse sang the familiar aria charmingly and was compelled to respond to many encores. It seemed the audience could scarcely hear enough of him. In two delightful songs, sung in English, Mr. Althouse gave evidence of exquisite musical taste. In all that he does there is a style that bespeaks artistic distinction.

Genial Arthur Middleton, one of the best known and best beloved baritone singers in this country, found a hearty welcome from an audience that knows him well. The aria, "Le Tambur Major," by Thomas, introduced this artist with a sonorous voice, before being permitted to retire. Mr. Middleton was compelled to give some two or three extra numbers.

Mr. Middleton as well as Mme. Claussen and Mr. Althouse must have felt that the enthusiasm of these music loving Normalites was equal to anything at the Metropolitan.

A word of high appreciation is due to Mr. Glenn Henderson, who played the difficult accompaniments extremely well.

h h h

"Arminius" Very Tuneful

The evening program embraced Max Bruch's dramatic oratorio, "Arminius" with Madame Claussen, Paul Althouse, Arthur Middleton and Normal School chorus with Harper C. Maybee conducting. The Kalamazoo Symphony orchestra, under C. Z. Bronson, played the "Fest Overture," by Lentner, as a prelude to the chief work of the evening.

In Bruch's oratorio of "Arminius" one finds music that is at once noble, rugged, sombre and impulsive. The work calls for much vocal declamation inasmuch as it is painted with a bold stroke. Madame Claussen in the role of the priestess found ample scope for her ability as a dramatic singer. From the recitative in the sacred forests—a number filled with spiritual import—to the tragic battle song, Madame Claussen was artistic and inspiring. Mr. Middleton was cast for Arminius and gave a lengthy part with vigor and authority. His expressive voice was capable of interpreting the sonorous music of the art in all its moves. This performance was marked by nobility and breadth.

Mr. Althouse was very successful in the tenor role of Sigmund, rendering the beautiful music of the part with the same brilliancy and finish that characterized his work at the matinee. Especially fine was his singing of the recitative, "O, Days of Grief and Desolation." It rang true with the intense denotement of tragedy. His duets with Mr. Middleton were finely sung.

h h h

Splendid Choral Body

Mr. Maybee obtained splendid results from his choral body and succeeded in getting immediate response to his slightest demands. It was most excellent singing—full of understanding, character and precision. "Arminius" is replete with unusual melodies' striking harmonies and impulses and towering images. Mr. Maybee's singers met the demand for broad and sustained localizing with every degree of satisfaction, while the choice of soloists could not have been better.

The Kalamazoo Symphony orchestra played the difficult score with painstaking care and commendable effect. Mr. Henderson again rendered excellent service at the piano. A large and enthusiastic audience set the sea of its approval on a fine series of concerts—events notable in the quality of their achievement.

— # # # —

A Correction—Music News spelled the name of Mrs. Bollman incorrectly in the review of her concert in the issue of last week. It should be, as everyone knows, Mrs. Maude Fenlon Bollman. Mrs. Bollman teaches both at the Fine Arts Building in Chicago and at Rockford, Ill.

RODERICK WHITE PLAYS AT SANTA BARBARA

Admiration, appreciation, enthusiasm, joy and musical refinement! Those were some of the elements which combined to make the appearance of Roderick White at the Potter theater a notable occasion. The relation between artist and audience was unusually close, for Santa Barbara is pleased to claim Mr. White for its own at least a part of each year. A large number of those present were personal friends and admirers as well as lovers of good music, and it has been a great pleasure to them to witness the rapid rise of this young musician as he has each season brought to them a higher development of his art.

The program contained four well-arranged and varied groups of compositions with nothing of the time-worn element in them. The first number was the "Concerto in D Minor," by Max Bruch, in which Mr. White showed not only a technical mastery of his instrument, but a depth of musical feeling and temperamental fire which at times electrified his audience. Especially was this true in "La Chasse," by Carter-Kreisler, and "Variations," by Tartini-Kreisler, which, together with "Scherzo," by Dittersdorf-Kreisler, and "Waves at Play," by Grasse, constituted the second group.

The third group contained "Indian Lament," by Dvorak-Kreisler; "Slavonic Dance," by Dvorak-Kreisler, and "Habenera," by Sarasate. It was in these numbers that the young artist's interpretative

powers and imaginative spirit were shown to greatest advantage.

The final number, "Introduction and Rondo Capriccioso," by Saint-Saens, was given in honor of the composer, who is at present in San Francisco.

The entire program from beginning to end was one of musical delight. In many ways Mr. White's playing is unique. He has a strong personality, which expresses itself in all he does, lending an individual charm to his work. He produces a smooth tone full of sweetness and warmth and has such perfect control of the bow that in the most difficult passages there is not the slightest jerkiness or harshness of tone.

Mr. Sollie Heilbrouner at the piano furnished highly satisfactory accompaniments which claimed their share of attention throughout the evening, and with the exception of one unfortunate moment in the last number, gave admirable support.

A. B. BARNETT.

— # # # —

ROBERT LOUIS BARRON

Robert Louis Barron, the violinist, appeared in a recital at the Moraine Hotel, Highland Park, last Sunday evening with great success. This was a return engagement, as he appeared there in a joint recital on May 2.

— # # # —

Marshall—Miss Caroline E. Marshall will present her piano pupils in a recital at the Auditorium Recital Hall on Saturday evening, June 5. A very attractive program is announced.

COPY OF LETTER FROM FANNIE BLOOMFIELD ZEISLER

MY DEAR MR. UNDERWOOD:—

I have wanted to write to you for some time to tell you of my satisfaction with the results you obtained with Miss ——. I have recently sent you another pupil, Miss —, of San Francisco, and am urging two others, Miss — and Mrs. —, to go to you also. Everyone who has investigated your method of hand development is delighted with it and feels that it cannot possibly do any harm under competent supervision. One of my pupils even sent a doctor to investigate your apparatus and he gave a good report.

Thank you also for the Spiral Key, which I consider an excellent thing. I can think of no better way to gain strength in the fingers, providing the key is used properly, that is, manipulated purely by the strength of the fingers while moving the wrist up and down, so that it is sure to be loose.

I hope you will pardon the delay in sending this letter, of which you may use all or any part that may be useful.

Many thanks for what you have done for Miss —. I hope you will see her through.

Sincerely,
(Signed) FANNIE BLOOMFIELD ZEISLER.

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CHARLESTON, W. VA.

This would seem to be a season of "dramatic readings," for about every ten days a new name appears, heralded as the one worth while in that line.

A recent announcement of note was that of Professor C. W. Neil, of Morgantown, who gave Wilde's "The Man of the House," at the Burlew. Mr. Wilde's audience was not the largest, to quote one of our local papers, but was thoroughly appreciative, of his masterly presentation of this work.

Another pleasing event of late was the appearance at the Stevenson Auditorium of Miss June Harding in "The Mallet's Masterpiece" and selections from "Madame Butterfly." She was assisted by two of our local people, Mrs. Matilda Reddington Mason, who sang a couple of numbers from the Puccini opera, accompanied by Mr. Frank R. Hurlbutt.

The Mason Quartet has commenced a new series of concerts (the first this season), under the auspices of the Civic Improvement League. There are to be four, it is said, and the program of the first was as follows:

Quartet in G Major, Op. 76, No. 1.....Jos. Haydn
Allegro Con Spirito
Adagio Sostenuto
Menuetto—Presto
Final—Allegro

Andante and Scherzo in F Minor for piano and strings.....Brahms
Songs—Nur Wer die Sehnsucht kennt.....Tschaiakowsky
Verjebliches Staendchen.....Brahms
The Sea.....MacDowell

Petite, Suite Piano and Strings..... Claude Debussy
En Bateau
Cortege
Menuet
Ballet

Miss Marguerite Porter, contralto, was the soloist, and Mr. Harry Froelich was her accompanist.

Another young Charlestonian who is forging ahead as a singer is Miss Marie Massey Warwick, mezzo-soprano. Miss Warwick sang before the Historical and Literary Club recently, and her rendering of the aria, "He Shall Feed His Flock," was the subject of much favorable comment. She is at her best in many of the standard oratorio and more serious sacred solos. She will do well to continue in the work.

J. HENRY FRANCIS.

LINDSBORG, KANS.

Bethany Conservatory

On Saturday evening, May 1, under the auspices of Bethany Campus Association, the New York Symphony Orchestra, with Walter Damrosch, gave a concert of unusual merit, before an appreciative audience. In spite of unfavorable weather, the large auditorium was well filled, and seldom if ever has such unbounded enthusiasm been displayed.

Everyone present felt that Lindsborg was passing through another stage of its already well known musical activity, and writing history for the future. It was a truly great concert, by one of the best organizations in America today, directed by the dean of American conductors, Walter Damrosch.

The great number of the evening was, without doubt, Beethoven's "Fifth Symphony." Throbbing with virility, pathos and majesty, it revealed to us once again the titanic struggle that went on in Beethoven's storm-tossed soul. It was given a broad, noble reading, such as only a master musician can give. The soloists, Mrs. Tillotson-Alcock, Miss Grace Kerns and Mr. John Campbell, prominent church singers, pleased the audience greatly, receiving many recalls.

The graduating class from the School of Fine Arts numbers thirty-seven members.

Recitals have been in progress the past three weeks. The high standard of performance at these recitals has again demonstrated that our conservatory is on a high plane of efficiency, comparing favorably with the larger conservatories of the east. Some fine talent has been revealed. Several members of the class having the musical profession in view are planning for further study next year, in some eastern cities. June 3, commencement day, will close with a graduates' concert in the evening.

Miss Jessie Brown, Cons. '07, B. M. '10, who was instructor at Bethany for a number of years, has been elected head of the Piano Department of McPherson College, McPherson, Kans. Miss Brown spent the year 1913-14 abroad, pursuing studies at the Royal Conservatory, Leipzig, Germany.

Miss Barbara Harwi, Cons. '13, has been engaged as teacher of piano and voice in the Dickerson County High School at Chapman, Kans., for next year.

OSCAR LOFGREN.

AGNES HANSEL HARTER

Following is some comment on the song recital given by Agnes Hansel Harter at Fargo, N. D., last May 24:

It was a colorful program she gave and sweetly and strongly sung to the very great pleasure of the audience. The most beautiful was the Rachmaninoff setting of Tolstoy's "O Thou Billowy Harvest Field" but there were many that stood out. There was "Evening Song," "A Threnody" (Greek death song) by Holmes; there was "The Blackbird's Song," (Scott), noticeable for the imitative accompaniment and the delicate child pieces chosen for encores, in which Mrs. Harter excelled. Her gracious personality added still more to the pleasure of her song.—Courier News.

Over 400 friends were guests at Stone's new auditorium Monday evening of Mr. and Mrs. Robert M. Pollock and Mayor and Mrs. Henry F. Emery, the gathering being complimentary to Mrs. Agnes Hansel Harter, contralto, of Chicago, who was presented in a song recital. In the receiving line with the hosts and hostesses were President and Mrs. J. W. Hansel, parents of Mrs. Harter. The latter and Miss Frances Emery were in the line following the program, receiving expressions of appreciation.

The recital proved to be one of the best given in Fargo during the season just closing, especially so from the interpretative side. One of the musical guests present, who is recognized as an able critic, Professor Franz Sucher of Fargo College, comments on Mrs. Harter's recital last evening thus:

"Mrs. Harter gave strong evidence of a very comprehensive knowledge of the laws of good vocalism, including proper production and management of tone. She excelled, however, in sane suitability of style to the sentiment of the text, the final test of an artist. This was quite evident in her rendition of 'O Thou Billowy Harvest,' by the Russian composer, Rachmaninoff. In this she gave the characteristic color peculiar to Russian music.

"Rarely does one hear such splendid judgment exercised in the matter of phrasing, and the proper dealing with vowels and consonants. The latter accounts for the splendid enunciation given by this performer. I might add here that true artistry in song implies intellectual culture, for a careless disregard of the high claims of language indicates lack of education and of genuine delicacy of feeling.

"Her voice is a rich contralto with character and fullness. At no time during the performance did the singer resort to any acrobatic vocal feats to show her vocal possibilities or to excite admiration in being able to triumph over vocal difficulties. She chose rather to sing her stories in a sincere and telling way.

"Her best work (aside from the number already mentioned) was done in 'A Threnody' (Greek death song), by Holmes; 'Evening Song,' by Berwald; and 'A Foest of Oaks,' by MacFayden. Her encore numbers, which were in lighter style, were executed artistically and gave much pleasure.—The Forum. (Advertisement.)

MORE PRAISE FOR MABEL HELEN ROGERS

Miss Rogers played with rare interpretation and the audience was most attentive to her sweet music.—Keokuk (Ia.) Gate City.

Miss Mabel Helen Rogers, harpist, played most attractively and is one of the best ever heard in Manitowoc.—Manitowoc (Wis.) News.

Miss Rogers, harpist, was excellent, and played several beautiful selections.—Sterling (Ill.) Gazette.

The program was attractive from the standpoint that it was varied as well as artistic. Miss Rogers opened the program with a "Fantasie" by Kovarovic, which elicited an encore and she graciously responded with a dainty number, "The Gnomes," by Rogers. A charming personality which this talented harpist possesses served to give added pleasure to the evening and each number she gave received a great ovation. The second number which she presented was the Zabel "Am Springbrunnen," following which she responded with a beautiful interpretation of "Annie Laurie."—Muscatine (Ia.) Daily Journal. (Advertisement.)

Langer—Mrs. Ora Padgett Langer sang May 21 for the Tea Cup Circle at the Birchwood Club, the program including Spanish folk songs and arias from "Carmen." May 22, at the third annual banquet of the Walton School of Accountancy at the Congress Hotel.

JOPLIN, MO.

The public program of the Fortnightly Music Club, at the Presbyterian Church, on Tuesday evening, practically closed the musical season here. It was indeed a splendid program, and the audience was unusually large. An arrangement of the overture to "Die Meistersinger," for two pianos, played by Misses Blanche Bell, Ruth Johnson, Marie Guengerich and Oscar Wagner, opened the program, followed by a group of songs—"Dedication," by Schumann, and "My Sweet Repose" and "Who Is Sylvia," by Schubert—by Mr. George Winters; "Fantasia Appassionata" (Vieuxtemps), by Miss Mary Bingham, and the entire Chopin "Sonata in B Flat," by Miss Helen Scoville.

"In a Persian Garden," by Liza Lehmann, was sung by Miss Imo Price, Mrs. J. W. Forney, Mr. A. W. Milton and Mr. F. B. Rogers. The first movement of "Sonata Fragica," by MacDowell, rendered by Miss Ruth Johnson, and the prelude, nocturne and caprice from Schuett's "Carnaval Mignon," played by Oscar Wagner, closed the program.

Two artists' recitals were given under the auspices of the club last month, and the first was that of Leonard Borwick, the English pianist, whose program was interesting and played in his own musically way. Ellisson Van Hoose, the tenor, gave a very delightful concert, assisted by Miss Norman, soprano, and Miss Birmingham, a very charming pianist. The last part of the program consisted of two scenes from the operas "Cavalleria Rusticana" and "La Boheme," given in costume.

Only one concert has so far been planned for next season, that of the Flonzaley Quartet, in January.

A recital was given by the violin pupils of Miss Mary Bingham at Jenkins' Music Hall on May 3.

A studio recital was given by the voice and piano pupils of Mr. and Mrs. George Winters last Friday evening.

Mr. Earnest Hutchinson played here to a capacity house and a most appreciative one, but it would indeed be difficult not to be appreciative with Mr. Hutchinson at the piano. One feels he must not miss a note. To the program—the Bach "Fantasia and Fugue," G Minor; the MacDowell "Keltic Sonata"; a Chopin group; "Tutuana," a very interesting thing by Albeniz; three "Moment Musicaux" of Schubert, and his own arrangement of "The Ride of the Valkyries," which was magnificent—he added Liszt's "Liebestraum" and "Campanella," as requests from the audience.

The work of the high school orchestra is well deserving of special mention. Under the supervision of Miss Mary Bingham, it has been added as an accredited subject to the school work. Splendid music was furnished at the senior play last week. Such finish and attention to detail is remarkable in an orchestra of high school age. The numbers included an overture, "The Calif of Bagdad"; "Serenade," by Drige; "Wine, Women and Song," by Strauss; "Venetian Love Song," by Nevin, and "Marche Militaire," by Schubert.

A very interesting piano recital was given by Oscar Wagner, a pupil of W. L. Calhoun and a successful young teacher here. Mr. Wagner's training is thorough, his technic well developed, his sense of rhythm very exact, and his playing in every way truly artistic. He opened the program with "Prelude and Fugue," B Flat, from the well-tempered "Clavichord," followed by the Schumann "Sonata in G Minor." After a Chopin group, he played "Carnaval Mignon," Op. 48, by Schuett, in a delightful manner, which showed careful attention to detail and thorough musicianship.

Miss Mary Bingham gave a violin recital at the First Presbyterian Church, assisted by Miss Nell Whitsett, pianist. Miss Bingham, always charming in personality and manner, demonstrated her ability to enter into serious and sustained, as well as descriptive and brilliant compositions. Each number was rendered with a confidence of manner that was truly delightful. Her tone production was of a high order, pure smooth and rich; her touch strong, and her interpretation that of a mature musical mind. She was at her best in lyric and romantic selections, and especially effective in those weird and dreamy passages that call up visions of other days. The Grieg "Sonata," Op. 8, which opened the program, was an admirable bit of ensemble playing. In the sustained adagio of the Bruch "Concerto in G Minor" (of which she played the adagio and finale) Miss Bingham displayed a wonderful control and depth of sympathy. Two groups of shorter numbers—"Sarabande, Gavotte and Rondo" (for violin alone), by Bach; "Liebeslied," by Kreisler; "Oriental," by Cui; "Zapateado," by Sarasate; "Romance," by Svendsen; "L'Abeille," by Schubert, and "Obertass," by Wieniawski, were all exceedingly well done.

Miss Whitsett, beside her delightful accompaniments, played "Egeria," by Kroeger, and "Kemen-

nori Ostrow," by Rubinstein. The ease of manner and her beautiful delicacy of touch won admiration of all.

LOS ANGELES, CAL.

The following clipping from the Los Angeles Daily Times tells of the great success made by Cecil Fanning in his own melodrama, "La Princesse Lointaine," to music setting:

The music section of Ebell Club had a red letter day Wednesday, when Cecil Fanning of New York, famed as poet and singer, read before the delighted audience several original poems, and Mrs. Evelyn Fletcher Copp of Boston, lectured on "Child Expression in Music."

Mr. Fanning is to be one of the prominent soloists at the coming musical federation, and his contribution to Wednesday's program greatly augmented its success. He did not read "Pipes o' Pan," but gave "La Princesse Lointaine" or "The Remote Princess," with pianoforte accompaniment, by Harry Brown Turpin, Mr. Fanning's instructor.

In the poem, reference is made of two cities, Avalon, the dream city whither King Arthur is supposed to have been transplanted after receiving his mortal wound, and which place became the unattainable goal of the Knights of the Round Table, and Carcassonne, a city of Southern France, so wonderfully restored that today it is the most perfect example of a walled city of mediaeval times. With such a setting the beauty of the poem may be well imagined. Mr. Fanning reads his original verses with clear enunciation and dramatic ability, and so greatly pleased was the audience that he was forced to respond to several encores, giving an Irish poem of Glengarry, entitled "The Bend of the Road" and "The Fallen Star." (Advertisement.)

BETHLEHEM, PA.

On Tuesday evening, May 18, at 8 o'clock, in Christ Reformed Church, Miss Helene E. Jacoby, a graduate of the Bethlehem Conservatory of Music, gave a very interesting piano recital. Miss Jacoby, though only twenty years of age, is a pianiste of rare natural ability and notable artistic attainments. At her recital on Tuesday evening she displayed a facile technic, showing throughout the evening a splendid regard for nuance and a comprehensive knowledge of poetic values, and gave a most authoritative interpretation of her program, which was as follows:

Fugue, A Minor Bach
Sonata, Op. 57 Beethoven
Nocturne, Op. 15, No. 2
Etude, A Minor, Op. 25, No. 11
Etude, C Sharp Minor, Op. 25, No. 7

Concerto, G Minor, Op. 22 Chopin
On the Wings of Song Saint-Saens
Bluette Mendelssohn-Liszt
Traumerei MacDowell
Moto Perpetuo

On Thursday evening, May 20, the choir of Grace Lutheran Church, numbering sixty voices, assisted by an orchestra of thirty pieces, rendered Brahms' "Triumphal Hymn" in a very acceptable manner, under the baton of William T. Trembath, organist and choirmaster. A mixed program preceded the rendition of the "Triumphal Hymn," most notable of which was the performance of the well-known aria "It Is Enough," from "Elijah," by Mr. Howard Wiegner, a local baritone. Mr. Wiegner displayed a rich, sympathetic voice, big and sonorous and as finely chiseled as a cameo, and he gave the aria a very beautiful interpretation.

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People & Events

EVAN WILLIAMS

Mr. Evan Williams, whose likeness is on our cover page this week, is an artist whose achievements during the past season have not been surpassed by any native born or foreign tenor before the public.

Everywhere his beautiful voice and his splendid musicianship have brought him the utmost of praise, it being doubtful indeed if any artist of the year has received so continuous a list of ovations throughout the country or excited such a remarkable flow of newspaper appreciation.

His singing in "The Dream of Gerontius" at Evanston last week is admitted by all who heard it to have been the very triumph of a superb art and his prestige, long secure in Chicago and Evanston, has, however, been very materially advanced.

ALINE VAN BARENTZEN

Some comment on Aline van Barentzen, American pianist:

An uncommonly capable pianist is Aline van Barentzen, who made her first appearance in England at the Aeolian Hall yesterday afternoon. The performance was not only crisp and well graduated, it was also intelligent, and it showed that the skill to express temperament was qualified by a discretion sufficient to prevent ostentation or exuberance. Miss van Barentzen made an even greater hit in the Paganini variations of Brahms. Her style is unusually broad and virile, but though she can work up with ease to climaxes of remarkable power and sonority, she does not allow her energy to become monotonous.—Daily Telegraph, London, June 24, 1913.

Aline van Barentzen showed by her execution of Grieg's "A Minor Concerto" that she is an exceedingly talented and sympathetic artist. Her playing in regard to technic showed that she has been through a splendid schooling and is stamped with a healthy and genuine musical feeling. Her touch is almost masculine in its strength. The hearty applause was well deserved and was followed by an extra number.—Vortland, Copenhagen, August 1, 1914.

The unexpectedly delightful feature of the popular concert in the Metropolitan Opera House was the playing of the Grieg piano "Concerto" by a youthful artist, Aline van Barentzen, an American girl, of whom it is said that she carried off a first prize at the Paris Conservatoire some three or four years ago. She is an unaffected child in appearance and bearing, and seemed utterly unconscious of the feat which she was accomplishing in playing the concerto without an appreciable slip of memory and with a crisp, rhythmical incisiveness that many a seasoned virtuoso might envy her.—New York Tribune, January 20, 1913.—(Advertisement.)

LA GRANGE

The following comment is partly taken from the Suburban News of La Grange:

To be a finished pupil of Godowsky is remarkably noteworthy, and to successfully teach his method and technic to others is additionally noteworthy. And so Miss Jessie King's splendid success as a teacher, and her exceptional ability as a pianist were decidedly appreciated last Saturday night at her pupils' recital at the Congregational church. The whole performance was a pleasure. Not any of the program became the least boring. All the selections were choice; and all were musically and easily played. In other words, it was far above the average recital regarding tone and technic, as well as interpretation. The stage setting attracted much attention, too, on account of the beautiful arrangement of the flowers. Afterward, by special request, Miss King played three short but fascinating numbers, "The Lark," by Balikirew, a waltz of Chopin, and a characteristic Debussy composition called "Gardens Under the Rain."

Some of those present had not heard Miss King since her recital in the Fine Arts Theater soon after her return from Europe, so that her playing

last Saturday evening was a fulfilled hoped-for treat. The enthusiastic congratulations following were certainly due both Miss King and her every pupil.

Especial mention should be made of the unusual excellence of Elaine Burgess, who, though only eleven years of age, played with style and much finish.

The program follows:

Duet—Au Village	Godard
Elaine and Mira Burgess	
Pussy's Love Song	Sartorio
From Flower to Flower	Tellier
Helen Goff	
The Sad Story	Rogers
Twilight Dreams Waltz	Horwoth
Gloria Willis	
The Shepherd's Pipe	Sternberg
Gladys Orange	
Venetian Love Song	Nevin
Veil Dance	Friml
Caprice Viennois	Kreisler
Elaine Burgess	
Lament for the Fairies	Lemont
Song of April	Devaugh
Elizabeth Thayer	
Italian Song	Tarenghi
Humoreske	Dvorak
Constance Parsons	
Duet—Ophelia	Nevin
Ernest and Mira Burgess	
Melodie	Moszkowski
In Autumn	MacDowell
Schon Rosmarin	Kreisler
Mira Burgess	
To a Wild Rose	
Will o' the Wisp	MacDowell
From an Indian Lodge	
Francis Farr	
Sonata, last movement	Haydn
From Uncle Remus	MacDowell
The Skylark	Tschaikowsky
Elaine Burgess	

MILWAUKEE, WIS

The last special concert of the season the Arion Club presented Florence Hinkle as soloist and assisted with well selected groups of part songs. Mr. Protheroe as director is so familiar a figure musically, having been engaged in his present capacity a great number of years, that one knows beforehand the excellence of his undertakings. Having been denied artist recitals for some months helped to make unlimited enthusiasm for Miss Hinkle.

Mr. Ralph Tillema recently gave a piano recital, which is the first hearing publically of Mr. Tillema since his return from four years' study with Levinne. It was not possible for the writer to be present, but the local press was pronounced in its praise of his work. Mr. Tillema will be connected with the music section of the State Normal School the coming year.

Among the recent artist student recitals was one by Miss Clementine Malek, pupil of Miss Katherine Clark, with Miss Imogene Hewitt at the piano at the Wisconsin Conservatory Hall. Miss Alma Schneider, soprano pupil of Iva Bigelow Weaver, assisted by Miss Julia Kroeck and Luella Birkhauser, piano pupils of Miss Pearl Van Vliet, were presented in recital at the Mack Block Hall. Miss May Bingham, soprano pupil of Mrs. Weaver, and Miss Inez Parsons, piano pupil of Miss Elizabeth Tucker, will be heard May 29 in the same hall.

Mrs. R. P. Kraft, soprano from the Tuesday Musical Club of the city, Miss Charlotte Peege, contralto, and Miss Ella Smith, pianist of the MacDowell Club, will assist in a program at the invitation of the Music Clubs of Fon du Lac.

Miss Ethel Brenk will sing a group of French songs at the commencement exercises of Marquette University next month, and Miss Josephine Sullivan sings the leading soprano role in the "Pirates of Penzance," June 5. Both are artist pupils of Mrs. Weaver.

The commencement exercises of the Wisconsin College of Music, the Wisconsin Conservatory and Marquette conservatory will all be given in an elaborate manner the second week of June.

Mora—Senor Manuel Mora, Spanish tenor, and Glenn Dillard Gunn, pianist, gave a program at the Warrington Theater in Oak Park on last Thursday evening.

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A DAINY CONCERT

Very unusual and very charming was the program arranged by Mrs. Myrtle Tyler Irons for last Tuesday evening, when she presented three little girls in a piano program at Kimball Hall.

These were Myrtle Rau, aged ten years, Mildred Lazarus, eleven years old, and Anita Rissman, twelve years old.

This is remarkable enough as a mere statement, but grows much more so when is added the further fact that each little girl played a sonata and each one a Bach "Invention," besides which they all gave many childish pieces with fine musical intent and good technical equipment.

Myrtle Rau played (with Mrs. Irons) a Diabelli and a Haydn sonata, the Bach "Invention in C" and short pieces of Hitz, Schuytte and Bohm; Mildred Lazarus gave the "Rondo" from a Haydn sonata, the Bach "Invention in G" and a collection of small gayeties by Bohm, Wollenhaupt, Gregh, Hollander, Merkel and Koelling, while Anita Rissman played the Haydn "Sonata in E Flat," the Bach "Invention in A" and smaller works by Jungmann, Billema, Karganoff and Loeschorn.

All this was surely task enough for such small hands, hearts and brains, but it was all accomplished with much satisfaction to the audience, with good technical display, considerable musical feeling, dainty phrasing and coloring and a good all around effect.

Variety was afforded by some cunning dancing given by Viola Oakley, a reading by Catherine Shaughnessy, which was much liked by the audience, and two songs by Louise Scheck, who was accompanied by Mrs. Irons.

Many flowers were presented and enthusiasm was rife. The flower girls were Cecilia Weissgerber, Cora Zuber, Evelyn Zuber, Catharine Hanley, Mary Hanley, Lucella Bither, Lucille Wedeles and Jeannette Buckholz.
 C. E. W.

Clarke—Mr. William Breach, who has been studying with Edward Clarke at the American Conservatory of Music, won the gold medal in the senior contest at that school last Wednesday. Mr. Breach has been engaged for a fourteen-week chautauqua tour for this season in the eastern states. Edward Clarke will leave Chicago Sunday evening for a concert trip in the west, returning to the city Friday.

Ammons—On Saturday morning, June 5, a piano recital will be given by the pupils of Lawrence Ammons and Josephine Ren Ammons, at the home of Mrs. Joseph B. Card, 421 East Central Park avenue, Highland Park.

North-Grove—Dorothea North, soprano, assisted by Grace Grove, pianist-accompanist, gave a recital in Ellsader, Ia., on May 26, before the County Music Teachers' Convention.

Music Abroad

DRESDEN

A notable occurrence at the Court Opera was the revival of Narsehner's fantastic opera, "Hans Heiling," a forerunner to Wagner's "Flying Dutchman," which, under Fritz Reiner's magnificent lead, achieved a great success. Friedrich Plaschke, in the title role, gave due prominence to the hero's part, which is especially suited to his vocal and histrionic endowments. Some special arias, terzets, etc., which have in later years been left out, were again added to the ensemble, thereby contributing in no small way to the better understanding of the book. The other roles are of less significance, yet they were very acceptably rendered. At the close Plaschke and Reiner had to appear repeatedly to accept the plaudits of the delighted audience.

A novelty evening was given by the Staatsbeamten Society. Among the items of the program were: Farnefeld's "Kors-holm" overture, well known in America, though new here, which proved to be especially attractive on account of its spirituality, its vital force and dramatic tense; Nicode's "Adler von Mars la Tour," is a grand composition, which, however, could not quite attain to the intended effect on account of the chorus, which demands great masses. Also the children's chorus was not sufficient in number; otherwise the work was carefully prepared. Further novelties were presented by Rudolf Feigert, Hugo Fungst, Joh. Reichert and others, all of them displaying good and solid workmanship.

The event of the last week was Richard Strauss' appearance as a guest conductor of his "Elektra," with Frau Gutheil Schoder of Vienna in the title role and Fraulein Nigrim as Klytemnestra. Very much depends on the rendering of the title role, which was presented in a supreme way by Frau Gutheil Schoder. Indeed, she made the work stand out more favorably than at the initial presentation, some years ago. Strauss also, of course, knew best how to work it out so it made a deep impression. Nevertheless, the beginning and the actual "noise" of the music which goes on for a full hour (before Strauss, with the entrance of "Orest," chooses to make real music) is deafening and by no means enjoyable; not even effective, though ever so realistic for

the depiction of the horrid spiritual content of the book. Also "Ariadne" (hopelessly weak) and "Salome" were given, the latter under Kutschbach's lead, which was thoroughly insufficient. Herr Kutschbach's powers in such cases are only poor efforts. Strauss was very much feted.

Several guests were announced to appear, among them Leo Slezak, in "The Huguenots" and "Aida"; also the Swedish tenor, Harold Bjurstrom, as "Lohengrin." Both singers, however, on account of hoarseness, were unable to appear. Harold Bjurstrom, however, was hoarse before an invited audience at one of the receptions of Frau Geheimerat. Felix Draeseke and I can say those present deeply regretted that the singer was not heard in the opera. He is the happy possessor of an uncommonly beautiful voice of the real tenor ring, such as one but rarely meets with in Germany now-a-days. Herr Bjurstrom sang Lohengrin's "Grals-erzahlung" and some songs by Farnefeld. In both styles (the operatic and the lied interpretation) he is equally prominent. The timbre of his voice is full of poetry and "klang." We are eagerly looking forward to his operatic debut, which, as I understand it, will take place early in the fall—perhaps in September or October.

A. INGMAN.

Dresden, May 14, 1915.

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ST. PAUL, MINNESOTA

The annual convention of the Minnesota Music Teachers' Association will be held at Albert Lea, June 22, 23 and 24. Five hundred members are expected to be present.

John C. Freund, editor of Musical America, is announced for an address the evening of the 22nd. Of much interest will be the piano-lecture recital by Mrs. Edward MacDowell, the following evening, and a state composers' program will bring the convention to an end the evening of the 24th. A Duluth artists' program and a concert of chamber music are announced for the afternoon session. The "round tables," which are most beneficial to the teacher, will be presided over by well known specialists and will occupy the morning sessions.

Of the nine states represented in the musical contest held under the auspices of the National Federation of Musical Clubs in Chicago, first honors in each department of music were won by Illinois candidates. However, Minnesota comes in for honorable mention. Miss Adelaide Pierce, contralto, and pupil of Florence C. Farnam, won second place, and Charlotte Burlington, pianist, a pupil of George H. Fairclough, was third. Both are St. Paul musicians.

The winners of the contest, which the Federation of Clubs, hold at its ninth perennial festival at Los Angeles, June 24 to July 2, will have the opportunity of securing engagements from 309 federated clubs, for their "America Day" program.

The matinee and evening performances of the "Century of Fashions" and "The Clash of the Motorizing Maids," a motion picture given by society folk for the benefit of the Belgian relief fund, proved to be the largest thus far given in the northwest. Miss Florence Macbeth, in "The Court of Queen Victoria," appeared as Jenny Lind singing before the queen, and delighted the large audience. Mrs. F. L. Hoffmann, who arranged the music for all the scenes, appropriate to the time which was represented, was at the piano, and contributed a large share to the success of the evening.

Another benefit program, this one for the Baby Welfare Association, is announced for May 28, at the Metropolitan. It is hoped that Miss Florence Macbeth will be here and give the doll scene from "The Tales of Hoffman" in costume.

Dr. Kraus will sing a group of German songs by Hugo Wolff and Heldsch.

The program will also include a biographical sketch of Rabindranath Tagore, the winner of the Nobel prize; a group of spoken songs by Arthur Koerner, interpreted by Marie Gzertsen Fischer, assisted by Miss Bertha Marron; a scene from the second act of "Carmen" by Dr. Kraus and Mrs. Fanny Podlasky of St. Paul and "A Porcelain Fantasy," presented by a group of ladies in tableaux.

The Minnehaha Choral Art Society, composed of 300 voices, will give Haydn's oratorio, "Creation," Wednesday evening at the Swedish Tabernacle. Miss Clara Williams, soprano; Joseph Granbeck, tenor, and C. J. Peterson, basso, will be soloists. Miss Amy Nelson will be at the piano.

Esther Jones Enger, contralto; A. Pepinsky, violinist; Walter Haberson, tenor; Mildred Peabody and Myrtle Weed, pianists, gave the following program at a musicale under the auspices of the Ascension Club at their new parish house.

GEORGE DOSTAL AT PATERSON

Of George Dostal's singing in Paterson the Paterson Call has the following to say:

One of the treats of the evening was the singing of George Dostal, the tenor. He possesses an unusual voice. In his first solo, "Deserto in Terra," he sang high C twice, and then gave an almost phenomenal tone on D above high C. Despite its high register, his voice cannot be said to be effeminate. It is extremely powerful, and he executes a fine crescendo on even his highest tones. In the "Paradiso," he again exhibited the great upper range of his splendid voice. (Advertisement.)

Fanning—Cecil Fanning and H. B. Turpin are meeting with extraordinary success in California. On May 16 they gave a recital at Pasadena, and on May 26 appeared at San Diego. Mr. Fanning is to be soloist for the Lyric Club of Los Angeles on June 18 and Mr. Fanning and Mr. Turpin are to be guests of honor of several clubs during the month, including the Eball, where other guests will be Mrs. H. H. A. Beach, Charles Wakefield Cadman and Marcella Craft.

INDIANAPOLIS

The last number of this season's Ona B. Talbot subscribed concerts was given April 15th at the Murat. Madame Frances Alda, soprano, Pablo Casals, 'cellist, and Frank La Forge, pianist, were the attractions. Her announcement for next season is as follows: Russian Symphony Orchestra, Kneisel Quartet and Harold Bauer, New York Symphony Orchestra, Schumann-Heink and Fritz Kreisler.

The fourth and last of this season's concerts of the Indianapolis Maennerchor was given April 30. Christine Miller and Arthur Middleton were the soloists, singing several solo groups. The chorus under the direction of Rudolph Heyne did some fine work. This was Miss Miller's seventh consecutive engagement with the Maennerchor and this speaks more for Miss Miller's success and popularity than anything the writer could say. Mr. Middleton made a splendid impression with his singing.

Pupils of Glenn Friermood, baritone, gave an artistic and finished program at Hollenbeck Hall, May 5. Those taking part were: Cecile Hill, Mrs. Lloyd Christian, E. V. Alexander, Eleanor Atkinson, Mrs. S. E. Fenstermaker, Clara Egeter, Irene Collins, Fred Jeffry, and Marie Hansen. All pupils showed fine training and a knowledge of tone production. The accompaniments were played by Mr. Friermood.

The Indianapolis Orchestra gave the last of the season's concerts May 9 at the Murat. Mrs. Jean McCormick, contralto, and Kenneth Rose, violinist, were soloists. The orchestra program was of a light order and was pleasing rather than educational. Mr. Rose played the Vieuxtemps "Fourth Concerto" with good style and rhythm.

John McCormack and the New York Symphony Orchestra gave an afternoon and evening program at the Coliseum, Fair Grounds, May 13. Other artists who took part were Grace Kerns, soprano; Merle Alcock, contralto; John Campbell, tenor; Mello Picco, basso, and Alexander Saslavsky, violinist. This was an extra number brought here by Ona B. Talbot.

The Indianapolis May Festival was given May 16 and 17 at the Murat. The Indianapolis Orchestra with the People's Chorus, together with Madame Lucille Stevenson, soprano; Mr. Frederic Martin, bass; Niels Nielsen, tenor; Kenneth Rose, violinist; Blanche Clark, harpist, and Pasquale Montani, harpist, gave the three programs. The chorus under Mr. Edward B. Birge did some wonderful work and proved how well qualified Mr. Birge is to direct a large body of voices. The festival was a success in every way.

Pupils of Perceval Owen, pianist, assisted by Edward Clarke, bass-baritone, gave a concert at the Propylaeum, May 18. Mr. Owen's pupils all did excellent work and delighted the large audience.

WAHOO, NEB.

In spite of the disagreeable weather which prevailed, a large and appreciative audience listened to the best performance of "The Messiah" ever given in Wahoo.

The magnificent performance of Handel's immortal "Messiah" revealed to the audience present at the concert on last Wednesday evening the wonderful human qualities in this music, which, though frankly and dramatically emotional, is none the less reverent and devout in the highest degree. For the execution of the oratorio, a finer quartet of soloists than Marie Sidenius Zendt, Jude Deyo, Edward Walker and Charles Edwin Lutton would be difficult to assemble. In their individual solos, each proved rare fitness and authority for the delivery of this great work.

Mme. Zendt, great artist that she is, brought out with her accustomed beauty and coloring of tone and her expressive variety of accent, the innermost meaning and soul of the soprano solos of the oratorio. She is the happy possessor of a rarely beautiful, pure soprano voice of perfect smoothness. Edward Walker's singing and manner of delivery of the tenor role of the oratorio was characterized by authority, brilliancy and fine breadth of style. Charles Edwin Lutton, the distinguished baritone of Chicago, gave an excellent account of himself. He is a singer of fine vocal resource, of convincing delivery and commanding sense of style.

The accompaniments were furnished by Miss Florence Almquist, at the piano; Mr. Martin Bush of Omaha, at the organ, and a select orchestra for the occasion. Mr. Martin W. Bush proved a master at the organ, and played the "Messiah" accompaniment in a most excellent manner, that left nothing to be desired.

Last, but not least, a mention must be made of the artists' concert in the afternoon, in the College Chapel, given by the soloists, with the exception of Mr. Walker. This event proved to be an exceptionally rare and artistic treat for those present.—Wahoo Democrat.

WICHITA, KAS.

The May Festival and Interstate Contest held in Wichita, May 3 and 4, was the largest and most successful musical undertaking ever held here. The Forum was well filled, the contests were interesting, and the two big concerts by the New York Symphony Orchestra, Walter Damrosch conducting, were among the greatest orchestra concerts in music annals for this western city.

The entire project was backed by business men who came forward on a guarantee fund and made up the deficit of \$900 without murmur, and declared the proposition worth while. It is probable even in the face of this deficit, that the festival will be repeated next year and it is this optimistic spirit that has built Wichita and placed her on the center of the musical map of Kansas. The entire cost totaled \$3,280. The general admission price was \$1 for the entire two days, including not only the two orchestra concerts and the final one by prize winning contestants, but to all the contests as well.

The festival began at 9 Monday morning and every hour contests were held until 3, when the orchestra gave a matinee program. The evening program by the combined choruses aggregating nearly 1,000 voices and the orchestra, was one of the most magnificent features of the festival, the combined body singing the selected contest chorus, "He Watching Over Israel," from "Elijah," and "The Lord Is Great," Priest's March from "Athalia," by Mendelssohn, Damrosch directing.

Entries in the general lines were gratifying, but the contest for large chorus, with the \$250 prize offered, had no entries, Wichita and its large chorus graciously refusing to compete in its own festival. Altogether \$1,000 in prizes were offered, and the results of the contests were as follows:

WINNERS AND CONTEST NUMBERS

Piano Contest—Class A, prize \$15, Miss Christine Canton of Winfield. Honorable mention, Miss Catherine Lewis, Wichita. First Movement from Schumann's "Carnival of Vienna, Opus 26."

Bass Solo Contest—Class A, prize \$15. C. G. Marshall of Wellington. Honorable mention, Arthur Price of McPherson. "Arm, Arm Ye Brave," from "Judeas Maccabeus."

Bass Solo Contest—Class B, prize \$10. John A. Campbell of Wichita. Schumann's "Two Grenadiers."

Tenor Solo—Class A, prize \$15. Ray E. Gafney, Winfield. Honorable mention, Cecil Rutledge, Winfield. "Were I a Prince Egyptian," by Chadwick.

Tenor Solo Contest—Class B, prize \$10. William Watt, Augusta, only entry. Song by Chadwick.

Chorus Contest—Class B, Southwestern College, Winfield, first, \$150; McPherson College, second, \$100; Anthony, third, \$75; Hutchinson, fourth, \$50. "The Lord Is Great," from "Athalia," by Mendelssohn.

Violin—Class A, prize \$15. Henry Leben, Wichita. "Ziguerweisen," by Sarasate.

Violin Contest—Class B, prize \$10. John M. Shinn, Chanute. Honorable mention, Terry Ferrell, Wichita. "Meditation," from "Thais."

Male Quartet—Prize \$10. McPherson College. Honorable mention, Southwestern College. "Lead Kindly Light," by Buck.

Ladies' Quartet Contest—Prize \$10. Wichita College of Music Quartet. Honorable mention, The Carter Quartet. "Annie Laurie," arranged by Buck.

Mixed Quartet—Prize \$10. Carter Quartet, only

entry. "God Is a Spirit," from "The Woman of Samaria," by Bennett.

Male Glee Club Contest—Southwestern College, Winfield, first, \$50; McPherson College, second, \$25. "Good-Bye, Sweetheart," by Hatton.

Ladies' Glee Club—McPherson College, prize \$50, only entry. "Stephanie Gavotte," by Czibulka.

Contralto Solo Contest—Class A, prize \$15. Miss Vella Niederhauser, Wichita. Honorable mention, Miss Patti Rude. "My Heart at Thy Sweet Voice," from "Samson and Delila."

Contralto Solo Contest—Class B, prize \$10. Miss Goldie Fahs, Wichita. "Sunset," by Buck.

Soprano Solo—Class A, prize \$15. Miss Velma McConnell of Wichita and Miss Sarah Thompson of McPherson, tie for first prize. Honorable mention, Miss Zelma Fisher, Wichita. This was the closest contest in the festival, all three contestants practically tying. "The Willow," by Goring-Thomas.

Soprano Solo Contest—Class B, prize \$10. Miss Minnie Turner of Fredrick. Honorable mention, Miss Mary Somerville, Wichita. "A Song of Sunshine," by Goring-Thomas.

Piano Solo Contest—Class B, prize \$10. Miss Katherine Ragan, Wichita. Prelude and Air from Grieg's "Holberg Suite, Opus 40."

In many cases the selections were made with a prime object of enabling a large list of contentants to enter, and while the general grade was excellent for the purpose, criticism could be offered on some numbers. However, each contestant besides performing the selected number, had to perform one of his own choosing besides, thus enabling each opportunity of displaying their own particular style of virtuosity.

Winfield secured the leading place by reason of their fine chorus as well as having won the class A piano contest, class A tenor, and several other prizes. Wichita came forward in the violin department, Ralph Brokaw's violin class winning first prize in class A and honorable mention in class B for violin solos. McPherson, Kan., brought an excellent aggregation, and Wellington, Augusta, Hutchinson, Arkansas City and Anthony were well represented.

The voice department was closely contested, and probably had the largest number of entries. Many beautiful voices and beautiful women proved the capabilities of Kansas vocally, and while in a contest all cannot win, it was a pity more prizes could not be arranged for. E. R. Kroeger of St. Louis was sole adjudicator, and on him evolved a heavy task. The two days, except when the formal concerts were in progress, were entirely filled with contests; barely enough time each day was there for the contests.

Notes

Arthur Uhe of Lindsborg was a visitor, as well as F. J. Haberkorn and Mrs. Yaggy, both of Hutchinson, and all three violinists.

Professor Olmstead of Winfield is the teacher of Miss Caton, who won the first piano contest, class A.

Charles Davis Carter, directed both the Augusta and Wellington choruses, and his vocal entries in the solo contests won some excellent places.

Lucius Ades, the manager of the business end of the festival, while working on what proved to be a losing venture for the guarantors, did excellent service in his capacity, and had the business end of it well organized.

The other features of our musical life have been John Philip Sousa and band, besides many local recitals, among which should be mentioned Frances Hughes Wade, harpist, and G. Rawson Wade, basso, in joint recital; the Pianists' club in weekly programs, and a recital by Patti Rude, contralto, a local student who made an excellent impression.

Mention must also be made of the excellent showing Wichita High School chorus made at Emporia April 30, when the High School State Wide Contest was held. They won first prize of \$100 on mixed chorus, and the \$25 prize for Boys' Glee Clubs in a large list of entries. Wichita sent a chorus of 24, Miss Jessie Clark directed. The contests were held at the State Normal School.

Incidentally Kansas has been a musical festival state this spring. Lindsborg, with its yearly "Messiah," Hays, Kans., Normal School; Emporia put on a festival aside from the contest above reported, and the week preceding our big festival, Newton (20 miles north), had the Minneapolis Symphony and conducted a successful festival.

Frazer—Mr. Arthur Frazer, whose piano studios are at the Propylaeum in Indianapolis, will present Marguerite Meunier in piano recital on June 1, and will himself play at his studios on June 3. Miss Meunier will be assisted by Alma Jane Wilday, mezzo soprano.

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LOS ANGELES

The happy turn in the program of the Los Angeles Music Teachers' Association meeting this month, in presenting lectures on subjects of musical interest instead of unexplained programs, Mrs. Graham F. Putnam gave a most interesting talk on Edward MacDowell, as a composer artist and teacher. She extolled his ideal concepts as a guide to the real things in music study and interpretation, she having been his pupil for some time. Following this most interesting personal reminiscence, she rendered the first movement of the "D Minor Concerto," her son giving the piano solo and the orchestra parts she played on a second piano. The performance was marked by a good understanding of the work and technical ability. "The Witches' Dance" followed, in an encore number by the talented boy artist.

The second lecture was given by Mrs. Katherine Alchin, who spoke on "Harmony" and gave an outline of her book just published, called "Applied Harmony." A new treatment of the subject seemed much more interesting than the vertical figured bass plan, using the tonal motion and reposeful character of the melodic form, suggestive of harmonic color and purport. The questions and answers were helpful to all, eliciting much interest. Better methods and up-to-date educational ideas spells progress.

h h h

Miss Inga Orner, a Norwegian prima donna, gave a fine recital program of a few American songs, including Cadman's "Dawning," Lohr's "Little Grey Home," Foerster's "Garden of Dreams," Gounod's "Divine Redeemer" and an aria from "Rigoletto," which were her main numbers, yet not so interesting to her audience as the folk songs of Sweden, Norway, Ireland and Denmark, which she sang with the native color and was vigorously encored. Her voice is of excellent timbre, but with less amplitude and with columization a much higher art value could be attained. Her presence is appealing, very natural and unassuming.

h h h

Mr. R. Tenorydd Roberts presented his pupil, Miss Rowena Holtzmann, contralto, in a song recital, with Miss Alice Shaw as her accompanist. Miss Holtzmann is under eighteen years of age, but has a marvelously large voice, with quite a compass. She aspires to the operatic work of a dramatic contralto. Her program was a somewhat ambitious undertaking for one so young in years and in study. "Elsa's Dream," by Wagner; "Golden Sun," by Freebey; Schubert's "Erkling," with seven others of lighter character comprised the list. The elimination of the extreme somber and a clearer tone and diction will promise a more receptive hearing. The voice will justify a care in the details of delivery and soulful interpretation, which will come in time and thoughtful study. Mr. Kenneth C. Davis, violinist, assisted in good solos, Miss Hilda Meade accompanying.

h h h

Mrs. Celeste Nellis-Ryns, pianist; Miss Blanche Ruby, soprano, and Messrs. Robert and S. M. Alter, 'cellist and violinist, gave the Hollywood Woman's Club a splendid program, which was most heartily enjoyed by the club at their last week's gathering. They comprise a good concert combination, with a growing popularity.

h h h

A very enjoyable social reception was given by Miss Cooper of Berkeley Hull School to Mrs. Evelyn Capp, called the "Froebel of the music-teaching world," who is sojourning here for a while and giving some lectures on her methods of teaching piano and music with her unique system.

Also a reception at the same time and place to Mr. Cecil Fanning, poet, reader, singer and composer, and his teacher, Mr. Turpin. Mrs. Capp made a complimentary talk on the interesting musical works given in the program and the artist singers and players of Los Angeles. Miss Gertrude Ross, R. Lamont Smith and Mrs. Abbie Norton Jamison, composers of songs, accompanying their own works; with Mr. Paul, tenor, Mrs. Vaughn, soprano, and Mr. Olney, basso, rendered a dozen or more compositions. Mr. Fanning consented to recite several good original poems, much to the delight of his auditors. A large attendance of club women and society people were present. Sociability, with refreshments, enlivened the occasion, making it memorable.

h h h

The great musical event of the local forces has been accomplished, to wit, the giving of Beethoven's "Ninth Symphony." Much interest had been stimulated for several months to make it a crowning success for the closing of the season's activity. This was only possible by the combining of the two

vocal clubs, "Ellis," of 100 men, and "The Lyric," of 100 ladies, who sang the fourth movement choral finale to the greatest symphony the world has known. The "Ninth" has been heard in rehearsals and two concerts by at least 10,000 persons. At the Sunday afternoon rehearsal the great auditorium was filled with high school and grammar school young people. Both concerts had crowded houses—approximately 3,500 at each.

The orchestra season went out in a blaze of glory. The performance was an achievement and a creditable rendition. Director Herr Adolph Tandler conducted with a masterly hand the entire work from memory, without any noticeable fault. The soloists were the best local talent available for this stupendous task. Mrs. Robert A. Smith, soprano; Mrs. L. J. Selby, contralto; Mr. Roland Paul, tenor, and Mr. Clifford Lott, baritone—all acquitted themselves with skill and effectiveness. The music is great from a constructive viewpoint, and broad dignity, if not always entertaining, except to the idealist and constructive musician. I sometimes have thought that if the author could have heard the quality of the howling voices at the extremely high setting that he would have given it a key within the singable quality of the human voice. As many were unable to get seats, it may be repeated before the summer has arrived.

h h h

The work is developing for the "Fairyland" opera, and all who have heard of it are sure it will please the ear, the eye and the musical sense as well. The interest still keeps up for the great festival.

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h h h

New York—A large and fashionable audience had the pleasant experience of enjoying an exhilarating musical comedy at the Alviene Lyceum in 225 West Fifty-seventh street, New York, on the evenings of May 6, 10, 12 and 21. Miss Alvina Wiens surpassed her usual prepossessing self in her vivacious acting, graceful and expressive dancing and superb singing. Her high C was full and clear and her voice bore the proper cadence, coloratura and expression.

h h h

Charleston—At the laying of the corner stone of the Charleston High School at Charleston, W. Va., last week, splendid music was furnished by the Charleston High School Orchestra and the High School Chorus, under direction of J. Henry Francis.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball
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Entered as Second-Class matter November 24, 1908,
at the Postoffice at Chicago, Illinois, under
the Act of March 3, 1879

CHICAGO, JUNE 11, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00

Foreign, per year, postpaid..... 3.00

Single Copies, 10 Cents

On failure to receive The Music News regularly
subscribers should notify the office promptly.

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Vol. 7.

Chicago, June 11, 1915

No. 24

Editorial

CORRECTION

In copying from the Tribune last week an article about the children's program of peace songs under direction of W. L. Tomlins, Music News failed to correct the misstatement that Mr. Tomlins is the director of the Apollo Club. However, everybody in Chicago knows that Mr. Tomlins was the founder of this club and that Mr. Harrison M. Wild is now the director, so no great harm can have been done.

A LETTER

Office The Music Student

London, May 18, 1915.

Music News:

COBBETT COMPETITION FOR STRING QUARTET, 1915

I have pleasure in informing you that the first prize of 25 pounds in the Phantasy section of the above competition for a "conversation quartet" (held in connection with this paper) has been awarded to Mr. Albert Sammons, his Phantasy quartet completely fulfilling the conditions laid down.

A further prize of 25 pounds for the best quartet written in sonata form remains, and the award will be made next month.

The original prize offered was 50 pounds, but as the MSS. submitted consisted partly of works in the shorter and partly of works in the longer form, it was thought desirable to keep them separate by dividing the prize as above.

I am,

Yours faithfully,

PERCY A. SCHOLES,

Editor.

ADDENDA

I see that, by inadvertance, I omitted to give the names of the young people who took part in the operetta "Secret of Suzanne," which closed with good style the successful program of Signor Archangeli's pupils. Miss Leeta Corder was the bride, Oliver Mellum the husband and Matthew Warring the dumb servant. At the conclusion of the act Mr. Archangeli showed his intense approval of his pupils' efficient work by presenting the laughing "Suzanne" with a huge bunch of flowers.

ALBERT CATSWORTH.

TOUR OF THE SUNDAY EVENING CLUB CHOIR

Another singing body to go on tour is the Sunday Evening Club Choir which has been delighting Chicagoans all winter at Orchestra Hall under the baton of O. Gordon Erickson. The soloists engaged for the trip are all of Chicago also, and include Mabel Sharp Herdien, Rose Lutiger Gan-

"Whatever the weather may be"
says he,

"Whatever the weather may be,
It's the songs ye sing, and the smiles
ye wear,

That's a-makin' the sunshine
everywhere."

—James Whitcomb Riley

non, John B. Miller, Gustaf Holmquist and Edgar Nelson.

The list of bookings is certainly a remarkable one and covers, in a twenty-two days trip, this extended itinerary: Joliet, Ill.; Rock Island, Ill.; Des Moines, Ia.; Omaha, Neb.; Phillipsburg, Kas.; Denver, Colo.; Grand Junction, Colo.; Salt Lake City, Utah; Reno, Nevada; San Francisco, Cal.; San Diego, Cal.; Tucson, Arizona; El Paso, Tex.; Fort Worth, Tex.; Oklahoma City, Okla.; Winfield, Kas.; Newton, Kas.; Topeka, Kas.; St. Joseph, Mo., and Galesburg, Ill., in the order named, beginning on June 18 at Joliet.

AS A MAN THINKETH

Mr. Bennett Treloar, a man with an artistic mind though not a professional musician, wrote this to the Chicago Tribune:

Chicago, June 3.—[Editor of The Tribune.]—I want to convey to you my hearty thanks for your very timely editorial on "The Rediscovery of Manners," which I trust will bear great weight upon the minds of all sorts and conditions of men not only in Chicago but throughout our country.

I have long since noticed that manners, especially in the mercantile world, have been on the wane: i. e., good manners. I don't know whether or not the average business man thinks it effeminate to be courteous, or whether it is entirely due to this strenuous age and he feels that he cannot afford the time, either of which is a very poor excuse.

There is, however, a portion of the city's great field of activity in which good manners have not lost their true glory, but—on the contrary—have been kept polished, which portion might come under the head of fine arts: music, art, literature, and the drama.

Man's negligence in relation to the courtesies of life is rarely due to ignorance, but simply thoughtlessness, and his familiarizing himself with the more artistic side of life will help greatly in smoothing off the rough edges of commercialism; it will cause him to think and think rightly. "As a man thinketh in his heart, so is he," and action is the fruit of thought.

BENNETT TRELOAR.

OUR SINCERE THANKS

"Mr. Gunn was at the baton."—Music News last Friday.

From Music News: "Mr. Gunn was at the baton." We can understand how one can be "at the piano," but not how he can be "at the baton."—Line o' Type, Tribune, Monday.

Sir: With Casey at the bat, why not Mr. Gunn at the baton?

LITERAL.

—Line o' Type, Tribune, Wednesday.

SPECIAL MUSICAL PROGRAM AT ST. JAMES

The last festival service for the season will be sung Sunday, June 13, at four in the afternoon, at St. James' Episcopal Church. The choir will sing "And all the People Saw," by Stainer; "Saviour, When Night," by Shelley, and Master Earl Abramson, soprano, will be heard in four solos: "I Heard the Voice of Jesus," by Harriss; Hayden's "With Verdure Clad," as well as "Angels Ever Bright," by Handel, and the march, "The Lord is My Light." There will also be organ solos by the choir-master, John W. Norton.

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FEDERATED CLUBS MEETING

The meeting of the National Federation of Music Clubs in June at Los Angeles is the most important event in the musical history of the western coast, and one that is attracting wide spread interest. With the events featuring the compositions of our foremost American composers, and the presence of so many great artists to interpret these fine numbers, it is probable that the coming biennial will be superior to any similar event ever held.

A part of the biennial program will be a Congress for the Encouragement of American Music with Charles Wakefield Cadman as chairman. Associated with Mr. Cadman are other notables of the music world: Arthur Foote, George Chadwick, Carl Busch, Arthur Farwell, Leonard Lieblich, Henry K. Hadley, Mrs. Elizabeth Casterton, Charles Farnsworth, Tali Esen Morgan, Roland Paul and Oscar Sonneck. This is only the beginning of a long list of programs of such fresh and exceptional interest that a few must be noted to show the wealth of material offered. Many numbers will be given with the composer at the piano or directing his own composition. Notable among these is the concerto for piano and orchestra by Mrs. H. H. A. Beach, composer, at the piano, "Minnehaha's Vision," by Carl Busch, and "The Desolate City" (with baritone solo by Cecil Fanning), by Mabel W. Daniels.

At a later concert, the 1915 prize symphony, No. 2, C minor, op. 34, by Arne Oldberg, composer, conducting, and Charles Cadman's new sonata in A major for the piano, will be heard for the first time, with Claude Gottlieb, the brilliant young pianist, at the piano. Two local concerts, one by the combined musical clubs, the Lyric, Ellis and Orpheus, and one by the public schools, are among the many attractive programs arranged. American music will be heard in all of the churches on Sunday, June 27.

The reception at Hotel Alexandria, when many prominent musicians will be present to welcome the visiting artists, will be an occasion of much social brilliancy. The benefits to be derived from the meeting of delegates and representatives and musicians known to each other by reputation only, and the incentive to better work by the recognition of our own composers, cannot be overestimated. The hospitality and cordiality for which the west is noted will be extended with heart warming fervor, and no effort will be spared to make the first meeting of the National Federation on this western shore a wonderful one in the history of music clubs.

A fitting climax and finale to all of this great program will be the premiere production of the \$10,000 prize opera, "Fairyland," by Horatio W. Parker and Brian Hooker. Marcella Craft has been chosen to create the role of "Rosamund," and the noted artists, Albert Reiss, Ralph Errolle, William Wade Hinshaw and Kathleen Howard, are in the cast, which is a famous one, all of these singers having established reputations on both sides of the continent. Those who have heard the rehearsals under the capable direction of Louis Gottschalk pronounce the music of "Fairyland" exceptionally fine. Since his arrival in the city, Mr. Alfred Hertz, director at the Metropolitan Opera House for thirteen years, has assumed charge of the rehearsals. The whole con-

ception of "Fairyland" is broad, uplifting and almost Wagnerian in its intensity. A chorus of selected voices will give a strong, fine presentation of the superb music.

CONCERT OF MARIAN CORYELL WEBSTER'S COMPOSITIONS

Friday evening, June 4, at Gary, Ind., in Library Hall, Marian Coryell Webster gave a program of her own compositions, assisted by Grant Kimbell, tenor; Nelle Sturtevant, contralto; Ada Sloan White, reader, Wade Eversoll, violin; P. H. Stevens, cello.

Mrs. Webster is a very talented musician and composer who is making rapid strides in her art. Her songs are built along melodic and rhythmical lines that are very convincing, attractive and original. The music fits the words to a nicety, along dramatic and musical lines that should be very gratifying to the interpreter.

A suite for violin, cello and piano also met with fine favor with the audience. Five movements comprise the "Suite," the "Mazurka," "Andante" and "Waltz" were best liked at the first hearing.

Mrs. Webster displayed fine gifts as a player, in the piano numbers, "Valse Spaniere," "Valse a la Coquette," both proved to be thoroughly fine in musical content,

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and should meet with much success for they are well worth while.

Mr. Kimbell is a welcome singer wherever he chooses to appear. He sings with sincerity, and draws his interpretations along broadly intelligent and musical lines that might well be taken as an example. He gave of his best in the goodly list of fine songs from Mrs. Webster's pen, namely, "Song of the Nightingale and the Rose," "When Cherries Bloom," and "The Sea Gypsy."

Miss Sturtevant, a talented pupil of William Clare Hall, has a fine contralto voice, and she sang in a manner that reflected much credit upon Mr. Hall as her teacher. Her offerings met with fine favor. "Song of the Forest," "Humming Birds," "In Praise," and "Wind in the Corn," should be heard often. The closing number, "The Prayer of Pan," words by W. Hervey Woods, was given by Mr. Kimbell, tenor, Ada Sloan White, reader, with an accompaniment written for violin, piano and cello.

The musical setting of the "Prayer" is indeed beautiful. The many touches of light and shade are most fitting and effective. Mrs. White is a very talented reader, giving her lines with the authority and poise that left nothing to be desired. Mr. Kimbell's beautiful voice rang clear and true, throughout the varied score. The accompanying trio completed a wonderfully effective musical picture, that will long be remembered as one of the most delightful moments of the evening. Mrs. Webster may well feel proud of her work, and one may truly say she has the best wishes of all for continued success. H. W. P.



Music in Chicago

A SHERWOOD MUSIC SCHOOL RECITAL

Madame Geneva Johnstone-Bishop of the Sherwood Music School presented Hazel Harris, soprano, and John Hedgecoxe, tenor, with George Ralf Kurtz at the piano in recital at Thurber Hall on Thursday evening, June 3.

Miss Harris possesses a brilliant voice of rich quality and good carrying power. She may well be styled with the sopranos of a dramatic type, for she thoroughly convinced on this point in the rendition of "Vissi d'Arte," (La Tosca), by Puccini, and "Depuis le Jour," by Charpentier, which opened the program. At later appearances in the evening she sang the great and difficult "Die Loreley," by Liszt, and "O Don Fa-tale," (Don Carlos), by Verdi, with a wealth of tonal color and dramatic intensity which brought great pleasure to the audience present and stamped her as a singer of high attainment.

Miss Harris was also heard in a very interesting group of songs made up with "We-Um" and "Her Blanket," two excellently written and colorful Indian songs by Thurlow Lieurance; the lively and charming "Saint Cecily," by M. Hartmann and "To An Angel," by Madame Bishop, who supplied the accompaniments for these four songs in a highly gratifying manner.

Mr. Hedgecoxe is a young tenor well known as a member of that artistic organization, the Chicago Male Quartet, and won a host of new admirers at this time on his splendid display of a well founded solo equipment. The recitative and aria, "Waft Her Angels," by Handel, was the first of Mr. Hedgecoxe's offerings and in this beautiful number his voice was used with good intelligence and his pure enunciation is especially worthy of mention. "Che Gelida Manina," from "La Boheme," was sung with great breadth of interpretative thought and ideal musical expression. Yet it was in "I'll Sing Thee Songs of Araby," by Clay, and "Spirit Flower," by Campbell-Tipton, that Mr. Hedgecoxe did his best singing.

The two singers combined forces in the rendition of a duet from the opera, "Don Pasquale," in closing the program, which was splendid from every standpoint.

Mr. Kurtz added greatly to the artistic achievements of the evening by playing accompaniments that were musicianly and sympathetic and again demonstrated the fact that he is one of the most satisfactory accompanists now appearing in Chicago.

H. M. B.

Northwestern—At the School of Music, Northwestern University, Evanston, on Tuesday evening, June 1, a successful program was given by Mr. Russell Van Dyke Morgan, pianist, pupil of Mrs. Gail Martin Haake.

Bachman—Miss Ella Bachman will teach a class in voice production and repertoire at the Balatka Academy from June 24 to August 1.

PEOPLE'S GAS CO. PRESENTS AND ENJOYS FINE CONCERT

The Choral Society of the People's Gas Company, which numbers about thirty-five male voices, taken from various departments of that institution, with John W. Norton conducting, gave a splendid program in the main foyer of the company's magnificent building at Adams street and Michigan boulevard on Wednesday night, June 2, assisted by Mary Ann Kaufman, soprano; A. Ray Carpenter, tenor; William Lester, accompanist, and the Metropolitan Ladies' Orchestra.

While the space utilized for this event was exceedingly attractive to the eye and formed a splendid setting for the presentation of such a concert, it nevertheless was somewhat of a failure from an acoustic standpoint. Too many pillars, alcoves, balconies, etc., were stumbling blocks for a true and proper display of tone power and quality from both chorus and soloists. However, be that as it may, the large audience grew enthusiastic as the evening moved on and well it should for under the masterful direction of Mr. Norton this assemblage of untrained voices displayed a quality of work well worthy of the older and more studious men's choruses of the city. Their opening number, the "Bedouin Song," by Foote, was pronounced for that excellent blending of tonal volume which is found only in a body of well drilled men's voices. "Winter Song," by Bullard, was sung with spirit and a commendable amount of finish, enough in fact, that a repetition was demanded. "Hark! the Trumpet Calleth," by Buck, brought forth some of the best ensemble effects heard during the evening. An arrangement of the sextet from "Lucia" was much enjoyed as was "King Bell and Ding Dong," by Karle. "Goodbye," by Tosti, proved a popular feature of the program and in Protheroe's "De Sandman," which was the only number sung unaccompanied, the chorus did some of their best work of the evening. Beautiful indeed were the effects gained by a smooth soft flow of tone in this number, which was further enhanced by an unusual degree of musical expression and elasticity of tempo. A musical jest, entitled "Italian Salad," which for text is made up with a lengthy list of musical terms set to music of a peculiar and interesting nature, brought the concert to a laughable climax. Mr. Carpenter sang the difficult tenor obbligato of this number with unusual ease and assurance. Mr. Carpenter has splendid concert style, is highly gifted in the art of interpretation and his voice is of that nature which easily adapts itself to any style of song he chooses to offer. This was especially noted in his songs by Freer and Homer, which came earlier in the evening, and which were given with great artistry.

Miss Kaufman added greatly to the enjoyment and artistic moments of the concert by appearing twice during the program and singing with all that rare style of delivery, clear enunciation and beautiful dis-



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Yours sincerely,

Peter Christian Luthman

H. M. B.

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play of tone which has won for her the praise of lovers of good singing time and time again and placed her long ago among the most successful and satisfying sopranos now before the public. She sang "Joy of the Morning," by Ware, and "Se Saran Rose," by Arditi, each occasioning the demand for an encore, which came in the forms of "My Laddie" and MacFayden's "Slumber Song."

Mr. Lester was an important factor throughout the evening, supplying with utmost care, sympathy and artistry, ideal accompaniments for both chorus and soloists. His part in the concert could not have been improved upon.

The orchestra, which numbers only four members, played two numbers that added pleasure and variety to the good things listed and two of these young ladies played solos that won the approval of the large audience present.

Too much credit cannot be given Mr. Norton for making this concert possible. His conducting was a delight to the eye and an inspiration to the singers and his fame as a conductor was again acclaimed by a vigorous burst of applause on the part of the audience. The Advance Club, which is responsible for this Choral Society, is indeed fortunate in availing themselves of the services of a musician of such excellence as Mr. Norton.

H. M. B.

Corlew—Sunday evening, May 30, Miss Mabel Corlew, contralto, was the special soloist at the First Baptist Church of Ravenswood.

ANNA GROFF-BRYANT PUPILS IN CONCERT

Saturday evening last week in Assembly Hall, Fine Arts building, Anna Groff-Bryant presented pupils of the Lombard College vocal art institute in the annual Chicago recital.

The concert was given by the advanced pupils, who recently appeared in the spring musical series of individual and joint recitals at the Alumni Hall, college Campus, Galesburg, Ill. That Mrs. Bryant has accomplished what she set out to do cannot be doubted if one may judge by the number of talented pupils, who enthusiastically endorse her method of voice production and musical training.

Those appearing on the program gave evidence of having received much that is to be commended and praise meriting, for there was a general excellence of enunciation, good display of musical thought, and praise meriting interpretative gifts that should carry them far in their chosen work.

Miss Margaret McCarl, lyric soprano, opened the program with Bemberg's "Nymphs and Fauns," displaying a voice of good quality and range, covering the requirements of her offerings to a nicety. Arne's "Lass With the Delicate Air," was sung with much unction and "The Chimes," by Worrell, was very effective.

Miss Alexandrine Chabrisson gave a good reading of "One Fine Day" (Puccini), and in a group of songs by Beach, Bergen and Arditi, her fine lyric soprano voice gave genuine pleasure. Particularly good were her presentations of "June" and "Bow-legged Boy."

Miss Ruth E. Brown sang as her opening number, "Habanera," from (Carmen), displaying a contralto voice of good range and power. She employed it to a fine advantage also in a group of songs by Ross, Leoni and Salter.

Miss Ruth E. Heilman gave of her best in the "Aria" from (Louise), and in numbers by Ward-Stephens, Lemon and Cole-ridge-Taylor, she sang with much finish and style, and in good display of voice and musical feeling.

Miss Mac A. Ross disclosed a soprano voice of much beauty. She sang with much taste and finish that was highly enjoyable and praise meriting. Her offerings comprised numbers by Thomas, Haydn, Milder and Ward-Stephens.

The "Cavatina" from (The Queen of Sheba) was sung with a good breadth of style by Miss Viola E. Graber, dramatic soprano. Her second group comprising songs by Parker, Thayer and MacFadyen, were delightful, with many touches of color and shade, and good display of interpretative thought. Miss Frances Eldred, pianist, gave much pleasure by her playing of Schumann's "Vogel als Prophet." Miss Ethel Reynolds is a reader with much talent, and her offering by Van Dyke was very convincing.

Miss Winifred G. Tompkins deserves much praise for the splendid support she gave at the piano throughout the evening.

Mme. Bryant may well feel proud of the enthusiastic manner in which the pupils were received, and it is well to say their progress will be watched with much interest by all who heard the splendid program comprising the best in song literature. H. W. P.

COSMOPOLITAN SCHOOL

A most pleasant incident was the assignment which led me to the Cosmopolitan School of Music on Monday evening. There I found that the graduates from the History, Aesthetics and Post-Graduate-Critical classes, under the leadership of W. Waugh Lauder, had in hand an intellectual banquet. The feast was elaborate, well prepared and entertainers in the best of form, and guests eager for and appreciative of the unique festival. As it progressed from course to course and reached its dessert when Mrs. Bracken presented favors in the way of diplomas to those selected for honors, the enjoyment became keener. It was an unlooked for satisfaction to find this splendid condition of things, where expectant teachers were actually preparing themselves with such thoroughness for their future responsibilities. A compliment goes out unhesitatingly to Mrs. Bracken and her associates for maintaining so valuable an accessory to right training.

The theses, which formed the substance of the evening, were excerpts from the monographs which each graduate had prepared. The most enjoyable feature in hear-



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ing these was the revelation of personality. No two had resemblance, but all were alive with the keenest of zest, strong with earnestness and with saving grain of humor which must lubricate every healthful survey of what has been done, is being done and has to be done. Miss Marguerite Lauder, Mrs. Elnora Manson, Miss Julia Finney and Miss Elizabeth Layman were the participants, and only lack of space prevents a resume of the excellent productions. As it is, one, can only congratulate the school upon so interesting a department and the students upon so successful an exposition.

ALBERT COTSWORTH.

BELDEN AVENUE BAPTIST.

Sunday morning the choir of the Belden Avenue Baptist Church, Mr. A. K. Ekvall director, did some splendid hymn singing, and in anthems by Stainer and Schnecker they sang with surety and a good volume and quality of tone that made their offerings very effective. The choir has improved in many ways since last heard by this writer. The solo parts were well cared for by Mrs. Schultz and Miss Agnes Loughthall.

Mrs. Evabel Clirby Tanner has become very popular as the newly chosen organist, and on this occasion she acquitted herself with credit and should be heard from.

WESTERN CONSERVATORY PROGRAM

Vocal—	
Somewhere a Voice is Calling.....	Tate
Yes, Now Thou Art My Spouse.....	Verdi
Robert Jones.	
Vocal—	
The Asra.....	Rubinstein
Florins Song.....	Godard
Nina Shankland.	
Piano—Staccato Etude.....	Rubinstein
William Luckow.	
Vocal—	
Mentra Gwen.....	Welsh Air
At Dawning.....	Cadman
I Hear a Thrush at Eve.....	Robert Jones.
Vocal—	
O Love of Mine.....	Davies
Farewell.....	Schumann
Nina Shankland	
Piano—Rigoletto.....	Liszt
William Luckow.	
Vocal—	
May Song.....	Cowen
Since You Came Back.....	Forster
Robert Jones.	
Vocal—	
Ask of Yon Ruined Castle.....	Cowen
Der Wanderer.....	Schubert
Nina Shankland.	
Piano—Erlking.....	Liszt
William Luckow.	
Vocal—	
Who Is Sylvia.....	Schubert
Waft Her Angels.....	Handel
Robert Jones.	
Vocal—	
Thou Shalt Bring Them In.....	
Recit.—See She Blushing Turns Her Eyes.....	
Air—Hymen Haste! Thy Torch Prepare.....	Handel
Nina Shankland.	

Such was the program rendered by three senior pupils of Western Conservatory in the conservatory parlors on last Saturday evening. Nina Shankland and Robert Jones are graduate voice pupils of H. W. Owens, and William Luckow is a graduate piano pupil of E. H. Scott, president of the school. Miss Shankland has a good contralto voice, of strong dramatic possibilities. She has had considerable experience in the concert field, which experience added to the interest of the work on this occasion.

Mr. Jones' tenor voice is clear, flexible and of appealing quality, and should insure him a successful future musically, if he continues in that line.

Both these singers' work showed the intelligent coaching that they have had from Mr. Owens, especially on the oratorio selections, a field in which Mr. Owens excels.

William Lukow was in every way a credit to Mr. Scott's method of instruction, playing with commendable technic and taste. Especially brilliant was his playing of the Liszt arrangement of "Erlking."

Haydn Owens aided the vocalists with reliable piano accompaniments. C. J. B.

---F---
Fiebach—Mr. Forrest Glenn Fiebach played a piano recital at the Charlotte, Mich., High School last Monday morning when, in a program of works of light caliber, exactly suited to the needs of the hour, he made a great success with the pupils Mr. Fiebach attended the May Festival at Ann Arbor last week.

---F---
Austin—The annual June Festival of the Handel Oratorio Society, under Miss Ida Belle Freeman, will be given at the First Baptist Church in Austin on Tuesday evening, June 15, when a Dudley Buck program will be given. Among the soloists will be Florence E. Boydston, organist and Julian Mogenson, tenor.

Cora Libberton

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NORTHWESTERN UNIVERSITY COMMENCEMENT

In conformity with its usual plan the Northwestern University School of Music presented its annual commencement concert in the great gymnasium on the university campus on Thursday evening of last week.

The place is very large and the test to which pupils are subjected in an appearance there is very searching, but the Northwestern pupils met this test bravely and came off, in each individual case, with flying colors.

As usual, also, the very fine School of Music Symphony Orchestra, under direction of Harold E. Knapp, was a big feature in the evenings work and enjoyment.

Not only were exceptional accompaniments provided for all the arias and concerts, but also the orchestra played a Bach-Abert "Choral and Fugue" with solidity and brilliance of style and were distinctly professional in their reading of a movement from the symphony No. 7 of Beethoven.

Jessie Elizabeth Anderson, a pupil of Carl Beecher, played the Beethoven "Concerto for Piano, Op. 15," with clarity and crisp style. Elizabeth Muse, pupil of Victor Garwood, was extremely musical and wholly in conformity with the composer's demands that she be just a part of the orchestra in the "Variations Symphoniques," by Cesar Franck. Elizabeth Seaman Catterall, pupil of Arne Oldberg, displayed a properly suave and technically sure reading of the Chopin, Op. 11, and Bertha Florence Harbaugh, pupil of Miss Cameron, was really virtuosic in the Greig, Op. 16.

Mabel Marsh, a pupil of Walter Allen Stults, showed herself the possessor of a fine dramatic soprano voice in the "Ave Maria" from Verdi's "Othello," and proved also that her training has been along most careful and authentic lines. She found it possible to adequately fill the immense spaces of the gymnasium, and in a climax near the end of the work rose to a real dramatic power and splendid effect.

The "Cavatine," from Gounod's "La Reine de Saba," showed Marjorie Anna Mitchell, pupil of G. A. Grant-Schaefer, to excellent advantage, her voice being clear, bell-like and very resonant, while Charles Maschal Dennis, also a Grant-Schaefer pupil, was brilliant, forceful and entirely convincing in the "Toreador Song," from "Carmen."

C. E. W.

Stapleton-Murray—Marie Stapleton-Murray has been engaged to sing the role of "Aida" in Verdi's opera at Saratoga, N. Y., June 18. This is the second time Mrs. Murray has sung this part within thirty days, and her fourth appearance at Saratoga within a year.

Bollman—Mrs. Maude Fenlon Bollman presented her voice pupils in recitals in Rockford, Ill., on May 24 and 25.

MENDELSSOHN CONSERVATORY OF MUSIC

Pupils of Carrie Scott, Joel Mossberg and W. H. Simons presented the following program in a complimentary recital at the Mendelssohn Conservatory of Music, 218 South Wabash avenue, on Tuesday evening:

Quartet—Light Cavalry.....F. Ritter

Alma Kalseim.
Bertha Lunde.
Genevieve Larson.
Abbie Hansen.

Piano—Salut a Pesth, Op. 13.....Kowalski
Carrie M. Hanson.

Violin—Concerto in G Minor.....Viotti
Myrtle Linner.

Piano—Mazurka.....Bohm
Lillie Highland.

Vocal—
The Swallows.....Cowen
Burst Ye Apple Buds.....Emery

Lilly Larsen.

Piano—Valse, Op. 27.....Chopin
Genevieve Larson.

Trio in G Minor.....F. Mazas
Allegretto.
Andante.
Allegro.

Mendelssohn Trio.

Piano—Etude, Op. 10, No. 8.....Chopin
Lucy Bellerive.

Vocal—
Love's Sorrow.....Shelley
Within the Garden of My Heart.....Scott
Eric Lindholm.

Piano—Military March, Op. 51.....Schubert-Tausig
Hazel Olson.

Trio in C Minor.....F. Mazas
Allegro Moderato.
Andantino.
Rondo.

Mendelssohn Trio.

Vocal—
The Cry of Rachel.....Salter
The Quest.....Smith

Lucy Lee Livingston.

Violin—Concerto in D.....Ortmans
Roland Klug.

Piano—Sonata, Op. 2, No. 3—First Movement
Beethoven
Andrew MacCallum

As a glance at the program will show, the compositions were selected from widely varying schools and periods, and in just as varied degree difficult.

The presentation of the program revealed some excellent musical talent. Especially noteworthy was the piano playing of Miss Lucy Bellerive and Mr. Andrew MacCallum. A pleasing tenor voice was revealed in the singing of Mr. Eric Lindholm.

The parlors of the conservatory were filled to overflowing with an audience which gave the performers much hearty appreciation.

— # # # —

JOHN RANKL

John Rankl will sing the following group of songs at Winnetka, Thursday evening, June 10, at Christ Church parish house:

J'ai pleure en Reve.....Hue
Old Fashioned Town.....Squire
Eventide.....Dietrick
Gallie (Southern Serenade).....Mokrejs

— # # # —

Platz—Thursday evening, June 10, Mr. Artur Platz was the accompanist for Mme. Julia Claussen at the Swedish Club.

GARY MUSICAL CLUB

The Gary (Ind.) Musical Club presented Mrs. Clara Edmunds Hemingway in a very attractive "composer's program" at the Y. M. C. A. in that city recently, when she scored a big success in the following diversified list:

Piano—
Waltz
Mazurka
Slumber Song

Mrs. Lida Browning White

Reading—Th' Cherry Tree
Mrs. Hemingway

Soprano solos—
"Yesterday"—Words by Alice E. Allen.

Dawn—A spring song.
Miss Frances Batt

Contralto duet—The Dream River—Words by U. S.
Miss Lillian Wilhelm—Mrs. Hemingway

Violin—A Dream
Mrs. Walter Scott MacNabb

Baritone solos—
I'm Thinkin' o' You.

Twilight—Words by Sara Teasdale.
With violin obbligato, played by Mrs. MacNabb

Mr. Edwin C. Edmunds

Reading—The Tale of a Teapot.
Mrs. Hemingway

Contralto solos—
June Lullaby—Words by Will Reed Dunroy

Remembrance
Summer

Miss Lillian Wilhelm

Whistling solos—
Pixies in the Heather

The Spanish Dancer
Mrs. Hemingway

Bass solos—
Across the Dusk.....Scollard

Red Roses.....Wheeler
Mr. Forrest Rundell

Piano—Storm Witches
Reading—
Mr. Rundell

Piano solo—
Mrs. Hemingway

— # # # —

Calkins—Mr. Elton Calkins has been engaged for the position of tenor soloist in Christ Church, Winnetka, Ill.

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FOURTH PRESBYTERIAN CHURCH

At the Fourth Presbyterian Church on last Thursday afternoon a double treat of much value was offered in the fact that Mr. DeLamarter played an unusually indicative and worthy program and Cora Zimmerling Libberton, soprano, was heard in five of the "Biblical Songs," by Dvorak, to splendid advantage.

Mrs. Libberton has a voice at once flexible and warm—the technical aspects of the difficult Dvorak opus have no terrors for her—but far more important, the quality of her voice and the great intelligence of her musical readings work together so excellently that such a group of songs as this is given by her with rare style and wonderfully impressive effect.

Full of intensity are these songs, full also of musical charm (albeit, very introspective), and the interpreter must needs, to be successful, have a perfect enunciation as also a very real poetical grasp of the expressive text. All these virtues Mrs. Libberton brought to her task and the result was one of pure delight. If any particular number needs be singled out as best it would be, to this writer, the "God Is My Shepherd," which was indeed exquisite.

Mr. DeLamarter opened with a gay "Spring Song," by Bonnet, and followed this with an impressive and highly colored reading of the "Sonatina in A," by Karg-Elert.

A "Scherzo-Caprice," by Bernard, was brilliant even to the limit of the wonderful fourth organ, the "Angelus," by Bossi, charmingly introduced the chimes, and the "Fantasie," (Saint-Saens), opus 101, offered wide scope for impressive and even startling registrations which was promptly utilized by Mr. DeLamarter, who is an organist of charm and style, to say nothing of transcendent technic.

These organ recitals are given at the Fourth Presbyterian Church (free to the public) every Thursday afternoon at 4:30, winter and summer, the program for next Thursday, June 24, being as follows:

Prelude and Fugue in D.....	Dubois
Priere.....	Jongen
Scherzetto.....	Rousseau
Sonata—The Ninety-fourth Psalm.....	Reubke
In Memoriam (Titanic).....	
Ariel.....	Bonnet
Angelus du Soir.....	
Finale (Symphonie II).....	Widor
On June 24, Mr. Lemuel Kilby, baritone, will assist in the following program:	
Chorale-Prelude—Herzlich thut mich verlangen.....	Brahms
Symphony for Organ, No. 3.....	Vierne
Allegro maestoso	
Cantilene	
Intermezzo	
Adagio	
Final	
Cantabile.....	Jongen
A Hymn of Praise.....	Eric DeLamarter
(Solo cantata for baritone)	
Sortie.....	Rousseau
	C. E. W.

American Conservatory—The annual commencement concert and exercises of the American Conservatory will take place at the Auditorium Thursday evening, June 17. A full orchestra under the direction of Adolf Weidig will assist. The number of post graduates, graduates and teachers' certificate classes will be 207. The program will be of unusual merit.

A NEW CANTATA

Hemenway Methodist Episcopal Church is a cozy little edifice situated near Main street, Evanston. The music in this church is furnished by a quartet whose personnel is as follows, viz.: Mrs. Mamie Rankin, soprano; Miss Rime, alto; Mr. Eastman, tenor, and Mr. Long, baritone, under the direction of Irving Wyckoff, organist. On the occasion of this writer's hearing, they offered a cantata by Harry Alexander Matthews, called "The Conversion," and having to do with incidents in the life of Saul. Like all of the compositions from the pen of this author, it is churchly in style and withal, somewhat difficult. It is no small tribute to the genius of Mr. Wyckoff as an organist and director, to say that the setting forth of this work as accomplished by his forces was wholly praiseworthy. The quartet has been together only through the present season and when one considers this fact, the blending of the voices attained was quite out of the ordinary. Dynamic effects of considerable variety were in evidence as well as well defined rhythmic pulses. The enunciation was admirable, in fact, being of such clarity as to make the printed word superfluous. Each of the voices had solo bits of considerable length and in every instance the effect attained was good. Mrs. Rankin exhibited a soprano of beautiful quality and extended range and she sings with pleasing simplicity and ease. Mr. Long's voice is a mellow baritone of splendid possibilities and he read his part with commendable feeling and musicianship, as did also the tenor, Mr. Eastman. The alto for the day was a substitute whose name we were unable to learn, but who sang her few measures effectively.

Special mention should be made of the clean cut and incisive manner in which Mr. Wyckoff played the hymns. Moreover they were all taken at a good tempo, thus doing away with the distressing feeling of lagging so much in evidence in many churches.

W. A. S.

MAY FESTIVAL AT AUSTIN

The annual June festival concert of the Handel Oratorio Society, Tuesday evening, June 15, at the First Baptist Church of Austin, will be a testimonial to its musical director, Miss Ida Belle Freeman. Miss Freeman has been musical director since the society's organization and this concert is intended as an expression of its appreciation of her success in guiding it from a local singing club to an oratorio society of established reputation, employing Chicago's best soloists in its concerts. The program will consist entirely of Dudley Buck numbers, including some of his best sacred and secular compositions for solo, male, female and mixed voices.

The assisting soloists will be those most definitely connected with Miss Freeman's work as director of the society.

The society's annual banquet will be held at the First Presbyterian Church of Austin, Friday, June 11, at 6:30 p. m.

Youngstown—At the annual May festival in Youngstown, Ohio, this week the chief soloists were Christine Miller and Paul Alt-house.

A SPLENDID RECITAL

The following program was given at the Auditorium Recital Hall on last Saturday evening by pupils of Caroline Marshall, and is printed in full here, because, notwithstanding its length, it is a splendid example of a wise choosing of material for a public recital of pupils ranging from primary grades to those distinctly advanced:

The Sleigh Ride	Ellsworth
Byrna Hehr	
The Busy Bees	Ellsworth
What the Daisies Said	Ellsworth
Pauline Wolff	
Dance Lightly	Gaynor
Jane Allen	
The Answer	Newcomb
Robert Gurinian	
'Cello Solo	Adams
Gordon Fairclough	
Sunbeams	Wing
Murray Royer	
Little Conversation	Gaynor
Howard Wolff	
Evening Song	Gaynor
Frederick Wolff	
Seesaw	Martin
Church Bell	Martin
Dennis McCarthy	
Brownies' Dance	Martin
Sallie Conley	
Christmas Bells	Kohler
Tom Bowers	
Gladys at Play	Mokrejs
Loretta Barnes	
The Bee and the Clover	Geibel
Martin Hardin	
Rondo	Mokrejs
Simo Morand	
To a Wild Rose	MacDowell
Jack Culbertson	
The Juggler	Weidig
Virginia Blake	
Summer Idyl	Rothleder
Edna Shattuck	
Chopin	Godard
Helen Cummings	
Shoemaker's Song	Mokrejs
Chester Fairclough	
Gavotte in B Minor	Bach-Saint-Saens
Florence Geist	
Song of the Brook	Lock
Helen Goss	
The Wedding Day	Grieg
Helen Clithero	
Minuet, B Minor	Schubert
Helen Kelly	
Serenata	Moszkowski
Esther Pomeroy	
Scherzino	Mokrejs
Josephine McEnery	
Intermezzo	Heller
Margaret Pomeroy	
Norwegian Bridal Procession	Grieg
Parker Hardin	
Barcarolle	Godard
Katherine Tuohy	
Br'er Rabbit (Fireside Tales)	MacDowell
Helen Badenoch	
Valse Caprice	Newland
Marie Fairclough	
Jugglery	Godard
Mildred Lyon	
March Militaire	Schubert-Tausig
Mildred Fash; second piano, Miss Marshall	

Only the last half of this program was heard, but this was sufficient to prove Miss Marshall a thoroughly painstaking and artistic teacher.

In the work of her pupils there was no forgetting, no hurrying and no harsh playing.

Peculiarly free from all cloudiness was the work of every pupil and on the other hand there was exceptional shading, a definite amount of mood painting and at all times good taste and sane judgment in the readings.

Miss Marshall's pupils come upon the stage with assurance, they have unusual poise and in each case, on Saturday night,

the technical development was amply sufficient for the works given.

All this proves that the Marshall pupils are intelligent and talented and it shows conclusively also, as said at first, that Miss Marshall is an exceptionally careful and artistic teacher.

C. E. W.

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Nichols—In just a few more weeks, John W. Nichols, the tenor, goes again to Burlington, Vt., (Lake Champlain), where he opens a summer course for singers and students at the University of Vermont. His wife, the talented pianist, who accompanies Mr. Nichols on his various tours, will teach piano, and they will spend July and August in this summer resort, teaching, giving recitals, and preparing various programs for next season. After finishing last summer's work at the University, Mr. and Mrs. Nichols received the following unsolicited letter from the director of the Summer Schools in appreciation of their services: "Mr. and Mrs. John W. Nichols taught voice and piano in our Summer Schools in 1914. Their work was greatly appreciated and highly recommended by the pupils. Personally they are charming people and their presence here added much to the life of the community. If they come again, as we hope they will, a cordial reception awaits them." —J. S. Messenger, director.

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Choir Banquet—The Park Avenue Choir, Haydn Owens, director, gave a banquet at the Railway Club last Tuesday evening which was largely attended. The music was given by Margaret Owens, Miss Jenkins and Miss Colson. Mr. H. W. Owens, former leader of the choir, was a guest.

WOODLAWN METHODIST CONCERT

The Woodlawn Methodist Episcopal Church choir gave a special musical evening May 30. The program consisted of the choir's favorite anthems. In fact the program was entitled "An Evening of Familiar Song." Dr. Elmer Karger Smith sang "Creation's Hymn," by Beethoven. He was enthusiastically received. Woodlawn Methodist Episcopal Church will be glad to hear him many times.

The choir under the direction of Mr. Charles Lutten, who sang "The Lost Chord," by Sullivan, as offertory solo, did splendid work. The choir has been handicapped heretofore by having to sing from a poorly arranged choir loft. For this occasion they had a new platform. And for once the choir was heard to good advantage. It might be a good plan to have the choir loft placed in this new location.

The choir is well balanced. Mr. Stevenson sang the "Sanctus" with a beautiful tone. Mrs. Thompson, Mr. Stevenson and Mr. Ludwig sang the trio in "The Heavens Are Telling." Mrs. J. P. Crane, organist, assisted by Mrs. Charles H. Miller, pianist, played piano and organ duos for prelude and postlude.

D. WRIGHT.

— # # # —

Hewitt—Mrs. Kate Jordon Hewitt has opened a musical and dramatic bureau in the Fine Arts Building, which will certainly fill a long felt need in Chicago and which also, it may safely be predicted, will be conducted along the most progressive and effective lines.

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Highsmith-Lyding—Mrs. Mary Highsmith-Lyding, soprano, sang in concert at Rochelle, Ill., on May 31.

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A. RAY CARPENTER

Mr. A. Ray Carpenter, who returned to Chicago last year after much study abroad has, during the season just past, won for himself a distinct place as a teacher and a concert artist in Chicago.

He will spend a part of the coming summer in Los Angeles, his old home, but will return to Chicago to resume his work here in the fall.

After a recent appearance at Chillicothe, Ohio, Mr. Carpenter received a most cordial



A. RAY CARPENTER

letter from Wilby G. Hyde on his return to Chicago, a part of which is here reproduced:

Mr. A. Ray Carpenter,
Chicago, Ill.

My Dear Mr. Carpenter:

I am enclosing herewith clippings from the local newspapers, which I promised to send you. The delay has been caused by my absence from home.

These newspaper expressions are not as generous and cordial as that of the audience. If the opinion of the latter is to be judged by the expressions I have heard, as I believe it is.

Of course, your splendid tenor voice met with instant appreciation. One of our best musical critics has said that you are the best tenor ever heard in Chillicothe. Since we have had, especially in recent years, a goodly number of very good tenors, and this opinion comes from a woman who is our most competent critic, it is praise indeed.

Thanking you again,

Sincerely yours,

(Signed) WILBY G. HYDE.

KARL BUREN STEIN

Four advanced pupils of Mr. Stein gave a spirited and clever performance of Balfe's comic opera, "The Sleeping Queen," before the Veterans' Association of the Knights of Pythias, last Wednesday evening. The solos and ensembles and dramatic work showed careful and efficient training, from the opening number to the final quartet, which was a splendid climax. The four singers, with Mr. Stein as accompanist, were immediately engaged for a return performance in October.

Omaha—Madame Marie Rappold has been engaged for the Sangerfest at Omaha in July.

WESTERN CONSERVATORY SENIOR RECITAL

Mr. H. W. Owens brought forward on Tuesday (June 1) his graduate voice pupils. Miss Harriet Schnitker and Miss Mayme Jones, and Mr. E. H. Scott; his graduate piano pupils, Miss Irene Keeler, Miss Alice Davies and Miss Josephine Mason. Together these young ladies gave an evening of music that was more than gratifying in its variety and delivery.

Miss Schnitker has a good, well schooled voice, is reasonably sure of herself, and has a feeling for what she does, and has will and intuition of her own in the control of her voice, and what it should say in her singing. She used Spross' "The Wind"; D'Hardelot's "All for You"; Forster's "Midfanway"; Hawley's "Gay Butterfly"; Schumann's "Thou Ring Upon My Finger;" an aria of Delibes; Frelitz "Spray of Roses," and the Handel air, "Return O God of Hosts." There was infinite pains and sincerity in revealing the many moods of the splendid list.

Miss Jones' selections included Spross' "Yesterday and Today"; Bond's "Pink Rose"; Schubert's "Serenade"; Eden's "What's in the Air"; Welsh airs by Davis, and an unknown author; the waltz song from Gounod's "Romeo and Juliet," and Costa's "I Will Extoll Thee," from "Eli." As evidenced by the songs, her forte lies in the direction of coloratura, and she compassed the elaborate demands capitally, with confidence and ease and with unflinching sym-

"Sang with great effect. 'Vision Fugative.'"—Chicago Tribune.

GRANT HADLEY

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pathy. Because of their variety the songs sung in the soft-flowing tongue of the Welsh made a lasting impression upon the reviewer. There was all sorts of tenderness and longing in the words and tones.

Miss Keeler chose Raff's brilliant "Polka de la Reine," which it was good to hear again. It has been neglected of late for things no more worthy. It offers many and effective moments for the pianist, and is so musical in its thought that it gives pleasure to auditors. Miss Keeler met its requirements by evidently well prepared means, and is entitled to heartiest commendation.

Miss Davies was in excellent form to give a well rounded performance of another old favorite, the Mendelssohn "Rondo Capriccioso," and its tunefulness and cheerful spirit met with like response from those who applauded the well played number.

Miss Mason essayed successfully the Chopin "Scherzo," and did it with fine spirit, and in the quieter middle section was very satisfactory indeed.

ALBERT COTSWORTH.

Boise—The Thalia Choir of Boise, Idaho, under direction of Dwight Edrus Cook, gave an exceptionally interesting and successful program at the First Methodist Episcopal Church on last Thursday evening.

A. DUDLY BUCK PROGRAM

The program of the Dudley Buck recital to be given at the First Baptist Church in Austin on Sunday evening, June 15, under direction of Ida Belle Freeman (to whom it is a testimonial), reads as follows:

Organ Processional—Triumphal March.
Miss Adams.
Anthem—Arise Shine
The Handel Society.
Solo—My Redeemer and my Lord.
Miss Eden.
Anthem—Sing Alleluia Forth.
The Baptist Quartet
Florence Boyd took at the organ
Solo—How Long Wilt Thou Forget Me.
Julian Mogenssen.
Duet—Wedding March—Piano and organ.
Mrs. Haefner and Miss Adams.
Solo—I will lay me down in peace—The Triumph of David.
Miss Brigg.
Anthem—The Alleluia Sequence.
The Presbyterian Quartet.
Solo—Judge Me O God.
Mr. Severinghaus.
Anthem—Te Deum in E flat.
The Handel Society.
Songs—
Evening Hymn.
Morning Invocation.
Ladies Chorus.
Solo—Sunset.
Mr. Hamilton.
Violin Obligato—Rex A. Rathbun
Chorus—Hymn to Music.
The Handel Society.
Songs—
There's a Merry Brown Thrush.
Down by the Mill.
Miss Helgesen.
Piano—
Dance of the Gnomes.....Lisz.
Polonaise—A Flat Major.....Chopin
Mary MacMillan.

Songs—
Spring's Awakening.
Where the Linden Blooms.
Mr. Henning.

Songs—
On the Sea.
Vocal Combat.
Male Chorus.

Songs—
Creole Love Song.
It was a Lover and His Lass.
Mr. Eldredge.
Song—When the Heart is Young.
The Handel Society.

ST. ALBAN'S

The music at St. Alban's Episcopal Church, Forty-third street and Prairie avenue, on Sunday evening, June 13, will be sung by three choirs, St. Cecelia choir of Church of the Redeemer, Francis A. Mackay, director; St. Cecelia choir of St. Paul's Episcopal Church, John A. Richardson, director, and St. Alban's parish choir, Robert R. Birch, director.

The musical program will include "Jerusalem, O Turn Thee," by Gounod; "Remember Not, Lord, Our Offences," by Marks, and "Psalm of Thanksgiving," by Allitsen.

The assisting soloists will be Ada Maude Cook, soprano; Miss Dorothy Irvine, soprano, and Mr. William Lawler, baritone.

The service is under the direction of, and will be played by, Robert R. Birch, organist and choirmaster of St. Alban's Church.

Wilford—Mrs. J. E. Wilford gave a pupils' recital at the home studio of the Wilfords in Maywood on Saturday afternoon. The annual public recital of the studio will be given at Library Hall in Maywood this (Friday) evening.

AMERICAN GUILD OF VIOLINISTS

The American Guild of Violinists (Chicago chapter) held its fifth annual convention at Hotel Sherman June 3, 4 and 5.

The purpose of the violinist guild is relatively the same as the "music teachers' associations" (standardization of the violin profession).

The first program was given Thursday evening with Mr. Herbert Miller, soloist.

The Sinding quintet for piano and string was indeed a very attractive choice as an opening number, played in a solid and musical manner by Messrs. H. Kortschak, R. Rueter, H. Felber Sr., L. Sametini and H. Felber Jr. Particularly fine was the ensemble work of the quintet in the "Andante" and "Intermezzo." The "Allegro" was enjoyable but not convincing. Messrs. A. Sebald and H. Levy presented Mr. Levy's "Sonata" for violin and piano. The work itself is well thought out and musically attractive. The "Adagio" and "Scherzo" are especially well written and melodious. Mr. Sebald and Mr. Levy gave it a superb reading, winning the enthusiastic approval of the audience.

Misses Wally Heymar Winifred Townsend, Amy K. Jones and Katherine Conlon, gave a spirited reading of Hellmesberger's "Romance" for four solo violins, that was highly enjoyed. Herbert Miller's splendid baritone voice was heard to fine advantage in songs by Brahms and Loewe. His artistry is fine and his interpretations musically. He was at his best in "Die Manacht" and the "Erkling."

The Tschaiakowsky "Sextet" for strings ("Souvenir de Florence") was the closing number of the long and interesting program. From all reports it was given a masterly presentation. H. W. P.

Second Evening

The beautiful music room in the Sherman House proved a partial delusion. For in the adjoining Red Room gay strains of an unclassical school burst through the walls at times and at one time threatened to wreck the elaborate music prepared for the second evening. The music room, but for such untoward disturbances, is about ideal for chamber music. Its style of decoration and furnishing belongs to the period when chamber music flourished more fully.

The superb Svensden quintet for strings opened the evening, and once under way was done with a very good ensemble. The compliment must be paid all the participants in the varied concerted efforts during the guild meetings, of rarely good team work. Either there had been much careful rehearsal or else unusual understanding. This Svensden music is warm and rich in the coloring we grow to expect from the northern composers, and with the veteran Listemann at the first violin stand, Miss Mabel Woodworth and Melvin Martinson splendidly seconding and Hugo Kortschak at viola and Day Williams' cello, there were some rousing effects. Mr. Kortschak made splendid work of the excerpts from Mr. Adolph Brune's sonata. His tone is so vibrant with feeling and he played with a vigor that was compelling. The final number was Wolf-Ferrari's piano quintet, done excellently by Mrs. Knapp and the University String Quartet. It proved not to

be a serious work but rather a series of bright color sketches worked out pleasantly.

Mrs. Eugene Yahr was set down for two groups of songs and used her feminine privilege and changed her mind about them. Her first number was Fide's great air from Meyerbeer's "Prophet," and for next group the Schubert "An die Music," and Brahms' "Meine Liebe est grun." Mrs. Yahr is a notable exponent of the best German style. She is noble in appearance and carriage and adds to these the poise and authority that come from intimacy with what is uttered. Her diction is not least of her convincing qualities, and the voice is big and lustrous, and the dramatic import is ever to the front. She made an unquestioned impression and received hearty applause.

ALBERT COTSWORTH.

h h h

Last Concert

The last program of the guild was given Saturday afternoon. The concert opened with Stillman-Kelley's "Quintet" for piano and strings in F sharp minor, op. 20, not heard by this writer, who arrived in time to hear Mrs. Eugene Yahr, contralto, give authoritative and musicianly readings of Schubert's "Du Bist die Ruhe," and Dvorak's "Als Die Alte Mutter." Her second group comprised numbers by Protheroe and Coleridge-Taylor. Her interpretation of "Life and Death" was drawn along broadly dramatic lines that was very effective.

RADANOVITS

VOICE CULTURE

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ive. "Sometimes" was well done and met with fine favor. Miss Stella Byrum played splendid accompaniments.

Leonard's "Serenade Humorstique d'Espagnole," for violins, was played in a very spirited manner by eight talented musicians, who seemed to enjoy the playing as much as the audience enjoyed hearing them play.

J. A. Carpenter's excellent "Sonata" in G, for violin and piano, was played by L. Sametini and R. Rueter, in their usual manner, and much enjoyed.

A string orchestra, under the direction of Bernhard Listemann, gave good renditions of the "Theme and Variations," and "Menuetto," from Mozart's "Divertimento," that were thoroughly enjoyed. The "Slumber Song" (Hoffman), was the closing number on the splendid program. H. W. P.

RADANOVITS STUDIO NOTES

Miss Isabel Richardson gave a recital before the Western Illinois State Normal School, Macomb, Ill.

h h h

Alpha Henriksen sang for the Swedish Singing Society, under direction of Joel Mossberg, at Wicker Park Hall.

h h h

Hattie L. Mann sang before the Baron Hirsch Society at the Auditorium.

h h h

Wa-Tah-So has signed a twelve week contract with John Philipp Sousa.

MUNRO PUPILS' RECITAL

There is always bubbling enthusiasm and high good spirits in the Munro studios, as well as thought and taste in the decoration, when a recital is on. Mr. Munro and Miss Love have a way of making every one feel at home, and the pupils receive so much warm-hearted encouragement that it is a constant incentive for the best of endeavor.

At the recital on Saturday evening the program was abbreviated by the absence of three participants. Mr. Munro refused to heed the suggestion that he fill the vacant spaces. The initial numbers were given by Clarence Hokenson, a likeable young man with a good voice, who sang the "Minstrel Boy," and Hasse's "Vesper Hymn," very well indeed. Following came a brilliant surprise in the person of Helen Collins, who is the possessor of a light, flexible voice and gifted with a natural style that charms, and her progress admits of her using effectively the "Villanelle" of Del'Acqua, bristling with much ornamentation, and demanding a good many adjuncts which only the mature singer can supply. She made excellent work of it, as well as of the coquettish "Chrysanthemum," which is one of Mrs. Salter's real gifts to the soprano repertoire.

The singer and the song came together when Dr. Sylvester Ridley sang the Woodforde-Finden "Flower of All the World." He has a tenor voice of unusually beautiful quality, and already uses it with a choice sense of its value. Hendy Highland is almost as rich in the other sort of voice, a big, resonant bass, that carries excellently and lent itself well to the delightful old song of Lohr, "Out on the Deep." It is very well worth frequent hearing, even though it has not the usually hall mark of acceptance. Gilberte's "Little Red Ribbon" enabled Mr. Highland to show the range of his voice, while it revealed a song simply ideal in its construction and musical utterance. Miss Florence Bierman has a voice of great power and resonance, and has much musicianship also to commend her offerings. She used Parker's "Gipsy Maiden" as a vehicle, but it hardly seemed worthy the labor. Marshall's "I Hear You Calling" was also done by her, and merits praise.

Mrs. Elsa McMynn, who had been playing the best kind of accompaniments all evening, supporting and steadying and enriching the various contributions, now relinquished her seat and proceeded to furnish a marked furor. For she sang in a simply stunning manner the two big "Carmen" songs. There was such a sense of their vitality, such an absorbing of the ugliness and surliness lurking under the gipsy's coquetry, and such an ability to voice the many sentiments of teasing, and coaxing and irritating which were the undoing of the unfortunate Jose, that the pictures came of themselves. It was a rare bit of real artistry as brilliant and effective as it was surprising.

ALBERT COTSWORTH.

h h h

Paynter—Miss Marguerite M. Monnet, a voice pupil of William G. Paynter in Kimball Hall, sang the part of the Plaintiff in the "Trial By Jury" performances at the Wendell Phillips High School last week, scoring a fine success.

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MR. AND MRS. BERGEY PRESENT PUPILS AT THE CONGRESS HOTEL

In the Francis First room at the Congress Hotel on last Sunday afternoon a splendid audience was richly repaid for effort of coming in the unusual heat of the afternoon by a program made up jointly of splendid piano numbers by pupils of Mrs. Bergey and a brilliant list of songs by the voice pupils of Theodore S. Bergey.

The function was under the auspices of the Bergey Chicago Opera School and proved very conclusively the value of this institution, for Mr. Bergey is certainly a voice teacher of ideas and force, while Mrs. Bergey, an ideal accompanist, is a teacher of piano whose work will rank with the best.

Miss Florence Benson, heard several times previously and commented on in Music News, steadily advances and is now a very promising young artist. Her best number was the "Etude Fantastique," by Friml.

Irving Engle, still a youth, has brilliant technic and considerable pianistic style. He played the "G Minor Ballade," (Chopin), and the "Staccato Etude," by MacDowell.

Miss Martha Meier gave an unusual number and was both musically and technically sufficient in a little used "Menuet," by Sherwood, and a glittering little tidbit of MacDowell, entitled "Joy of Autumn."

Clarence Stroupe, the last of the quartet of pianists, was very suave in a "Romance," by Sibelius, and attained considerable virtuosity in a Chopin "Polonaise."

Miss Mae McMinn, a pure coloratura soprano, sang arias from "Traviata," "Lakme," and "Hecrodade," being convincing in all and particularly musical in the "Il est doux," (Massenet). She also brilliantly held up the soprano score in the "Trio" from "Faust," her associates in a very good reading being Mr. Leslie Voightmann, tenor, and Mr. Hal Burr, baritone, these two also scoring a success in the opening scene from the opera, assuming the roles of Faust and Mephistopheles.

Mr. Voightmann was heard further in the very charming aria for tenor from "La Tosca," and in "Salve Dimora," from "Faust," in which latter piece he negotiated the perilous high note with ease and effect.

Mr. Burr, in his solo group, gave well known songs of Huhn and Homer and closed with "Quand ero paggio," from Verdi's "Falstaff," this constituting one of the most novel bits of the program and proving a vocal delight as well.

Mr. George Simons, whose charming voice and style have been before commented upon in Music News, and which also won him the Lake View Musical Club scholarship a few weeks ago, sang a group with much style and finish, displaying an unusually fine quality. His best number, in the opinion of this writer, was the Brahms "Minnelied," this being exquisite indeed.

Mrs. Frank Ashton, a dramatic soprano of much power and with an exceptionally sweet and flexible voice, was heard in numbers covering both the dramatic and the coloratura styles. Her reading of the "Aida" aria was notably good and in the "Mad Scene" from "Lucia" she was entirely adequate and in some respects remarkable. She sang also in a duet from "Aida" with Mr. Voightmann, intensifying

the very good impression of her previous appearances.

Nearly every pupil appearing on this program was one who has studied nowhere else than at this studio and the showing for the Bergey School was certainly one to be proud of and one which will be equalled by but few of the spring functions now offered so freely and generously to the public. C. E. W.

A UNIQUE SONG RECITAL

Miss Mildrid Irene Romsdahl, soprano, gave a song recital at Wicker Park Hall last Wednesday evening which was splendidly attended and which was one of the most unusual programs it has been the lot of this writer to hear this season.

It was remarkably good also, for Miss Romsdahl not only makes a fine appearance and has excellent concert poise, but also she is temperamental to the fullest extent and is able to make her readings glow with interest.

Furthermore, not only has she a splendid voice, clear, sweet and virile, but her technical equipment is equal to the severest demands and these various assets helped her on Wednesday to present a program replete with charm and effectiveness.

The unusual part of the program lay in the fact that out of fourteen songs given by Miss Romsdahl, ten were in the Norwegian language.

This feature was not only novel, but it was one full of delight also, for Miss Romsdahl is mistress of the language and of the Norwegian musical idiom and she made her program alive with authority and interest.

These Norwegian songs were from the pens of Halvdan Kjerulf, Hallstrom, Martens, Grieg, Paulsen and Collan, and while all were fine, and each one brought its full meed of appreciation from the audience (largely Norwegian), the best of all, to this writer, was the "Solveigs Song," by Grieg, and the "Synnoves Sang," by Hjerulf, both well known but sung by Miss Romsdahl with special authority and finish.

In the English text songs Miss Romsdahl showed unusually good enunciation of the language and in every respect she made them both beautiful and intelligent. They were "The Passing Cloud," (Leoni), "I Arise From Dreams of Thee," (Huhn), "A Birthday," (Woodman), "Joy of the Morning," (Ware), and "Just Be Glad," (encore).

Good accompaniments were played by Miss Florence Hedstrum.

Assisting Miss Romsdahl in this program was the Chicago Artists' Quartet, an ensemble which has made much success, the personnel being Miss Hedstrum, Nellie Sturtevant, Carl E. Craven and Alonso Morsbach.

The Fanning "Song of the Vikings" was given with vigor and musical style, and the "Kerry Dance" (encore) was delightful.

A sentimental song by Lohr was well liked and a number from the Lehmann "Persian Garden" showed good musicianship, while the chief effect was made in those old favorites, the "Barcarolle," from "Tales of Hoffman," and the sextet from "Lucia," which, however, at this time were given exceptionally well. Accompaniments for the quartet played by Miss Corine Simpson. C. E. W.

UTHE-BROCK RECITAL

Miss Stella Uthe, pianist, and Mr. Collins Brock, basso, teachers in the Chicago Evangelical Institute, gave a very successful recital on July 4 in the chapel of the Institute. These capable artists have made many friends by their conscientious teaching, and on Friday evening the room was filled by an audience that expressed keen appreciation of the program. Experience and excellent preparedness were in evidence throughout an evening of much musical value and enjoyment.

Miss Uthe gave as the opening group three numbers by MacDowell, Beethoven and Chopin, interpreting each number in a masterly way, with the style and technic of a finished artist. The second offering included works of Mendelssohn, Grieg and Moszkowski, works that could not help but please the audience, and the bursts of applause showed beyond a doubt a wise selection of numbers. Liszt's "Fourteenth Hungarian Rhapsody" ended Miss Uthe's solo work, and this difficult composition was given a very fine rendition in which the pianist gave of her best resources. Besides all the solo appearances, Miss Uthe played fine accompaniments for Mr. Brock.

Mr. Brock is a singer of prominence in Chicago, and the attendance of many old friends served to put him in a singularly happy mood on this occasion. His work was thoroughly artistic and his voice equal to all demands. Songs of Schubert, Bohm, Cornelius and Schumann were first given. In these, marked interpretative gifts were revealed, together with beautiful quality of voice. Particularly impressive was the "Ein Ton" of Cornelius. Four Shakespeare songs in Mr. Brock's second appearance were presented with feeling and intelligence, "Caliban's Song," by Smith, calling forth insistent applause. Songs of Hawley, Lester, Russell, Phillips and Germain closed the program. For these the singer was accorded a fine tribute, and responded with a sacred encore splendidly sung. Mr. Brock has a voice of ample range and volume which has been well trained, and he sings with much musical intelligence. C. W. J.

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Spalding—Mr. Albert Spalding is to tour the South during the coming season.

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RECITAL AT NORTH SHORE SCHOOL OF MUSIC

Miss Ruth Bowen Goodsmith, pianist, assisted by Wilna Soverhill, violinist, and Electa Austin, accompanist, members of the faculty of the North Shore School of Music, Charles J. Haake, director, presented a splendid program in the school's recital hall, Broadway and Leland avenue, on Friday evening, June 4, which was heard and greatly appreciated by a very music loving audience.

Miss Goodsmith had been heard in recital at Evanston earlier in the season with pleasure and to hear her again only strengthened the impression made at that time that here is a young pianist well worthy of commendation. She has received splendid schooling, thanks to Mr. Haake, and her playing denotes a true ring of sincerity for her art as well as a musical nature of rare type.

Miss Goodsmith chose the Brahms "Rhapsody in E Flat" as her opening number and played its brilliant lines with a splendid display of technical powers and good musical expression. However, she excelled the Brahms playing in the "Berceuse," by Chopin, which came later in the evening. This was made wholly charming through a smooth and accurate rhythm combined with a legato production of tone which was excellent. Chopin's "Etude in A Flat" was also well played and in MacDowell's "Post Wagon," Miss Goodsmith again displayed her highly developed gifts in a charming light. The "Romanza in F Sharp," by Schumann, was a welcome addition to her list of offerings and the MacDowell "Etude in F Minor" was raised to an inspiring climax and closed her solo work for the evening amid great enthusiasm and applause.

With the genial and musical Mr. Haake at the second piano, Miss Goodsmith played the Arensky "Third Suite," consisting of ten movements in entirety and deserve unstinted praise for their masterful rendition of this unique and interesting, yet beautiful music. The unity of thought and tone displayed by teacher and pupil was excellent indeed and proved beyond doubt their high attainments as pianists.

Miss Soverhill is a brilliant young violinist who uses her instrument and musical nature with great credit to herself and the school with which she is affiliated. Two movements from the Mendelssohn "G Minor Concerto" were played with great and beautiful tone as well as with delightful phrasing and expression. "A Summer Evening," "Florentine Serenade" and "Tarentella," three splendid numbers by Adolph Weidig, formed a group which Miss Soverhill played later in the program and made another deep impression thereby.

Miss Austin played accompaniments for the violinist that were commendable from every standpoint. She well deserves an equal share in the honors and praise of the evening. H. M. B.

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Lima—The Woman's Musical Club of Lima, Ohio, is to engage largely American artists for the coming season. Among the first to be definitely decided upon is the distinguished pianist, Fannie Bloomfield Zeisler.

FRANK W.

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MRS. JESSIE MACK HAMILTON IN RECITAL

Mrs. Jessie Mack Hamilton, at her artistic home studio, 5057 Winthrop avenue, on the afternoon of June 6, sang for a large number of invited guests a program of children's songs.

She had the assistance of Mrs. Grace Keesler as piano soloist and accompanist, and Miss Jeanne M. Boyd, who played the piano part of a group of her own songs.

The program was opened with Miss Boyd's songs, which are still in manuscript, they are a group of five, called "A Child's World." They are written to interpret a group of pictures representing child life by Jessie Wilcox Smith, who gave Miss Boyd permission to use the titles as the names of her songs. Miss Beta Thorpe wrote the verses, and all together they are very charming. They are "In Doors," "The Light," "The Dark," "The Fairy Pool," and "The Mystic Wood."

The words and music are beautifully fitted together, and they were given a most sympathetic reading by Mrs. Hamilton. "The Mystic Wood" was repeated, when new lights and shades were discovered. Miss Boyd's "A Child's World," will, no doubt, meet with a large success.

Mrs. Grace Keesler played "Prelude di Orchestra" and "Polonaise" from "Scenes di Ball," by James Rogers. Mrs. Keesler has brilliant technic and excellent tone, and gave much pleasure to her audience; she played an encore and then gave very sympathetic accompaniments for Mrs. Hamilton's songs.

Mrs. Hamilton had a number of small children as guests; they had places of honor just in front of their hostess, and proved an inspiration with their little upturned, interested faces.

There was variety and humor and artistic interpretation. This was the first time this artist has used a program of childhood songs, but her success was such that it will probably not be the last. The songs were: If No One Ever Marries Me.....James H. Rogers
The Island Where Babies Grow.....James S. Ford
I've Got a Pain in My Sawdust.....Herman Avery Wade
Bowlegged Boy.....Alfred Hiles Bergen
When Mammy's Away.....Merle Kirkman
Go to Sleep Song.....Lulu Jones Downing
Little Moccasins.....Liza Lehman
The Soliloquy.....Arthur Somervell

The final number was hardly a child's song but rather a mother's song about her son—an Irish woman's wail—and was comedy as well as pathetic. Mrs. Hamilton was clever, most assuredly in this unusual offering.

M. K. W.

The Apollo Club Will Not Go to California

As published in the daily press of Tuesday and verified later by the president of the Apollo Club. Music News is able to state definitely the fact that the California trip, as planned for the Apollo Club, has been abandoned.

Music News, last week, on authority of the new manager of the club, printed a very strong assurance that the trip would be carried out in full detail, also the statement that the affairs of the club were in excellent condition and that a very prosperous season was in prospect.

On this latter point there is no occasion for change of opinion. Mr. Harrison Wild has scheduled a splendid list of works and has all the plans well under way for a very successful season. Music News will do everything in its power to further the interests of the club during the coming season and wishes for it unbounded success.

This, however, has nothing to do with the California fiasco and an explanation of this is due the public, the club members and Mr. Kinsey, the man who inaugurated the plan and who put in many months of effort toward making it a brilliant success.

At the regular club election this spring, Mr. Carl D. Kinsey was re-elected secretary, but because of disagreements between the board and himself he was not re-elected to the office of treasurer.

Now, it happens in the Apollo Club that the office of treasurer is a salaried position, while that of secretary carries no salary. Mr. Kinsey, therefore, was placed in the position of either resigning or else, carrying out the California trip without any payment therefor. He was willing and anxious to do the latter and asked as a privilege that he might be allowed to finish the great plan which he had begun and which, up to that time, was thoroughly successful.

He was denied this privilege and the managership was voted by the board to the new treasurer.

Mr. Kinsey had no alternative but to resign, and this put the entire responsibility of the management of the trip into other hands.

All the experience and the financial success of Mr. Kinsey were thus thrown away and the inevitable has happened.

RECITAL BY PUPILS OF LOUISE GEORGE

On Friday evening, June 4, a most successful recital, under the auspices of the Chicago Piano College, was given by the pupils of Miss Louise George, at Kimball Hall.

A goodly audience of interested folk came to hear and encourage the young people, who have arrived at various stages of piano playing.

Miss George is a teacher of sterling worth, painstaking and patient, resourceful and tireless. Her large class is an indication that these qualities are appreciated.

The young students evinced in almost every case good hand position, good tone, good phrasing and poise.

Poise especially was exhibited in the case of Kathryn Longwell, whose memory failed her at the last moment, but not her determination, with a little prompting occasionally from her teacher, she stuck to it with splendid grit and came through, colors flying, winning admiration from the audience.

The final number, "Kinder Symphony," (Romberg), Louis Watt, conductor, was a delightful climax, and excellently accomplished. It is more elaborate than the "Hayden Symphony," given by this same group of children one year ago, such work is of great benefit to the young students.

The program is given below:

Twelve O'Clock	Loomis
Lady Bug	Thompson
	Rita Leddy
The Sleighride	Lawrence
	Helen Chandler
The Gypsies are Coming	Rogers
	Lyman Sperry
Little Chickens	Seeböck
	Olive Aitkin
Happy Farmer	Schumann
	David Keiser
Duo—The Riders	Schulitz
	Mary and Anna Kontny
About the Ships at Sea	Rogers
	Berglioth Faleide

Hunting Song	Spindler
	John Longwell
Evening Bell	Kullak
	Mildred Voinow
Duo—Valse	Gurlitt
	Sarah Grinker
The Brook	Karganoff
	Ethel Lewis
Witches' Dance	Schytte
	Catherine Denny
Firefly	Rogers
	Lucille Waymann
With Miss George	
Scherzo—Valse	Chaminade
	Marcella Walker
Among The Gypsies	Krentzlin
	Gertrude Kenworthy
Soldiers' Chorus	Richard
	Palmer Clarkson and Harold Ruggles
Les Marguerites	La Fontaine
	Esthes Chase
Three Preludes	Heller
	Paul Garvais
Rustic Echo	Tschaikowsky
	Lois Watt
Arabesque	Von Wilhm
	Florence Byron
La Cinquantaine	Gabriel-Marie
	Catherine Albertelli
Fireflies	Grant-Schaefer
	Kathryn Longwell
Doll Dance	Mercadante
	Dorothy Bouffleur
Laddie	Morey
	George Keiser
Fairy Tale	Merkel
	Naomi Leitz
Cappriccieta	Scharwenka
	Percival Rishel
Valcik	Makrejs
	Louis Linker
March of the Dwarfs	Greig
	Alice Becker
Agitato	Von Wilhm
	Gertrude Wagner
Kinder Symphony	Romberg
	Allegro, Menetto, Adagio, Rondo
Drum	Lucille Waymann
Trumpet	Florence Byron
Triangle	Catherine Denny
Rattle	Berglioth Faleide
Quail	Gertrude Kenworthy
Cuckoo	Mildred Voinow
	Marcella Walker
Nightingales	Gladys Waymann
	Gertrude Wagner
Piano	
Conductor	Lois Watt
	M. K. W.

CHICAGO MUSICAL COLLEGE

The forty-ninth annual commencement exercises and concert of the Chicago Musical College will be held in the Auditorium Theater, Tuesday evening, June 15. The soloists will appear with a full orchestral accompaniment. A Symphonie march, by Miss Florence D. Bettray of Racine, Wis., a pupil of the composition class, will also be played by the orchestra, under the direction of Mr. Carl Reekzeli.

The program is as follows:

Orchestra—Symphonie March.....Florence D. Bettray
Piano—Concerto, Op. 24, C Minor.....A. Brun
Miss Mary Dulsky
Vocal—Aria, Una Voce poco fa—H. Barbieri
di Seviglia C. Rossini
Miss Leta Mae Forsaith
Violin—Concerto, Op. 11, A Major.....H. Leonar
Miss Florence Eaton
Piano—Konzertstück, Op. 79, F Minor.....C. Weber
Mr. Frank Mannheimer
Violin—Concerto, Op. 28, A Minor (First Move-
ment) C. Goldmark
Mr. Stanley Church
Vocal—Gebet—Tannhauser.....R. Wagner
Miss Ruby Lyons
Violin—Faust Fantasie, Op. 20.....H. Wieniawski
Miss Claudia Page
Vocal—Aria—Ritorna Vincitor—Aida.....C. Verdi
Miss Naomi Nazor
Piano—Polish Fantasie, Op. 19.....I. Paderewski
Mr. John Wiederhorn
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Hon. Richard S. Tuthill

—♦♦♦—

ILLINOIS COLLEGE OF MUSIC, 2831
WASHINGTON BOULEVARD

The contest concert given at the Garfield Park Church last Monday evening was one of the best given this season. Part of the program was a contest between seven boys and seven girls. The audience voted 117 to 104 in favor of the girls, the winners each receiving one pound of candy.

The orchestra, under direction of Ralph Reiche, gave two very interesting numbers. A reading given by Mabel Peterson was very much enjoyed, as was the violin solo played by Robert Conffer of the graduating class. Mr. Reiche of the faculty gave an excellent interpretation of the Ballad and Polonaise of Vieuxtemps. The second contest concert will be this (Friday) evening at Warren Avenue Congregational Church, corner Warren and Albany avenues. Over one hundred students take part in these two concerts.

—♦♦♦—

Smith—Next Sunday, June 13, the choir of the Normal Park Baptist Church will present its final special musical service of the season. The major part of the first two parts of Hayden's "Creation" will be sung. The soloists are to be Miss Newell Mainwaring, soprano; Mr. William Griswold Smith, tenor, and Mr. Albert W. Dilling, bass. Miss Beulah Lee Taylor will play the organ accompaniments. Service will commence at 7:30.

—♦♦♦—

Chicago College of Music—The twentieth annual commencement concert and exercises of the Chicago College of Music, Esther Harris, president, will be given at Central Music Hall on Sunday evening, June 27. The very attractive program will be announced later.

—♦♦♦—

Diederich—Mr. Walter A. Diederich, tenor, has been chosen to sing at the Congregational Church of Evanston, for the summer.



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RENE S. LUND

It is the intention of Mr. Lund to appear at regular intervals of eighteen months in song recitals in Chicago. Thus far he has appeared successfully in three. At present he is planning a tour of the Pacific coast for the spring of 1916. As Mr. Lund has made an especial and extensive study of American song literature he feels confident in stating that he has the largest and most attractive repertoire of American songs in use.

A few comments on some of his programs is subjoined:

He has a fine understanding of varied style, a clean-cut enunciation of English, and the power to present his intentions clearly. Further, Mr. Lund has the courage to sing only in the language of the country, and to represent native songs generously and importantly in arranging his program. For the choice and the intelligent presentation of three difficult songs by Eleanor Everest Freer he deserves especial commendation.—Chicago Tribune.

Notable in Mr. Lund's program was a collection of American songs, several being of local inspiration. His voice proved itself to be a sympathetic, well-schooled organ, and his sense of interpretation made his work thoroughly enjoyable to a goodly audience.

Most of all, however, Mr. Lund deserves more than passing compliment upon his courage in selecting unused (read "American") songs, and upon his sincerity in their presentation.—Chicago Inter Ocean.

Rene S. Lund appeared in song recital last evening, disclosing a well trained baritone voice and considerable artistic taste in his performance. An attractive feature of his program was the accrediting of the authorship of the poem to each song. As the program was in English this proved a welcome addition.—Chicago Journal.—(Advertisement.)

VIVIAN SCOTT

Miss Vivian Scott is closing a successful year with three pupils' recitals. On Friday evening, June 11, eight of her pupils will appear on the junior program of the Cosmopolitan School of Music. On Saturday afternoon, June 19, at 3 o'clock, her primary and junior pupils will give a two-piano recital on the ninth floor of the Auditorium, and on Friday evening, June 25, John Bennett will appear in a recital at the branch studio of the Cosmopolitan School of Music, 1339 East 47th street.

—♦♦♦—

SUCCESS OF ANOTHER RADANOVITS
PUPIL

The following comment was taken from the Benton Harbor Daily:

Mrs. Louis Schulz of St. Joseph, a wonderful singer, has just returned from a season's study under Sandor S. Radanovits. While twin city friends have often listened to Mrs. Schulz's voice and admired it, they quickly noted the great improvement since studying under the great master of the art in American songs in use. Chicago. (Advertisement.)

—♦♦♦—

Western Conservatory—The Western Conservatory commencement concert will be given in Kimball Hall this (Friday) evening. A very comprehensive program has been prepared.

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PUPILS OF GEORGE NELSON HOLT IN RECITAL

Seldom indeed is a program heard so full of musical charm and value as that presented by the pupils of George Nelson Holt in the Columbia School of Music, at Assembly Hall, on last Friday evening.

It is because of this unusual value of individual numbers as well as of the skill in arrangement that the entire program is here reproduced:

The Voyagers Sanderson
When the Daisy Ope Her Eyes Wood

Miss Neely, Miss Pease
Bowl of Roses Clark

In My Garden Liddle
May Roselle James

Invictus Huhn
J. Beach Cragun

Lullaby Cyril Scott
Pearl Ross

Song of Hope Wood
Stars That Light My Garden Russell

Ray Wiedemann
A Birthday Woodman

Agnes Denk
At Parting Troward

Magical June Hilton-Turvey
Leonora Linhoff

Little Gray Home in the West Lohr
My Day Dichmont

George Laing
Across the Hills Rummel

Wind and Lyre Ware
Maude Hulbert

La Ci Darem (Don Giovanni) Mozart
The Swallows (Mignon) Thomas

Miss Hayes, Mr. Johnson
Ye Banks and Braes of Bonny Doon Rogers

Love Has Wings Beulah Hayes

My Heart Is Weary Grieg-Thomas
Prelude Cyril Scott

Blackbird's Song Homer
Sing to Me, Sing Edna Swanson Verhaar

Tender Ties Delbruck
Open Thy Blue Eyes Massenot

Clarence Johnson
Bell Song (Lakme) Delibe-

April Morn Batten
Mrs. Oscar Weissenstein

Spirit Flower Campbell-Tipton
The Morning Wind Branscombe

May the Maiden Carpenter
Mammy's Song Ware

Elizabeth Pease
Five Manuscript Songs—

April Mary Holt
The Wind the Rascal Mabel Lee

Love Is So Strong Mary Eloise Crane
Trouble Chasers Mary Eloise Crane

My Baby Jean Hurford
Season's Lullaby Pearl Barker

Emma Bruce Beck
May Morning Denza

The Star Rogers
Heavenly Aida (Aida) Verdi

Ernest Davis
Accompanists—Miss Elizabeth Pease, Miss Elizabeth

Neely, Mrs. P. S. Hulbert, Mrs. George Nelson Holt

Some of the above numbers which are particularly unhackneyed and especially full

of charm and value are "Stars that Light My Garden," "Magical June," "My Day,"

"Love Has Wings," "Tender Ties" and "The Morning Wind."

That Mr. Holt is an exceptional teacher is proven in the quality of his pupils—almost

all of them being church singers and teachers.

In the above list it is to be noted that Mr. Cragun has charge of a chorus at the

University of Chicago, Mrs. Ver Haar is contralto soloist at the West Side Sunday

Evening Club as is also Mr. Davis, while Mrs. Beck is a member of the faculty of

the Columbia School—and many others have been heard in various concert and

church environment.

The tone of the entire concert was dis-

tinctly professional, and the very large and brilliant audience found much to admire and applaud.

It is hardly fair to single out individuals for every one on the program was of marked excellence.

Enunciation is a strong point with the Holt pupils, all being excellent in this respect, and notably so was Ray Wiedemann in the first part and everyone in the second part.

J. Beach Cragun was vital and finished in his number and Clarence Johnson showed extremely good voice.

Mrs. Weissenstein has a remarkable coloratura voice and accomplished some feats that might well be envied by an opera prima donna.

Mrs. Ver Haar has a glorious voice and a distinguished style. She was admired greatly.

Miss Pease showed decided musicianship and finished style and Mr. Davis, the possessor of a phenomenal voice, scored heavily.

This young singer has much vitality and great intelligence and no doubt will go far in his art.

The manuscript songs offered by Mrs. Beck were charming individually and collectively and showed her warm voice and correct interpretative feeling to exceptional advantage. They are all good songs and worthy of attention.

Every pupil, not specifically mentioned, showed the same values and graces of those individually noted in more or less advanced way and every one reflected much credit on the teaching of Mr. Holt. C. E. W.

ETHEL GEISTWEIT BENEDICT

Ethel Geistweit Benedict, dramatic soprano, is adding engagements to her list in spite of the fact that the season is so near a close. She is kept very busy with her work at the Second Congregational Church, Oak Park, where she is soprano soloist. The director at this church believes in putting on good music and he is not afraid of rehearsing to perfect it. During the past few months several musical services have been given very successfully. Using a number of masterpieces, including Brahms's "Requiem," Mendelssohn's "Hear My 'Requiem,' Mendelssohn's "Sollenelle." In all these Mrs. Benedict had a chance to use her voice, which is peculiarly equipped for church singing.

On May 10 she gave a recital in Assembly Hall, Fine Arts building. May 11 sang for Eastern Star banquet, Austin. June 8 gave a program of songs, with Arthur Randolph Fraser as accompanist, at the home of Mrs. F. R. Godolphin, Oak Park. On June 17 she will sing at the T. R. U. Club banquet, Hotel Plaza, Oak Park and on June 20 she will again be the special soloist for the Englewood Sunday Evening Club.

Aside from her solo engagements Mrs. Benedict is still doing a great deal of organ work. She is organist for Austin Eastern Star order. During the summer months while her quartet is having vacation she will substitute for Mr. Carl Kinsey at the First Congregational Church, Oak Park.

Bender—Blanche Hammond Bender, contralto, appeared in song recital at Ladd, Ill., on June 8.

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FESTIVAL SERVICE AT CHURCH OF THE REDEEMER

A week ago Sunday there was a combination of Trinity, Christ and Redeemer choir in festival services at Trinity and Christ Churches (afternoon and evening) and last Sunday evening these same forces were augmented by the choir of St. Paul's in a very special service at the Church of the Redeemer, the four masters being Irving Hancock, Mason Slade, John Allen Richardson and Francis Mackay, and the singers totaling 200 voices, Mr. Mackay playing the service with great dignity and good musical effect.

The occasion was not only a religious festival, but was also in the nature of a silver wedding celebration for the Reverend John Henry Hopkins, rector of the church, and his wife, the day being the twenty-fifth anniversary of their marriage.

News of the special character of the service had evidently been well circulated and hundreds of people desiring admission found it impossible to enter the church. All the anterooms and vestibules were packed with standees, the sidewalks were crowded, rows of people were perched on the railings surrounding the church grass plots and across the street, where a new building is in course of erection, every vantage spot of building material was swarming with humanity.

It is altogether likely that three times as many people tried to get in as the church would accommodate.

Of course, it was hot and uncomfortable inside, but everybody stayed to the end and enjoyment of the beautiful service was keen.

Preliminary to the service, a fine treat was offered in the form of a short organ recital by Mr. Hancock, who used the organ to the very fullest extent of its possibilities and demonstrated excellent technic and fine musicianship in the following numbers:

Burlesca E Melodia.....Baldwin
Spring Song.....Mendelssohn
Gothique Suite.....Boellman
Introduction—Choral
Menuet Gothique
Prayer to Notre Dame
Toccata
Menuet Gothique
Prayer to Notre Dame

Romanza.....Low-Brewer
Fanfare.....Shelley

The full choral service by Yallis was used.

with the Cruickshank "Magnificat" and "Nunc Dimittis" and the "Te Deum" in B flat by Stanford. These were beautifully sung as also the Processional and Recessional hymns (done with great pomp and circumstance) and the "Hallelujah" (Messiah) was a repetition of the brilliant and effective reading given the previous Sunday.

In honor of the anniversary the first anthem, "Faithful and True," developed into the Lohengrin "Bridal Chorus," sung with much beauty by the magnificent choirs.

There was much felicitation and giving of presents and at the close of the sermon Dr. and Mrs. Hopkins went through the

Grant Kimbell

TENOR

Oratorio Recital Concert

Mr. Kimbell has appeared with
Chicago Apollo Club
Chicago North Shore Festival
Bach Choral Society

Soloist at
First Congregational Church, Oak Park
B'Nai Sholom Temple Israel

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marriage ceremony and after the Recessional marched down the center aisle to the spirited playing of the Mendelssohn "Wedding March" by Mason Slade.

Altogether a very interesting service and one calculated to encourage the growth of fraternal feeling among all the singers of the various choirs.

To Mr. Mackay is due much praise for planning and carrying out the service and an equal amount goes also to all the assisting choirs and masters. C. E. W.

Ellison—Miss Edna Ellison sang on Monday evening, May 24, before the Sioux City Musical Art Society, her numbers including Lily Wadhams Moline's "Karoekens Vag" and "In Slumberland," with the composer at the piano.

ORCHARD SCHOOL OF MUSIC

Saturday afternoon at 3 o'clock a junior recital will be given by pupils of Miss Zeigler, Miss Wallis, Mrs. DeVore, and Miss Valentine, at the home of the school, 1535 Hyde Park boulevard. This is the first of a series of six recitals to be given during June.

The summer school opens June 28, which will offer splendid opportunities along all lines of musical study. The ensemble class will be under the direction of Mrs. Jesse DeVore and Mr. Walter Braner, cello, musical history and the relative studies.

Public school music and private voice lessons, Mrs. Jessie Nichols Baldwin.

Theory and harmony, class work, Miss Julia Zeigler.

Piano lessons, Mrs. Orchard, Miss Zeigler and Miss Wallis.

Mrs. Jessie DeVore, violin.

Mrs. Orchard strongly urges pupils who are still in school to utilize the summer months in preparing those studies which are necessary to teacher's certificate and graduation. The June 12 program follows:

Rock a By Baby.....	Gaynor
Happy Prince.....	Russell Mooney.
Traumerei.....	Harriet Ryan.
Graceful Dancer.....	Raymond Anspach.
Merry Bobolink.....	Lamont
Study.....	Scott Arms.
Dance of the Mice.....	Poldini
The Daisy.....	Jane Wild.
William Skahen, accompanied by Harvey Skahen	Geo. L. Tracy
The Winding Path.....	Barth
Souvenir d'Autumn.....	Frank Sefton.
First Loss.....	Richards
Hunting Song.....	Harvey Skahen.
L'Adieu.....	Schumann
Dance.....	Josephine Chaffin.
	Borowski
	William Avery.
	The Nightingale
	Katherine Sefton.
	Josephine Chaffin.

Congratulations—Music News extends sincere congratulations and good wishes to Mr. and Mrs. James Henderson (nee Miss Helen Gallup), who were married in Chicago on June 2. Mrs. Henderson is a concert pianist, accompanist and coach of splendid attainments.



LOUIS KUPPIN

Mr. Louis Kuppin, who came to Chicago only a year ago, has already attracted a great deal of attention to his Vocal School in the Fine Arts Building as much because of his own remarkable voice as through the excellence of his teaching.

Mr. Kuppin, as a baritone, studied with the late Clara Baur in Cincinnati and with Cassini abroad, the latter told him that he had tenor possibilities as well and so, returning to America, Mr. Kuppin set about developing his voice according to methods and ideas which he himself had evolved.

It took him a number of years to do this, but the result was finally obtained and now Mr. Kuppin has a voice which is one of the most remarkable to be found anywhere, for not only does he retain a pure, mellow and broad baritone quality in his lower scale, but has also developed a ringing, clear and powerful tenor voice as well, one that more than covers the usual range and is one which, heard from the lowest note of his range to the topmost, is even and smooth throughout.

In a private musicale recently, when Mr.

A. L. Shynman was the very efficient accompanist, Mr. Kuppin was heard to remarkable advantage.

He first sang the best known tenor arias from "Tosca," "La Boheme" and "I Pagliacci," disclosing not only musicianship and excellent style, but also a voice which had all the ringing qualities which are necessary for "carrying" in the largest auditoriums, but also had expressiveness and a wealth of shade and color.

Then, to illustrate his very wonderful range, Mr. Kuppin gave the first scene of Gounod's "Faust," and throughout sang all the music of both "Faust" and "Mephistopheles," thus disclosing himself actually the possessor of two voices—a range for which it would be difficult indeed to find an equal.

Mr. Kuppin does not consider his achievement as at all in the nature of a strange freak of nature, but merely regards it as the result of a sane and logical method whereby a low voice, of either sex, may be developed upward to the usual range of the high voice and may yet retain its pristine range and timbre.

C. E. W.

MR. HUTTER'S CLASS CONCERT

Mr. C. A. Hutter presented some pupils of his vocal class in a song program at Kimball Hall on Monday night to a goodly audience and very unusual enthusiasm, but, despite many recalls he had the good judgment to withhold encores and the program was finished therefore at a reasonable time, and with everybody feeling pleased with what had been offered.

There were three piano accompanists, Mrs. McNeill, Mrs. Fitzgerald and Mr. Hutter, the latter introducing also an organ accompaniment, which was very effective.

The program was chosen with due regard to musical values, having much of classic and standard measurements, but it was also very largely popular in character, songs of sentiment and love being liberally besprinkled with some religious excerpts and an occasional oratorio or opera bit.

Mrs. A. J. Berry, Mr. Joseph Jensen, Miss May Grady, Mr. Tom Loftis and Miss Jane Walsh all appeared "for the first time," and every one showed much poise and a very carefully developed vocal power. Interpretations were good and musicianship was very much in evidence.

Their numbers ranged through Spross, Coleridge-Taylor, Aylward, Ronald, Woodman, Sanderson, Watson, Cadman and MacDermid.

Mr. John Hennigan has a good tenor voice and sang numbers by Carrie Jacobs Bond and Clarke with effect, appearing also in a very beautiful duet with Mr. Loftis, in which there was good blend of voices and real charm of vocalism.

Mr. Richard Fitzgerald, a basso with considerable range and style, sang "Thine" (Bohm) and "The Secret" (Spieker), to the great satisfaction of the audience, and there were two quartet numbers by Miss May Grady, Miss Helen Hawkins, Mr. Joseph Jensen and Mr. Richard Fitzgerald.

Their numbers were "Funiculi Funicula" (Denza), and the sextet from "Lucia," in both of which there was much careful vocalism and much effective interpretation.

The most distinctly professional feature of the program was the singing of "Comfort Ye" and "Every Valley," from "The Messiah," by Mr. J. Parnell Egan, a tenor, who is a favorite with every audience before which he appears, and who on Monday evening was greeted with a storm of applause.

The accompaniment furnished Mr. Egan was far short of what it should have been, but he nevertheless displayed a most ingratiating quality of voice, a very certain and effective musicianship, and a feeling for the religious text, which make it certain that in oratorio he is at his very best, and in a complete performance of "The Messiah" he would be admirable.

C. E. W.

HARRIET CASE

Miss Harriet Case, who has had an extraordinarily busy and successful year of teaching at the State Normal College at Cedar Falls, Ia., was a Music News visitor on Monday, en route to Maryland, where she will spend the next two or three weeks. After that she will go on to Boston and New York, and in the latter city will do some coaching and considerable singing.

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FERENCZ HEGEDUS TO TOUR AMERICA

Since the visits of Flesch and Serato, few violinists of great European reputation have come to make their initial bows to American audiences. Those other great masters of the violin world who have toured America during the past two or three seasons are well known to our music lovers from their former visits.

Ferencz Hegedus, the eminent violinist, will undoubtedly prove one of the most interesting visiting artists of this coming season.

Much like Casals, the famous 'cellist, Mr. Hegedus also comes to America without the customary introductory blasts that have been the making as well as undoing



FERENCZ HEGEDUS

of many European celebrities during the past seasons. Mr. Hegedus depends on his true merit alone to make his mark on his first American tour.

To quote Mr. Hegedus' own words: "I am a firm believer in the 'Vini, vidi, vici' spirit. Throughout my entire career I have kept this thought as a spur, and judging by my past record over the entire continent, I succeeded in reaching my goal."

If one but glance over the glowing tributes paid to Mr. Hegedus by the foremost critics of Germany, Hungary, France, England, etc., and add to these the comments of such authorities as Nikisch, Dr. Hans Richter, Ysaye, Godowsky, Wilhelmj and Hubay, there would be no doubt left in the minds of the most skeptic as to the eventually successful results of his methods.

Hegedus comes, plays, and succeeds.

The same amount of simplicity and power that his precept contains may be found in the individual by whom it has been adopted.

Hegedus' career has not been that of a wunderkind. Born in Hungary, the land that has produced more great violinists than any other under the sun, this extremely talented boy received the same careful and thorough training that has ensured great and lasting careers for Hungary's great violinists that have gone before him.

BLANCHE HAMMOND BENDER

On Tuesday evening, May 18, Blanche Hammond Bender, Contralto, gave a song recital at the Christian Church of Hamburg, Ia., in conjunction with harp numbers



BLANCHE HAMMOND BENDER

by Marie McAdoo. The program being as follows:

At Dawning	Cadman
Swallows	Cowan
Gae to Sleep	Fisher
Mrs. Bender.	
Prelude	Hasselmanns
Ballade	Hasselmanns
Miss McAdoo.	
Hunt of the Witches	Cassard
Roses are the Rhyme	Ormond
A Little Gray Dove	Saar
Mrs. Bender.	
In the Garden	Shuetze
Spring Song	Zabel
The Rose	Nevin
Mrs. McAdoo	
The Message	Bogan
The American	Blumenthal
Blumenthal and Bender.	
The Little	
A Little Pink Rose	Carrie J. Bond
A Perfect Day	
(With Harp.)	
Mrs. Bender.	

The fine success of this concert may be judged from the following newspaper comment:

Those who were fortunate enough to hear the joint recital at the Christian Church Tuesday evening, given by Blanche Hammond-Bender of Chicago and Miss McAdoo of this place, were given a musical treat. Mrs. Bender has a voice of rare, sympathetic quality and gave her audience the pleasure of listening to a beautiful artistic voice. Her interpretations of the many songs she sang were all that could be desired by the cultured audience that greeted her. The group, "Sacrament," by MacDermid; the "Hunt of the Witches," by Cassard, and "A Little Gray Dove," by Saar, was given with much sweetness and power and brought out Mrs. Bender's low liquid tones, which were received with such strong enthusiasm that she was compelled to respond to an encore. She gave in her usual pleasing style "Mighty Lak' a Rose," by Nevin.—Hamburg Republican.

Mrs. Bender appeared on June 8 at Ladd, Ill., in conjunction with Mrs. John Zering, accompanist, singing a program comprising

"Sunbeams," by Ronald, "Her Rose," "Gae to Sleep," by Fisher; "Haunt of the Witches," by Cassard; "Sacrament," by MacDermid; "I Hear You Calling Me," by Marshall; "Swallows," by Cowan; "Who Knows," by Ball; "Night and the Curtains Drawn," by Ferrata; "The Little Gray Dove," by Saar; "His Lullaby," "God Remembers When the World Forgets," "A Little Pink Rose," and "A Perfect Day," by Carrie Jacobs Bond.

The Boonville, (Ind.) Standard recently had this to say of Mrs. Bender:

Mrs. A. W. Bender, formerly of this city, is now living at Rochelle, Ill., where she is taking a prominent part in music circles. Recently she furnished vocal numbers for various programs connected with the church and social life of Rochelle in which she acquitted herself with credit. The following excerpt from the Rochelle Herald conveys the information that Mrs. Bender is also engaged in orchestral performances:

The large audience at the M. E. Church Sunday evening was highly appreciative of the special music offered by the choir and orchestra. The choir gave one of their good anthems under the leadership of Mrs. A. A. Burbank. The orchestra, which includes some of the best musicians in Rochelle, has been recently organized and is under the direction of Mrs. A. W. Bender. It gives an excellent closing number as well as assisting in the hymns.—(Advertisement.)

EDNA ELLISON SOLOIST AT MARY WOOD CHASE CONCERT

Saturday afternoon, June 5, the eighth annual June concert of the Mary Wood Chase School of Music was given at Central Music Hall. Piano solos were given by Grace B. Curtis, Virginia Paul, Grace Sei-

Carpenter
ORATORIO PUPILS CONCERT
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berling; Mary Rhoades McBride sang songs; Zetta Gay Whitson gave violin numbers, and Clara J. Dunsworth accompanist.

Miss Edna Ellison has won many friends everywhere she has chosen to appear, and on this occasion added many admirers to her already long list. Miss Ellison is an artist pupil of Mrs. Hanna Butler, and it is well to say she is a distinct credit to her teacher, who may well feel proud of her successes. Hers is a soprano voice of a very sympathetic quality, rich and full throughout the entire range. Miss Ellison has true musical feeling in abundance, a fine breadth of interpretative thought that makes her offerings unusually attractive and artistic.

"Chere Nuit" (Bracklet), and "Vissi D'Arte" (Puccini), were sung with a fine display of vocal resource, variety of tonal color and correctness of interpretative thought seldom heard in so young an artist. Lily Wadhams Moline's "In Slumberland" is a beautiful song, and Miss Ellison gave it a very artistic and finished presentation that won the enthusiastic approval of the audience.

Mrs. Moline furnished musicianly and artistic accompaniments for Miss Ellison.

H. W. P.

Winona, Minn.—In some comment on the College of Saint Teresa, Music Department, Music News inadvertently gave the incorrect state. This flourishing institution is situated at Winona, Minnesota.

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The Elderly Person

Once more the Evanston Festival has come and gone. The Elderly Person is constrained to wonder how it came to be at all. Of course he could find out if he wanted to go to headquarters, but it is infinitely more pleasant to speculate. And so he is allowing himself to believe that some one man had a vision long ago, worked toward it and when the time was ripe all the latent forces needed to contribute to the rounding out of the ideal were near at hand and promptly came forward and gave the vision a realization. Else how could it be that there was the perfect building for holding the required multitude located on the perfect spot to give the holiday atmosphere and attract the social life and stir and create the bubbling enthusiasm that have to lift well prepared endeavors into successful accomplishments? And while we honor the dreamer for his longing vision we have to be glad that it came about that the development was worked out as it has been. For these festivals have almost sprung into the field full-fledged and ready for contrast with anything in the field. They are wonderfully well managed. The valuable adjunct of social prestige is strongly evidenced and doubtless it is a serious social blunder to have no prominent part in the quite elaborate display of this world's goods in the choice places. The splendid building is a tremendous factor. It is so spacious and adaptable that, in its gala dress it is really tempting. The desire to see such crowds of well dressed, comfortable, happy people enjoying themselves so legitimately is infectious. It seems good to know that amid all the stern realities, which make themselves unduly felt in a great city, there are so many persons who can forget those realities completely and surrender to the refinements of life and the consequent inspiration.

The presence of the children is a felicitous touch in the splendor. The word is used advisedly, for the festivals are splendid. Whoever evolved the plan of giving the children's concert should be canonized. Their participation in the one concert gives them interest in all of the series. And the presence of their children gains enthusiastic support from the parents, to say nothing of the numberless sisters, cousins and aunts and incidental grandparents. Apart from the tactful use of such means toward a successful end, it is to be added, at once, that the children's music can stand on its own merits irrespective of any sort of comparisons with the mature endeavors. They don't need any patronizing pats on the back. In the matter of pronunciation, youth set an example this time. In the long cantata, "The Walrus and the Carpenter," even those of the audience who had but a smattering of the "Alice in Wonderland" lyrics could hear the whole story of the guileless young oysters who took that fatal walk with the ill-assorted couple. It does seem a bit queer that the girls and boys who sing and speak so clearly and purely should

emerge into the indifferent text-producers who afterwards mumble and pinch and chop the good wholesome words with which we make speech. Chorus and soloists alike were serious offenders during the week, with flat A's, dull heavy E's, aspirant S's, eliminated D's, blurred U's and small heed for well-linked syllables. Doubtless the exigencies of accurately placed adult tone demand sacrifices, and certainly they are cheerfully made, if not willingly accepted. Just the same, there was no trouble about beautiful tone from the children. But the Elderly Person can't quite accept it as necessary to say "evun," "payshunt," "Ah-brayham," "harvist," "honer," "watur," "anguls," and so on.

At the risk of questioning something that is very full of fine qualities, one ventures a wonder at a certain minority of serious works in an occasion planned on such large lines. "Elijah" and "Dream of Gerontius" were the lofty portions of the program. The final concert was not heard, but as it exploited a coloratura opera singer, and the orchestral and chorus numbers were as a rule fragmentary, it might be said that three out of the five concerts were popular, in scope if not in detail. There was no complete symphony in the orchestra's list and the major portion of its offerings were distinctly light in character, even though given with due care when Mr. Stock directed. There are a great many people who love to hear the "Midsummer Night's Dream" music of Mendelssohn and the Elderly Person confesses that he sees all sorts of delightful things when the "Nocturne" is played well, which it was not at this time. The "Wedding March" had more spirit and everybody was smiling, even to our noncommittal friends who make the music. Romance is in every life and the ones who were married remembered the event. The ones who were not, heard the chimes ahead and liked the sound thereof!

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"Elijah" lacked force by reason of the unweildiness of the big body of singers. There was nothing wrong, no mishaps. But the accuracy of everything affected its sinuous strength. It was an absolute inspiration to use the A Cappella Choir in the lofty gallery above the main choral body. The effects were unbelievably beautiful, and "He Watching," which nearly always suffers at the hands of a large body of voices, was a bit of rare perfection. Added to this was the surety of tone and ensemble in the unaccompanied moments. "Lift Thine Eyes" fairly floated on the air like angels' wings fluttering, and "He Shall Give" sounded like a message out of the infinite. "Come Every One That Thirsteth" would have been intensified in the same hands. The soloists did honest, sterling work in the quartet, but it needs an ensemble preparation that can seldom be given it.

The A Cappellas were valuably present also in Elgar's noble "Dream of Gerontius." With their elusive, delicate tone for a basis, Mr. Lutkin built up wonderful climaxes, as well as making distinctive the voices of the two worlds. They could give to the ethereal messages a new and touching influence. The "Gerontius" was the high light of the festival. The chorus was compact, definite, pliable and thoroughly sympathetic with and subject to the music. The work grows and grows in value and importance with each rehearing, and Mr. Lutkin drew from it many inner meanings not noted before. The orchestra was plastic and in its very best form and filled its place with a completeness that strengthened. In the "Elijah" it did not seem weighty enough. In "Gerontius" there was an almost ideal balance between choral and instrumental forces. Presumably there will always be those to make themselves heard who do not care to, or else cannot go deeper than the obvious. Near the Elderly Person sat an eminent clergyman. In the hubbub following the concert the gentleman laughingly invited some comrades to come to his church the next Sunday and he would give them some more cheerful theology or thoughts. There was small comprehension of the fact that he had been in the presence of a great art work given with superb understanding of its many-sidedness. The clergyman saw only one side, and formed a one-sided conclusion. The Elderly Person has no quarrel with the attitude, but thinks he saw and felt something deeper than the mere narration of facts, even while he acknowledges that the clergyman could down him in a minute when it should come to debate about them. It is always true, and grows more so with time that we get out of an occasion or experience just what we take to it, and—but there isn't time or space to continue—and besides no one would be convinced!

The decorators certainly got in some "deadly work" for the first night—perfect nightmares of writhing snakes and octopuses in the way of allegorical scrolls. The spaces are too great for any but the simple direct decorations of former years. And flags were best this year, by all odds.

The climax was on Saturday afternoon when the children waved the flags as everyone poured out "The Star-Spangled Banner." And yet there must have been some throat too choked to sing, for the spirit of it all was overwhelming. For too long a

time the demonstration of love of country has been felt to be a little common. We have regarded the subject as a sort of "buncombe" and made sport of the people who "pulled the eagle's tail" or made him scream. But it is a weakness, rather, to be proud of one's country instead of loving it. Little children love it intuitively. Too many older people like it for what it happens to do for them, and do not love it for what they have done for it. That was the privilege of our forefathers and we've put their patriotism away with their clothes and customs and call it old-fashioned. That is, at times. We'll hunt it up, from now on. The only drawback about the "Star-Spangled Banner" was that it needed a good, stalwart specimen of American manhood to sing the solo. Clarence Whitehill, for example, would have hit the mark.

THE ELDERLY PERSON.

— # # —

Moline-Ellison—Lily Wadhams Moline, organist, and Edna H. Ellison, soprano, gave a concert at the Swedish Lutheran Augustana Church at Sioux City, Ia., on May 23, which was pronounced the most successful ever given there. Mrs. Moline is experienced to the last degree in organ playing and is besides a fine accompanist. Miss Ellison sang many attractive songs, including four by Mrs. Moline, and throughout was very successful. Miss Ellison also sang Mrs. Moline's "O God of Love," at the First Church of Christ, Scientist, again scoring a complete success.

— # # —

Kuppin School—Louis Kuppin, head of the Kuppin Vocal School in the Fine Arts Building, announces that he will continue teaching at his studios throughout the summer.

ETHEL LEGINSKA

Comment of the New York press:

Ethel Leginska, the English pianist, gave a recital at Carnegie Hall last night that fairly captivated a great audience. New York music lovers are not unfamiliar with her and have not failed to recognize her talent; but last night, in the combination of program, playing and personality, she won a triumph that was memorable. It seems incredible that the little woman with the boyish figure, her hair a mop, clothed all in black save for a big turnover white collar around her neck and shining silver buckles on her shoes, entering upon a stage of Paderewskian darkness, could move us so much; but she did. Personally no piano recital, this season has given me such enjoyment. Professor F. X. Ahrens, who was as much impressed as myself, said to me: "Isn't it a delight to hear a pianist who isn't a member of the Incorporated International Union of Piano Pounders?" That doesn't mean that Professor Ahrens, any more than myself, fails to appreciate the genius of a Hofmann or of a Bauer, but only that both of us, with the rest of the audience, fell under the spell of Miss Leginska's playing.

Miss Leginska began with the humorous "Cats Fugue," by Scarlatti, continued through compositions of simple sentiment by the same composer, Daquin, Borodine and Rameau, and closed the first part with Schumann's lovely "Sonata in G Minor, Opus 22," MacDowell's "Keltic Sonata," a more vigorous note after the interval, and with Rubinstein's "Study in E Flat," for a respite, was followed by Liszt's "Eighth Rhapsody," superbly played to the point almost of exhaustion of the player. A Leschetizky number and the Schulz-Evler arabesques on the "Blue Danube Waltz," completed the program. But nobody would go home, and the tired little woman was forced to play two or three extra numbers.—The Evening World, March 20. (Advertisement.)

— # # —

Hopkins—Jessie Lynde Hopkins, who has just finished a very successful year at Christian College, Columbus, Mo., was in Chicago last week en route to Wisconsin, where she will spend the summer. Miss Hopkins has had several flattering offers for next season, including Christian College, but has concluded to take up the work as a teacher of voice at Knox College, Galesburg, Ill.

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AUGUSTA MEEKER

Augusta Meeker sang "Elijah" at Lafayette May Festival. Comment follows:



AUGUSTA MEEKER

Mrs. Augusta Meeker, with her rich contralto, drew much applause in her particularly pleasing number, "Oh! Rest in the Lord."—Lafayette Courier.

Mrs. Augusta Meeker was in fine voice, and her rich contralto enabled her to put all the pathos and reassuring spirit into the aria, "Oh! Rest in the Lord."—Lafayette Journal.—(Advertisement.)

###

Bush Temple—Last evening (Thursday) a recital was given by the piano pupils of Earl Victor Prahl at the Conservatory Lyceum, and this (Friday) evening a dramatic recital by pupils in the School of Expression will be given at Lincoln Hall, 1134 North Dearborn avenue.

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CHARLES CITY, IOWA

The Lyric Club, organized last January and directed by Frank Parker of Cedar Valley Seminary, Orage, Ia., which gave the "Highwayman," by Deems Taylor, at its first concert in April, selected as the principal number of its second concert, Thursday night, "The Golden Prince," a new cantata by Henry Hadley. The club, composed of sixteen women, gave a remarkably fine performance of this work, showing a great improvement over their work at the first concert, and the many effects in the cantata were fully brought out by the chorus, Miss Wellemeyer, who had the soprano solos, and Mr. Parker, who sang the baritone solos, as well as directed.

The club gave also "Out in the Fields," by Bliss; "Little Papoose on the Wind-sung Bough," by Cadman; Coleridge-Taylor's "Low Breathing Winds"; "Duet of the Stars," by Chaminade; "Sweet and Low," by Matthews, and two choruses by Dvorak, "Parting" and "The Ring."

Mr. Parker, who formerly was a member of the faculty of the American Conservatory, Chicago, gave two groups of songs, the first included "Vittoria, mio core," by Carissimi; "Coro mio ben," by Giordani; "Aus meinen grossen Schmerzen," by Franz and "Ich liebe dich," by Greig. The second, "Heart's Country," by Carpenter; "Now Sleeps the Crimson Petal," by Burleigh; "Candle Lightin' Time," by Loomis, and "Moonlight Night" and "Three Comrades," by Hermann. Miss Marie Henland played fine accompaniments both for Mr. Parker and the chorus.

###

Loofbourrow—The music department of Miss Loofbourrow's School in Oak Park, under the direction of Miss Belle Parker, gave a final musical Saturday afternoon, June 5, at 400 North Euclid avenue. Much excellent work was accomplished by the young students. The program was concluded with the Haydn "Kinder Symphonie." Master John Klapproth, conductor, a young gentleman of decided musical temperament and executive ability.

###

Wa Tah Wa So—Princess Wa Tah Wa So, a pupil of Sandor S. Radanovits, is to sing at Willow Grove, Pa. She has just signed a contract with the bandmaster John Philip Sousa.

###

Smith-Bodholdt—A joint recital will be given by Lucia May Smith, soprano, and Agnes Bodholdt, pianist, at Auditorium Recital Hall, on the evening of June 14.

###

Church Concert—Miss Tina Mae Haines, organist, and Mr. James Hamilton, tenor, will give a concert at St. James M. E. Church this (Friday) evening at 8.

###

Diederich—Walter A. Diederich, tenor, gave a concert at Sheldon, Ill., last Friday evening.

A UNIQUE RECITAL

The month of June is always associated with graduation programs and recitals. Many times the latter is interesting only to the parents and the intimate friends of the participants. Few teachers are able to present small pupils' work in such a way as to interest and entertain strangers and musicians.

Miss Margaret L. Green of Austin presented a program of twenty-nine pieces Thursday evening at the Austin Christian Church to a crowded house, standing room was at a premium, many were turned away, and yet not a moment lacked interest, the attention was perfect, because all of the numbers were well presented. It would have been easy to have named the pupils who had had the most or all of their study with Miss Green. Conscientious work, such as Miss Green demonstrated with her pupils, deserved the recognition given it. Special mention should be made of the tone work, pedal work and pulse work, of all the pupils, the ensemble numbers were especially pleasing. Miss Green is also to be complimented upon the arrangement of the numbers on her program and the interesting pieces she selected for the pupils.

It was very commendable to see so many American composers represented on her program. These pupils are certainly being developed in the right way.

###

Church Concert—The choir of the California Avenue Congregational Church, under direction of George F. Kortzenborn, will sing the "Forty-second Psalm," (Mendelssohn), and the "Rebekah" of Barnby in their annual spring concert at the church on Thursday evening, June 17. The soloists will be Marie Sidenius Zandt, Grant Kimbell and Earle Houghton.

###

Donath—Mr. Kurt Donath will present an operatic performance at the Little Theater next Tuesday evening, when an act each from "Faust" and "Beggar Student" will be given, as well as "Lovely Galatea," in entirety. Mr. Donath will sing several parts and will be assisted by his advanced pupils.

###

Austin—The Dudley Buck program, to be given by the Handel Choral Society on June 15, will have a long list of soloists, chosen wholly from among Austin musicians. Ida Belle Freeman will be, as usual, the director.

###

Augusta Meeker—Augusta Meeker has become a member of the faculty of the Walter Spry School of Music in the vocal department.

###

Radanovits—Mr. Sandor Radanovits has been elected director of the vocal department of the Walter Spry School of Music.

###

Gale—Mrs. Permelia Newby Gale will sing in "Samson and Delila," at Albion, Mich., on June 14.

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EDWARD WALKER

Last week Mr. Walker received a "hurry telegram" from Peru, Neb., to come on and fill the vacancy caused by the fact that Evan Williams found it impossible to fulfill his engagement in that city. Mr. Walker



EDWARD WALKER

sang a recital in the afternoon and appeared in the evening in "The Swan and the Skylark," almost without rehearsal, and made a fine success.

Homer C. House, director of music at the Peru State Normal School, writes: "Mr. Walker saved the day. He gave a fine recital and sang 'Swan and Skylark' to my complete satisfaction."

Mr. Walker appeared the previous week at Lansing, Mich., in "The Golden Legend," also on short notice and received much favorable comment, including the following from the Lansing Evening Press:

Edward Walker of Chicago sang the tenor part in the evening concert. His voice is well placed and controlled and he did his part of "Prince Henry" in a most finished manner.—(Advertisement).

Lyceum Arts Conservatory—The commencement exercises of the Lyceum Arts Conservatory will be held at Central Music Hall on June 14 (evening).

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PERMELIA NEWBY GALE

Among the very fine notices given Mrs. Gale on her recent California trip is the following from the Eureka "Humboldt Standard":

Numerous artists have visited Eureka during the last several years but it is doubtful if any of them created a more favorable impression than that which was made by Mrs. Permelia Newby Gale at her recital given last evening. The recital was under the patronage of the Sequoia Club of Music and will go down in the annals of that organization as one of the functions which reflected to greatest credit to it and afforded maximum enjoyment to its members. The hall was filled with members of that club and scores of other music-lovers, all anxious to hear Mrs. Gale. There was not one person present who was disappointed but there are many today who remained at home last night, now regretting that they overlooked the opportunity of hearing such a charming, talented and altogether, most pleasing artist as Mrs. Gale proved herself to be.

The recital was not without its outstanding characteristics. The hall was filled with people who really appreciate music. Maybe it was what some would call a critical audience, for it contained scores of those who are proficient in the technical knowledge of music. But in addition to these there was a notable number of those who cannot criticize but can appreciate; persons who love music, yet have not the technical training in the finer points of the art. Added together, it made it an audience truly representative and when such an audience is pleased it means that the artist must have a voice of beauty, trained to a high degree and a temperament in sympathy with all of the highest motives of the musical art. It is an honor to please an audience of critics and it is also an honor to please an audience of those who are not, strictly speaking, critics. But it is more than an honor—in fact, it is near a triumph—when an artist can please an audience made up of a mixture of these two classes of music lovers.

Mrs. Gale has a rare contralto voice. She takes the higher notes clearly, sweetly and softly and the lower notes come with a fullness of tone yet without the harshness which tends to make a less gifted singer distasteful to many. Her enunciation was perfect and she had a presence which charmed to a high degree. Before the last note of the opening number, Verdi's beautiful "O don Fatale!" had died away the audience was pervaded with a spirit of friendliness to the singer which lasted until the close of the evening.

The program was one which demanded great versatility for it ranged from the opening number by Verdi, on through Schubert's "Der Tod und das Mädchen" and Brahms' "Der Schmied," sung in the German tongue with wonderful accuracy as well as beauty in every particular, through a colorful suite by Ross, including "Sunset in the Desert," "Night in the Desert," and "Dawn in the Desert," and then plunged into the wonderful "J'ai Pleure eu reve" by George Hue and "Agnus Dei," by Bizet. "Sleep Why Dost Thou Leave Me" and "Matilda," the former by Handel, and the latter, what might be called a "comic tragedy" by Del Riego, demanded rapid changes from the classic to the popular, and Mrs. Gale was competent for her task at every moment.

The wide divergence of opinion as to the leading numbers of the evening is at once remarkable and a high compliment to the ability of Mrs. Gale. Many picked the suite by Ross as favorites but to the writer none appeared more beautiful in composition and rendition than the sacred "Agnus Dei" and the softly soothing "His Lullaby" by Carrie Jacobs Bond. These two numbers were rendered most perfectly and were real gems for any program.

Mrs. Gale is not traveling with her own accompanist and, many times, she naturally finds difficulty in securing one. But in Eureka no such problems confronted her. Mrs. Alice J. Otto of this city filled this difficult and unassuming role with a high degree of skill. She seemed to be in perfect harmony with every note of the singer and every phase of the many difficult compositions was brought out with a touch from the accompanist which spoke volumes for her talent.

Taken as a whole, last night's concert reached far towards the dizzy heights of perfection. (Advertisement).

Institute of Musical Art—The commencement concert of the Institute of Musical Art in New York City was given at Aeolian Hall in that city on Tuesday evening, June 3.

EDWARD CLARKE

Edward Clarke has no cause to complain about this being a poor season for concert work. Besides filling a large number, teaching at the American Conservatory of Music and filling the place of soloist at the Second Church of Christ, Scientist, Chicago, he has found time to fill the following engagements:

Oratorio and Opera—"Creation," Mt. Vernon, Ia.; "Creation," Sunbury, Pa.; "Creation," New Orleans, La.; "The Messiah," Chicago, Ill.; "The Messiah," Newton, Kan.; "Golden Legend," Ada, Ohio; "King



EDWARD CLARKE

Olaf," Chicago, Ill.; "Hiawatha," Brookings, S. D.; "Samson and Delilah," Tiffin, Ohio; "Cavalleria Rusticana," Hillsdale, Mich.; "Erkling's Daughter," Terre Haute, Ind.

Recitals—Rock Island, Ill.; Monmouth, Ill.; Livingston, Ala.; Marion, Ind.; Chicago, Ill.; Delaware, Ohio.

Chicago Clubs—Birchwood Country Club, Ravenswood Woman's Club, Arche Club, Playgoers' Club, Oak Park Sorosis Club, North Shore Woman's Club, Chicago Heights Woman's Club, Rogers Park Woman's Club, Wilmette Woman's Club, Woodlawn Woman's Club.

Concerts and Joint Recitals—Springfield, Ill.; West Union, Ohio; Madison, Ind.; Kokomo, Ind.; Greenfield, Ind.; Goshen, Ind.; Wabash, Ind.; Greencastle, Ind.; Piqua, Ohio; Findlay, Ohio; Elgin, Ill.; Freeport, Ill.; Macomb, Ill.; Kaukaee, Ill.; Michigan City, Ind.; Washington, Iowa; Fullerton, Neb.; Chicago, Ill.; Grand Rapids, Mich.

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People & Events

THEODOR BOHLMANN

The following comment on Mr. Theodor Bohlmann is taken from the catalog of the Cincinnati Conservatory of Music, in which institution he is a valued member of the faculty:

Mr. Theodor Bohlmann is endorsed by high European authority as a teacher of marked ability. His connection with the faculty of the Conservatory of Music has been marked by an uninterrupted career of success, both as teacher and concert pianist. Moritz Moszkowski writes: "Mr. Bohlmann is, in my opinion, one of the most gifted of our younger generation of pianists." Eugene d'Albert pays the following tribute: "I consider Mr. Bohlmann one of the best pianists we have at present in Germany. Each time I heard him I was enraptured, and especially was I pleased with the eminently musical style of his playing." Mr. Bohlmann studied with Karl Klindworth, P. Rucker and Moritz Moszkowski. These great masters pronounce him one of the most gifted of musicians, and place him in the front rank of German pianists. Mr. Bohlmann was added to the faculty of the Cincinnati Conservatory of Music in 1890.

In 1905, Mr. Bohlmann obtained a three years' leave of absence from the Cincinnati Conservatory of Music, and, taking up his residence in Berlin, became successor to Dr. Ernest Jedlitzka in the artist department of the famous Stern Conservatory of Berlin, directed by Professor Gustav Hollaender.

Mr. Bohlmann has received the sincere endorsement of many of the leading European musicians. Felix Weingartner, when he selected Mr. Bohlmann as the pianist to interpret his works at the first Weingartner Festival in 1907, spoke of him as a musician of great knowledge and high purpose. Karl Klindworth, under whose direction Mr. Bohlmann played the two Liszt Concertos for pianoforte and orchestra, overwhelmed the artist with his enthusiastic congratulations. In 1908, the Berlin Philharmonic Orchestra produced Mr. Bohlmann's "Symphonic Song Poem in D Major," and the well known baritone, Gustav Franz, sang the song cycle, "At Night In a Cabin" (written to the verses of Heine), on which occasion the composer appeared at the piano. Mr. Bohlmann returned to this country and the Cincinnati Conservatory of Music environed by an absolute artistic success, surrounded by the prestige accruing from his achievements as a teacher of pianoforte music, pianist and composer in the most critical art center of Europe.

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Huelster School—The Huelster School of Music, formerly located at Kimball Hall, announces its removal to Suite 406, 59 East Van Buren street.

CINCINNATI CONSERVATORY OF MUSIC

Mr. John Orr Stewart, pupil of Mr. John A. Hoffmann, gave a song recital of considerable merit at the Cincinnati Conservatory of Music last Wednesday evening. Mr. Stewart's voice is a deep basso, rich in quality and texture and his interpretations were intelligent as well as sympathetic. The violin solo of Mr. Oliver Kilb, pupil of Mr. Bernard Sturm, added variety and interest to the evening.

Mr. Hugo Sederberg's class, which numbers some exceedingly fine students, was heard to very good advantage in recital at the Cincinnati Conservatory of Music on Thursday evening. Mr. Sederberg is known as a teacher of excellent powers and his precise methods, his musicianship and enthusiasm for his art were abundantly apparent in the well given program. Those participating were Salomea Neumark, Grace Sternberger, Pauline Stenler, Mary Bates, Virginia Lord, Janet Watt and Alma Putman. Miss Alice Morris, soprano, pupil of Miss Frances Moses, lent variety to the program by contributing two groups of charmingly given songs.

The young pupils of Mrs. Ida Ulmer Jenner's class were heard in a highly creditable recital at the Cincinnati Conservatory of Music on Friday afternoon, the following taking part: Dan Cohen, Mildred Kassel, Paul Kunkel, Jean Simon, Virginia Lewis, Raymond Kunkel, Leona Gessing, Mabel Ulmer, Eleanor Esberger, Margaret Kirchner, Ruth Ruskin, Rosalind Cohen, Martha Louise Kunkel, Lorain Steinbecker, Alice Kain, Helen Klinge.

Miss Helen Portune, one of the most versatile of the young artists of Cincinnati, demonstrated that she is entitled to this reputation by following her successful violin recital of last week with an evening of songs this week. Miss Portune has been devoting serious study to her vocal work under Mr. John A. Hoffmann, during sev-

eral years past and is developing into a singer of decided promise.

Herbert Silbersack, a boy violinist who has advanced well along artistic lines and whose playing merits brilliant predictions, gave a highly interesting recital at the Cincinnati Conservatory of Music last Saturday evening. Young Silbersack has been studying under Signor Tirindelli for several years and with the advantages he is enjoying will assuredly be heard from in wider than local circles.

This week's calendar at the Cincinnati Conservatory of Music is as follows:

Monday, June 7, 8 p. m.; pianoforte recital by Miss Alma Brandewic, pupil of Mr. Leo Paalz.

Tuesday, June 8, 8 p. m.; pianoforte recital by Miss Daisy Ann Thompson, pupil of Mr. Theodor Bohlmann.

Wednesday, June 9, 8 p. m.; organ recital by pupils of Mr. Karl Otto Staps, to be given at St. Paul's Cathedral, Seventh and Plum streets.

Thursday, June 10, 8 p. m.; song recital by Miss Constance Baur, pupil of Dr. Fery Lulek.

Friday, June 11, 8 p. m., graduation exercises.

Saturday afternoon, June 12; alumni meeting.

The following young boys from the Juvenile and Preparatory departments of the Cincinnati Conservatory of Music gave a splendidly rendered program yesterday afternoon: Edward Mack, Samuel Kaufman, Tommy Adler, Harry Newberger, Park Schawe, Hadyn Evans, Robert Winkler, Alexander Despres, Herbert Hardin, Walter Silbersack, Reynold West, Robert Eschenbach.

The 48th graduating exercises of the Cincinnati Conservatory of Music will take place in Conservatory Concert Hall on the evening of June 11. The following program will be rendered by the Conservatory Orchestra under Signor Pier Adolfo Tirindelli, conductor, and Miss Lena Palmer, pupil of Mr. Marcian Thalberg, pianist.

March—Pomp and Circumstance.....Elgar
Invocation

Concerto, G Minor.....Saint-Saens
Miss Lena Palmer and Orchestra

Overture—Athalie.....Mendelssohn
Address—The Rev. Bishop William Franklin Anderson, D. D., LL.D.

Presentation of Diplomas—Judge Alfred K. Nippert
Benediction

— — —

Clarke—Edward Clarke has been engaged by the University Lecture Association to give a series of lecture-recitals in Chicago next season. Mr. Clarke has already had experience in this work, having given programs of this nature at the American Conservatory of music and for a number of clubs and study classes. The series will be given as part of the course at the Fullerton Avenue Center. Mr. Clarke will give six recitals on "Songs," taking up the development of song literature in the various nations of the world. Mr. Clarke appeared for the Woman's Club of Gary, Ind., on Monday, June 7, and sang the baritone role in "Cavalleria Rusticana," at Hillsdale College, Hillsdale, Mich., on Tuesday, June 8.

— — —

International College of Music—This (Friday) afternoon at 3:30 in Fullerton Hall the International College of Music will give a concert and a tour of the galleries, those appearing being Jessie Mack Hamilton, soprano; Elizabeth Guion Dormer, cantillator; Edna Lucille Baun, dancer; Kirk Towns, baritone, and Otoy Mizuki, Japanese, baritone.

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JESSIE NICHOLS-BALDWIN
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ENNIE BOWMAR RICKETTS

FLORENCE MACBETH

The following comment is from the St. Paul Pioneer Press:

Miss Florence Macbeth, the Minnesota coloratura soprano, who gave a recital before a large audience at the Minneapolis Auditorium last night, is at that delightful age when every day of experience tells both in her voice and art. It is some nine months since she was heard here last and it must be confessed that in that time she has improved noticeably. Her voice has increased in timbre and her art is more poised and deliberate.

The two-fold role of opera prima donna and recitalist is by no means an easy one to fill, as the requirements of each is directly opposed to the other. The recitalist devoid of gesture and divorced from stage atmosphere, such as setting and costume, with a cast, supply, must stand alone and in perfect repose convey by the singer's art alone the picture and the emotions described by the composer.

In the old days coloratura singers never invaded the concert stage alone for the purpose of a recital. Such artists as Patti and Nilsson when they appeared in concert, were assisted by at least three other singers, a solo instrumentalist and orchestra. The latter half of the program was given over to a scene from an opera, usually the Garden Scene from "Faust," presented in costume and with scenery.

Besides the arias, two lovely Franz songs, one of which was "Mother, Oh Sing Me to Rest," Mendelssohn's "Spring Song," No. 3, Op. 47, two charming French songs by Weckerlin, Dell'Acqua's "Vilanelle," and English songs by Marion Bauer, Phillips, Bishop and Monroe were sung. Thus in a variety of well chosen selections, French, German, Italian and English, Miss Macbeth displayed a versatility and finesse that were considerable.

Her diction was delightful. Admirably sensed and enunciated were the Mozart and Franz songs, beautiful in the same sense was the Mendelssohn song, while in the old English music of Bishop and Monroe Miss Macbeth was superlatively charming. We have never cared very deeply for the vocal pyrotechnics of the Donizetti and David roles, which play "high jinks" with voice and flute, but as specimens of a bygone day they still hold their own and are a severe test of the bel canto powers of a coloratura soprano.

Miss Macbeth stood the test heroically. Well deserved were the ovations which she received at the close of them. Indeed, throughout the concert enthusiasm ran high. Numerous encores were demanded and graciously granted. The young prima donna was deluged with flowers. (Advertisement.)

MR. KREIDLER AT BETHLEHEM

Following is some newspaper comment on the very successful appearance of Mr. Louis Kreidler at the Bach Festival at Bethlehem, Pa.:

The bass soloist, Mr. Kreidler, captivated in the difficult passages. He possesses a smooth, pleasing voice, his register is wide and he brought out his notes in a clear and perfect tone. His enunciation was excellent and most pleasing.—South Bethlehem Globe.

Again and again at both sessions, Louis Kreidler gave the words of the Saviour the dignity and compelling pathos of the Man of Sorrows. Especially in the contemplative vein of quiet and restrained rejoinder, the tone quality was delicious. Mr. Kreidler is one of the best coadjutors the Bach Festivals have had.—Philadelphia Public Ledger, May 29.

Exceedingly meritorious was the work of the bass soloist, Louis Kreidler, of the Century Opera Company, who is possessed of a voice powerful and resonant. His dramatic manner was well suited to the recitatives and arias that were his portion. His skillful interpretation with the easy assurance of artistic authority were particularly gratifying to the people of this locality, Mr. Kreidler being a native of a neighboring town. In the evening he won new laurels by the fine manner in which he sang "Consider, O My Soul."—Bethlehem Times, May 29, 1915. (Advertisement.)

CHARLOTTE, MICH.

Mrs. Ione Eggleston Ward, violinist, and Miss Vera Waldo Maynard, pianist, both local teachers of Charlotte, Mich., and Miss Elizabeth Baer, contralto, of Hillsdale College, gave a very delightful and well rendered recital Thursday evening, May 27, 1915, at the Congregational Church. The audience was very responsive.

PASQUALE TALLARICO

Some comment of the Chicago press on the appearance of Pasquale Tallarico in Chicago:

Pasquale Tallarico created something of a sensation at Orchestra Hall last night as soloist in the first of this season's concerts. The opinion of the audience, made up chiefly of musicians, seemed to be that an unusually good pianist has been discovered. The storm of approval which followed the first and last movements of the MacDowell Concerto must be taken at face value.—Ronald Webster in Chicago Tribune.

Mr. Pasquale Tallarico is an artist of distinct quality who demonstrated without question his right to the honor accorded him. He has pianistic talent of the first rank, a firm grasp of the meaning of the music, poetic, imaginative, and with the personal quality which is the vital thing in art. * * * His tone was always beautiful.—Karlton Hackett in Chicago Evening Post.

Mr. Tallarico must be accepted as one of the elect, the possessor of instinctive intelligence in musical values. * * * Under his hands it became a personal message, not from the composer, but from the performer.—Stanley K. Faye in Chicago Daily News.

Mr. Tallarico was so admirable that it would be difficult to call to mind a pianist of this age who has made manifest the same amount of gift and promise. There was abundant technic in the young man's performance. * * * There was beautiful tone and a touch at once virile and charming to the ear. Tallarico showed that his perception of poetry is keen and that his musicianship is above reproach. Altogether a debut of more than ordinary brilliance.—Felix Borowski in Chicago Herald.

He has sincere feeling for his music, a feeling assisted and not overshadowed by that ideal of most young players, technical brilliancy. He had complete mastery of the Concerto, of the majestic breadth of the first movement, the sustained song of the second, and the lilt of the last.—Edward C. Moore in Chicago Journal.

His playing was of such distinguished kind, and he displayed such extraordinary musical talent, that he carried everything before him, and proved to be the artistic hero of the occasion. The Concerto received at Tallarico's hands an interpretation which was consummate in its virtuosity. * * * His technical mastery of the score was absolute, and his innate musical nature illumined many of the passages. The work fairly glowed under his fingers, and he dominated the entire performance.—Maurice Rosenfeld in Chicago Examiner. (Advertisement.)

LETTER TO CHARLOTTE BURTON

Department of Agriculture,

Washington, D. C., January 11, 1915.

Mr. William E. Burton, 1106 East Grove street, Bloomington, Ill.

My Dear Mr. Burton: It gives me great pleasure to say how much I have enjoyed hearing your daughter, Charlotte, play. I do not know when I have been more enthusiastic over anybody's playing than I was over hers the first time I heard her. Her music was an inspiration and a revelation.

I regard Miss Burton as in the highest sense of the word a real musician. She has both the temperment and technic which goes to the making of a great artist. Her playing is full of poetry and color, and I am looking forward to hearing her often in the future.

Very sincerely yours,

(Signed) CARL VROOMAN,
Assistant Secretary.

New Denver Conservatory—At the new Denver Conservatory, last Friday evening, Miss Dora Mae Van Debergh was presented in piano recital, being assisted by Filomena Sarconi, soprano, and Blanche Haynes-Jacobs, accompanist.

Lund—Miss Mildred Shaughnessy, a pupil of Mrs. Edla Lund at Oklahoma City, was the winner in the Federation contest at Memphis. She sang in recital at Oklahoma City last week with great success.

Lucy Hartman

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A FEW WORDS ABOUT ALINE VAN BAERENTZEN

Excerpted from a Recently Published Pamphlet

To be divinely tall and blonde as a young Viking Princess—to be charming, agreeable and beautiful—to be hardly more than sweet sixteen, is to be a veritable Darling of the Gods. And if added to these gifts of rare vouchsafement are the versatilityes of a talent almost all embracing, one has begun to taste life in the utmost sweetness of its promise, and approached very near the pinnacle of earthly felicity.

Aline van Baerentzen is, perhaps, the youngest woman pianist of the first rank now before the public, and she can claim a position of pre-eminence; for the triumphs have been and are unquestioned. The brilliance of her artistic successes since a child of most tender years has focused the attention of the music-loving world upon her.

Great was the promise of her earliest childhood, and much and more has she given.

In her tenderest years, before the average child has a notion of keyboard values, little Miss van Baerentzen played with a mellow maturity that excited wondering bewilderment wherever as a child-prodigy she was heard.

The wiseacres shook their heads and declared it was too phenomenal, this tiny blonde creature who had to be lifted upon her improvised piano stool, performing the monumental works of the mighty Seigneurs of Composition, the works of the three great B's—Bach, Beethoven and Brahms—with a ripe judgment and altogether uncanny precocity and intelligence.

Her playing produced surprise and astonishment among her hearers, because it was instinct with the wisdom and depth of the mature and experienced virtuosi; because she was mistress of the ability to grasp the vital facts of the composer whose work she expounded, and definitely to convey his meanings through her unusual technical skill and interpretative force.

Indeed, she unconsciously exerts an authority over her audiences and carries them with her wherever it pleases her.

This rare gift, combined with a most intense perception of pianistic values, contrasting colors and textures, the broadest conception of the many phases of her art, an exquisite and delicate poesy and profound intelligence, she has brought with her into the domain of her appealing adolescence.

Wherever she appears the press and the music loving public are unanimous as to the unique character of her incomparable talents and irresistible personality.

Miss van Baerentzen possesses the remarkable quality of painting so well her harmonic pictures at the keyboard that they seem forever fixed in the memories of her auditors—tone pictures to be remembered with love and gratitude.

Supreme in her art, Miss van Baerentzen, functioning as High Priestess, is also its darling handmaiden, and she reconciles these dual roles with an ardent and passionate devotion.

Miss van Baerentzen is a young creature of poise. To her the drama of existence is serious though joyful, and she appears to have been created without that juvenile insolence and swagger, too often idiosyncratic of the youthful prodigy. Her nature is too well balanced to err upon the side of those crudenesses too often a repellant feature of the character of the extremely young artist.

From the very beginning hers has been a sane attitude toward the world, its people, its culture and its arts.

Miss van Baerentzen is an American by birth, and she comes of distinguished and noble ancestry on both sides of her house. Her earliest studies were prosecuted under the skillful teaching of her mother, a woman of far reaching culture and versatile accomplishments.

Her musical studies were inaugurated before she was in her sixth year, and before she had reached the age of 12 she was graduated from the Paris Conservatoire, and she owns the distinction of being the youngest pupil and first American to win the Grand Prix for piano.

After leaving Paris Miss van Baerentzen traveled to Germany and in Berlin at the Royal Academy she studied with the famous Hungarian virtuoso, Dohnanyi.

She has been acclaimed in the various great capitals of Europe where she has played. She has been soloist with the Colonne Orchestra in Paris, with the Philharmonic, the Bluthner and the Royal Academy Orchestras, Berlin; and her recent appearance with the orchestra of the Metropolitan Opera House was a signal triumph.

Miss van Baerentzen has the good fortune to be under the management of Mr. R. E. Johnston, that Dean of the Managerial Corps, who predicts a tremendous success for her in this country, and a great future.

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Mr. Robert Maitland

Robert Maitland, the distinguished and handsome young baritone, has been winning new and continuous successes, filling important engagements, recitals and concerts, and appearing as soloist at important festivals.

He made a deep impression by his fine and manly rendition of the bass roles at the Springfield Festival of May 21.

The audience was enthusiastic over his work; his intelligence, poetic utterance; his unusual personality, and his broad musicianship.

The Springfield Union waxes eloquent over his singing, averring that Mr. Maitland gave an "inspiring clear transcription of the part written for the bass," and also adds that he rounded out his paragraphs with uncommon and convincing power.

It continues thus: "Robert Maitland's exacting part began with a most dramatic accusation delivered with fine fervor and appropriate emphasis. His appreciation of the meaning of the declamation and manifest intelligence in interpreting the score made his work one of the things to be remembered with pleasure."

Germaine Schnitzer

This petite, mignonne pianiste is ruralizing near the ocean, and enjoying the pleasures of the semi-quiet life with her usual gay and satisfying philosophy—a satisfactory philosophy which rarely finds room or inclination for caviling or carping, and vitalizes her playing to an extraordinary degree.

She is indefatigably busy, and enjoys to the utmost the addition of new works to her repertory.

This year she is scrutinizing and studying the very moderns. Men like Richard Strauss, Ravel, Florent Schmitt, Dukas, Massenet, Max Reger and a host of somewhat lesser lights in the perspective of modernism in music.

She informs me that her managers, Messrs. Haensel & Jones, are kept pretty busy arranging dates for her next tour of the United States.

The members and visitors to the convention of the N. Y. S. M. T. will enjoy a great treat at the concert which concludes the functions of that body, the week of June 17.

They will hear Arkady Bourstein reveal what magic he can draw out of his violin, and they will hear that little combination of fire and flame and poetry and sparkle, Ethel Leginska, prove that the piano is something more than an arrangement of wood and wire.

Both these artists are young, overflowing with healthy sentiment, translating itself into interpretations that leave the auditor with the impression that after all music may be worth while.

It is to be hoped that Miss Leginska will show these worthy people how "snappily" she can "run off" that none too easy composition, the Schultz-Evler paraphrase of the "Blue Danube Waltz."

The convention will, of course, be a talk-fest, and there will be the usual exordiums upon standardization and licensure, that ap-

(Continued on page 30)

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Dorchester Avenue Telephone Kenwood 4042**Musical Festival at Pocatello, Idaho, May 24-28**

Pocatello, Idaho, known as the Gate City to the West because of its unique position in the valley just west of the only gateway through the mountains, bids fair to become also the gateway of the intermountain region to an appreciation of all that is great and inspiring in the music world.

Professor Robert T. Blair, director of the Idaho Conservatoire of Music at Idaho's Technical School, has had under his direction since last fall a chorus of about sixty-



PARVIN WITTY

five members and is now for the first time presenting his body of singers, with the aid of four visiting artists, in a musical festival with the rendition of "Elijah" as the chief attraction of the week.

In all, there were four concerts and one evening devoted to a dramatic interpretation of the life and character of Richelieu by President Southwick of the Boston School of Oratory.

On Monday evening, a large crowd gathered to hear a concert given by the local talent and enjoyed a program of which Pocatello may well be proud. Especially enjoyable were the numbers rendered by the festival chorus and the semi-chorus. Although the chorus is still in its infancy, the members responded to Mr. Blair's baton with great alertness. There was a certainty of attack, a perfection in phrasing and a clearness of enunciation, which is rare in a body of volunteer singers. This program was raised to artistic heights by the violin trio, Mr. Blair, Mrs. Blair and Miss Pierce. Mr. Blair is a master of the violin and Mrs. Blair and Miss Pierce are artists of no small ability. In addition to these

numbers, the rendition of the sextet from "Lucia" was very commendable, and vocal and piano solos were rendered with great credit to the performers. Of these last, the aria, "My Heart at Thy Sweet Voice," sung by Mrs. Lowe, a graduate of the Cincinnati Conservatory of Music, was especially well rendered.

The Wednesday recital was given by Esther May Plumb and Messrs. Parvin Witty and Thomas Christian. Miss Plumb is the possessor of a contralto voice of great richness and warmth combined with power and beauty. Each number of the program was a musical gem and displayed superb training and genuine art. Miss Plumb was received with great enthusiasm and will no doubt be asked to return to Pocatello many times.

Mr. Christian, late soloist at Trinity Cathedral, Cleveland, Ohio, and now concertizing through the west and northwest, has an excellent bass voice of great power, flexibility and mellowness. His tones are open throated and free, and his voice never loses its sweetness, which is its greatest charm, always retaining the same sweet quality even when under the stress of intense emotion, he displays all its wonderful



THOMAS A. CHRISTIAN

power. His perfect musicianship is evidenced by his splendid interpretation of songs of varied types. Mr. Christian has a magnetic personality and charm of manner, which have won for him many warm admirers.

Mr. Witty has a splendid tenor voice and immediately became a great favorite with the audience. His "Invictus" and "O Moon

of My Delight" (In a Persian Garden) were sung with dramatic fire and musicianly interpretation. The duet "Solemn in Question," sung by Mr. Witty and Mr. Christian, found especial favor with the audience and the singers were compelled to respond to several recalls.

The third concert was given by Miss Lucy Gates, coloratura soprano, and Messrs. Christian and Witty. Miss Gates has a magnetic personality, great charm of manner and individuality, a voice of superlative quality, wide range and as clear as the tone of a flute. Her artistry is of the highest order and her interpretations unimpeachable. Miss Gates won the immediate approval of her audience by the wonderful rendition of "Caro Nome," from "Rigoletto." Each number following contained a new charm and delight. Had not her audience been completely won, it must needs have been subjugated by the bell-like quality and wonderful technical ability displayed in the "Bell Song," from "Lakme."

Friday evening was reserved for the rendition of the great oratorio, "Elijah." The chorus, inspired by the enthusiasm of Mr. Blair, was at its best and sang the great choruses with alertness and careful attention to the guidance of their leader.

The soprano solos were sung by Mrs. Parvin Witty. Mrs. Witty has a clear soprano voice, and although undertaking the

ment of the Conservatory of Music, presided at the piano for all but one of these concerts. At all times quiet and unobtrusive, he was a revelation to his friends in the beauty and artistry of his accompaniments. So pleasing was his work as accompanist for the choruses as well as for the solos, that at the close of a successful evening, he received a special call from the audience and was greeted with enthusiastic applause of keenest appreciation.

Pocatello is fortunate in having so ambitious a music club and in being able to



ROBERT T. BLAIR

secure the talent that has made this festival so great a success, financially and artistically. The festival is assured for next year and bids fair to become an annual event.

GERTRUDE TAYLOR BURNS.

CLINTON, IOWA

Lewis R. Casperson, a pupil of Allen Spencer, who has been teaching in Clinton, Iowa, for the past two years, has accepted a position at the Texas Christian University Conservatory, Fort Worth, Texas.

On last Wednesday evening Mrs. A. H. Hammarstrom, teacher of voice, and Miss Anna E. Hart, teacher of piano, presented their pupils in recital at the Congregational Church.

The Students' Auxiliary of the Harmonic Club gave a complimentary concert at the Sheridan Club Rooms on last Saturday evening.

Miss Clara A. Wheeler presented her pupils in their annual piano program at the Presbyterian Church at Lyons, Iowa, on June 1.

At the vesper services at the Congregational Church last Sunday evening, solos were beautifully presented by Miss Bergendahl and Robert White, while the quartet numbers were given by Mrs. Hammarstrom, Mrs. Cady, Dr. Huey and Rev. G. R. Cady.

LOS ANGELES

With the production of the \$10,000 Prize American Opera "Fairyland" in Los Angeles, and the Music Festival to be held in connection with the biennial meeting of the National Federation of Musical Clubs from June 24 to July 3, America's great advancement in musical art will be triumphantly proclaimed, and that city will become definitely known as a world center of music.

In connection with the Biennial there will be a Congress for the Encouragement of American Music, with Charles Wakefield Cadman as chairman. With Mr. Cadman are associated Arthur Foote, Mrs. Elizabeth Casterton, George W. Chadwick, Carl Busch, Charles H. Farnsworth, Arthur Farwell, Henry K. Hadley, Leonard Lieblich, Tali Esen Morgan, Roland Paul and Oscar Sonneck.

During the festival American music and American artists only are to be featured. Among the composers who will direct their own works are George W. Chadwick, Carl Busch, David Stanley Smith, Arne Oldberg and Mabel W. Daniels. Others represented are Edgar Stillman Kelley, Arthur Foote, Ernest R. Kroeger, George Colburn, Arthur Farwell, Walter Spry and Adolph M. Forester. Recitals will be given by Frederick Preston Search, Yvonne de Treville, Jeannette Durno, Carrie Jacobs-Bond, Marie Stapleton Murray and Cecil Fanning.

Pasquale Tallarico will appear as soloist with the Los Angeles Symphony Orchestra in MacDowell's "Concerto for Piano and Orchestra, No. 1, C Minor." Tallarico is a brilliant young pianist of Italian parentage, who has obtained all his musical training from Virgil and Joseffy of New York. Last June he was one of thirty-five who entered the contest for American trained pianists held in Chicago. Not only did he win the unanimous approval of the judges, but the prize of \$200 and an appearance with

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WALKER

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the Chicago Symphony Orchestra. He will be heard in the same concerto which brought him so prominently before the American public. Claude Gotthelf, pupil of Lhevinne, has been chosen to play Charles Wakefield Cadman's "Sonata for Piano, A Major." The inspiration for this sonata came from Joaquin Miller's "Sea to Sea," and the music follows closely the lines of the poem.

The winners of the "National Musical Contest" (violinists, vocalists and pianists) will present a program during the festival.

The \$10,000 opera, "Fairyland," is the work of Horatio W. Parker, Dean of the Music Department of Yale University, with libretto by Brian Hooker. This is the second prize opera which Mr. Parker has written, the first prize offered in America for grand opera having been awarded to his "Mona." The music of the opera is said to be very uplifting, and the story is an exquisite idyll based upon the relation of the realities and dreams of human existence.

All the principals of the opera are of international fame, several having been chosen from the ranks of the Metropolitan Opera Company. William Wade Hinshaw will have the leading baritone role, "Corvain," and Marcella Craft, lyric soprano, that of "Rosamund." Kathleen Howard, the American mezzo-soprano, will be heard as "Myriel," Albert Reiss, lyric tenor, will have the part of "Robin," and Ralph Errolle that of "Auburn." Alfred Hertz, for thirteen years conductor of the Metropolitan Opera Company, will direct the performance. Louis F. Gottschalk, of light opera fame, will be stage director. An orchestra of seventy and chorus of one hundred will assist in the production.

Loudon School—The M. Jennette Loudon School of Music will give a pupils' recital at the Anna Morgan studios, Fine Arts building, on Saturday afternoon at 2:30. This will be followed, at 4 o'clock, by a program of original compositions, written under instruction of Mr. Palmer. Some works will be played by composer-pianists of five years of age and the program will range upward to two songs by M. Jennette Loudon, director of the school.



ROBERT EXELBY CROSSLAND

work on short notice, sang the parts very creditably.

Mr. Witty, in the tenor role, sang intelligently and with sincerity.

The great moments of the evening came when the audience was held spellbound by the superb interpretation of "Oh Rest in the Lord," sang by Miss Plumb, and the power, dramatic fire and pathos of the Elijah role, sung by Mr. Christian.

Mr. Crossland, head of the piano depart-

NEW YORK LETTER

(Continued from page 27)

pear to be the staple of the speakers, especially the older ones, who, apparently having once gotten hold of a theme, are unable to let go, and if the hot air keeps the soup (I suppose I ought to say the "Pottage" as the MacAlpin is both Frenchy and Recherche) and the coffee at the proper temperature—for the speeches are to be fired off at the banquet (\$2.50 per plate, moderate sum for these war times), there won't be so much harm done to digestions if the diners (not the Pullman variety this time), have enjoyed the musical performances of Bourstin and Leginska.

Concert at the University Settlement

Mrs. John R. MacArthur and Sascha Jacobsen were the soloists on the evening of June 1 in the pleasant auditorium of the University Settlement on Rivington street, and a very delightful program they offered an audience which paid strict attention and followed the work of the artists with discriminating applause.

It is needless to say that Mrs. MacArthur looked as pretty as a picture in her stunning evening gown of white net and jeweled embroideries, and played and sang with a spontaneity and delight in her performance that infected the audience with an answering joy.

She aroused them to vociferous acclaim after her surprisingly strong and well fibred rendition of the paraphrase by Liszt of Schubert's "Erlking." She did herself justice, too, in the Grieg "Sonata," which she played with Mr. Jacobsen, who was himself in the very best of form, and whose playing throughout the evening was a revelation of beautiful color, finely restrained temperament, clear, refined and broad technique.

Indeed, Mr. Jacobsen's style is unusually virile and energetic, his graduation of color enrapturing.

With him was Mr. Alexander Saslavsky, his invariable accompanist, who subordinates his work with telling effect to that of the violinist, though he always supplies a masterly complement. He is not the musical foil nor yet an obtrusive element.

Mrs. MacArthur was also, heard in a group of songs which pleased the audience to the extent of their demanding encores

which the amiable lady cheerfully gave.

Among the songs were the Gounod-Bach "Ave Maria" and "Le Nil," both with obligato of the violin; several sets of songs, both pathetic and gay, and charmingly rendered.

The program was as follows:

Canzonetta	Tschaikowsky
Zapateado	Sarasate
	Sascha Jacobsen
Mighty like a Rose	Nevin
Le Nil	Delibes
Aria and Scena "Aida"	Verdi
	Mrs. MacArthur
Variations	Tartini-Kreisler
	Sascha Jacobsen
Erlking	Schubert-Liszt
	Mrs. MacArthur
Souvenir de Moscou	Wieniawsky
	Sascha Jacobsen
Sonata in F Major	Grieg
	Mrs. MacArthur and Sascha Jacobsen

Among the audience and in Mrs. MacArthur's entourage were Mrs. Bovee, looking the picture of reposeful enjoyment, Alexander Arnoux MacArthur and Arthur Paul MacArthur.

Recital of Becker Pupils

Gustav L. Becker has never a fear or trepidation about producing the result of his eminently satisfactory pedagogy, and his pupils surely must be a constant source of satisfaction to him.

On the afternoon of May 29 in his pleasant studio on the West Side he was the inspiration of a most agreeable and varied program.

Each pupil acquitted herself surprisingly well. Charlotte Jaekel, who has put up her braids into a modest chignon, shows marked improvement, and she invested her performance of the "Prelude, Op. 28, No. 6," and Beethoven's "Sonata, Op. 78," with a rather surprising authority and musicianly spirit. The same compliment must be paid Mrs. Esther Wolfe, whose development of the Bargiel "Characteristic Pieces," Op. 8 Nos. 1 and 2, was eminently effective and invested with a mature and mellow atmosphere.

Little Gertrude Silverman, looking a picture of quaint and almost infantile prettiness, played her Mozart "Concert in D Minor" (with Mr. Becker at a second piano) without any prettiness whatever, but with a solid and remarkably substantial tone, with dignity and absolute self possession. Such a sweet and cherubic little one will soon

ascend to the plane of infant prodigy.

Miss Agnes Kirby was very pleasing in her performance of Rubinstein's "Nocturne, Op. 118"; Misses Mary Moran, Alice Levv and Consuelo Faust reflected gloriously upon their teacher, and Miss Celia Gridley showed promise of great future artistic successes in her really fine playing of Saint-Saens' "Allegro Appassionata" and two Beethoven numbers.

After the recital and when nearly all the guests had departed Mr. Becker himself played in fine style Schumann's "Faschingschwank" for the half dozen of us who had coaxed him to yield us this treat.

Why is not Mr. Becker's name on the program on the concerts of the N. Y. S. M. T. convention? Surely he would reflect credit upon an organization which seems almost invariably to be obliged to go outside its own ranks for soloists and speakers.

And that's one reason why the American musician will never be a prophet in his own fair, fine, great big country.

Mr. Christian Kriens is a busy teacher, conductor and soloist, whose strenuous endeavors are being attended with unusual success.

We shall undoubtedly hear more of Mr. Kriens.

Miss Aline van Baerentzen will spend the month of June in Canada. She will be heard in many recitals during the summer. The chief of these in Newport.

Miss Lulu Breied, the pretty blonde secretary of Mr. R. E. Johnson, has just returned from a visit to the New England musical centers. Though a woman and a very young one at that, she is the right hand man of the renowned impresario, and knows the musical field from A to Z.

A new Russian violinist, and a nobleman at that, a Count de Pator, will join the ranks of the great ones this coming season. He has just been the hero of some interesting war experiences, and the recipient of jewels and orders in Russia. Besides, he knows how to play the violin, and that, after all, is the main thing.

Mr. Paul Althouse seems to have won the lion's share of praises for his work at the Norfolk Festival.

At a Musicale recently given by Mr. David Bispham in his apartments, Mme. Marie Narelle sang a group of Irish songs and an Aria from "Aida."

Mr. Albert Spalding has become his own manager. Not a bad idea. Mr. Spalding appears to be not only a sterling young virtuoso, but a level-headed American gentleman, with practical ideas of how an artist can be his own manager and still gain success.

Cosmopolitan School—The Cosmopolitan School of Music announces a junior pupil's concert at the Auditorium Recital Hall for this (Friday) evening, and a graduation piano recital of Miss Cecelia Eva Hentges, pupil of Clarence Eidam, on Friday evening, June 18, on the ninth floor of the Auditorium building.

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A GALA CHORUS FOR THE C. E. CONVENTION

This convention, to be held in the Coliseum in Chicago on July 7 to 12, will have a monster chorus under direction of H. Augustine Smith, for which volunteer singers are still desired.

Rehearsals are held on Mondays at the First Presbyterian Church, Forty-first street and Grand boulevard, at 8 o'clock; on Tues-

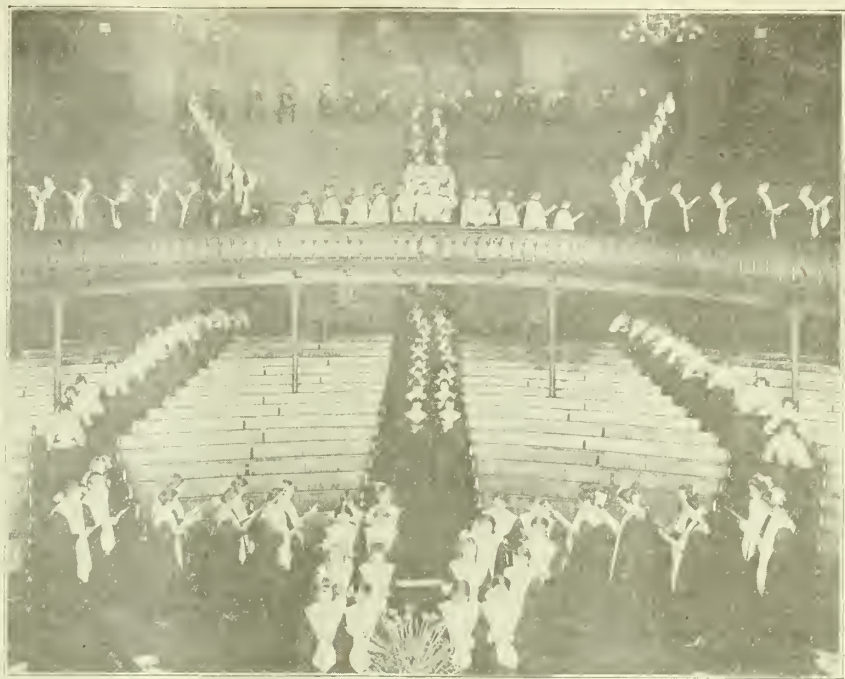


H. AUGUSTINE SMITH

days at North Shore Congregational Church, Sheridan road and Grand boulevard; and on Thursdays at the Third Presbyterian Church, on Ogden and Ashland avenues, thus accommodating singers in all parts of the city.

Under the caption, "Music at the World's Convention," Mr. Smith has written as follows:

1. An adult chorus, fifteen hundred to two thousand singers and Endeavorers. Seven weeks of exacting rehearsals and "get-together" evenings prior to the convention. This great chorus will sing at all of the evening sessions.
2. A children's choir, three hundred to five hundred voices, with the five famous vested choirs (two hundred and twenty singers) of the New First Congregational Church as a nucleus. This juvenile choir will sing at two evening sessions along with the adult force.
3. The territorial staff band of thirty players, the most efficient Salvation Army band in the middle west. Men who know how to play sacred music, and particularly hymns.
4. Individual solo singers of clean life, great heart, and impassioned message.
5. Antiphonal singing of rare beauty and thrilling effect. Three choirs stationed in different parts of the Coliseum and singing the call and the response of mighty motives and biblical scenes.
6. Hymn-singing with a meaning and a permanency from twenty-thousand throats. Hymns that will enforce the message of the hour, and not be mere "fillers-in" for late comers, for collections, or for awkward moments in the program.
7. Historical notes on the hymns and anthems to be sung will appear along with the music and texts; illuminating bits of history and incident, placing the sacred lyric where it belongs, and giving it status in the program.
8. Anthems and oratorio excerpts of the most direct and immediate appeal. Where the music has seemed overelaborate, or diverse in its canonic leading or separate voice group singing, it has been ruled out, even to the blue-pencilling of such convention war-horses as "The Heavens Are Telling" (Haydn), "Great and Marvelous Are Thy Works" (Gaul), "I Waited for the Lord" (Mendelssohn), "Praise the Lord, O Jerusalem" (the elaborate harvest anthem). In their places will be uttered such intense brief messages as these (where spirit clearly outruns all suggestion of technic or musical workmanship): "Surely He Hath Borne Our Griefs"



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("Messiah"), Handel; "Jerusalem, O Turn Thee to the Lord" ("Gallia"), Gounod; "The Hallelujah Chorus" ("Messiah"), Handel; "Unfold, Ye Portals, Everlasting" ("Redemption"), Gounod; "Angel of Peace" (Keller's "American Hymn"); etc. In other great chorus numbers there is obvious beauty of motive, as in "Lift Up Your Heads," composed in 1915; "Worship and Praise," "The Call of Antiphon, proclaiming King David's entry into the city of Jerusalem; "Behold, Thy King Draws Near the City Gates," describing Christ's triumphal entry into the Judaean city; "O, Come to My Heart, Lord Jesus," or the Master's indwelling in all hearts that have room for Him (Bethlehem scene). Note the following hymn headings, how they not only touch the heart, but voice its inmost yearnings and aspirations in heroic, "Service and Brotherhood," "Missions."

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COPY OF LETTER FROM FANNIE BLOOMFIELD ZEISLER

MY DEAR MR. UNDERWOOD:—

I have wanted to write to you for some time to tell you of my satisfaction with the results you obtained with Miss ——. I have recently sent you another pupil, Miss —, of San Francisco, and am urging two others, Miss — and Mrs. —, to go to you also. Everyone who has investigated your method of hand development is delighted with it and feels that it cannot possibly do any harm under competent supervision. One of my pupils even sent a doctor to investigate your apparatus and he gave a good report.

Thank you also for the Spiral Key, which I consider an excellent thing. I can think of no better way to gain strength in the fingers, providing the key is used properly. This is manipulated purely by the strength of the fingers while moving the wrist up and down, so that it is sure to be loose.

I hope you will pardon the delay in sending this letter, of which you may use all or any part that may be useful.

Many thanks for what you have done for Miss ——. I hope you will see her through.

Sincerely,
(Signed) FANNIE BLOOMFIELD ZEISLER.

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A GLIMPSE OF SOUTHERN LIFE AND MUSIC

Oklahoma City! Yes, you would realize it is a very tangible, up-to-the-minute fact that same city if you could see it as I did one recent May morning when the locust trees in full bloom, bordering both sides of its residence streets, were adding their perfume to that of the roses. Far from being the mere frontier town, inhabited by blanketed Indians that one might expect of a twenty-six year old prairie town, it is a very mature and well developed city of beautiful homes, business blocks, office and public buildings, many amusement places and delightful boulevards and parkways built and enjoyed by progressive citizens.

The writer was particularly interested in the musicians and musical affairs, playing as they do some considerable part in the life of the inhabitants. Oklahoma as a state has done a great deal to further education along musical lines. In many instances a very good musical education has been obtainable for practically nothing and that this has been a stimulus to the desire for more and better music for their children may be realized when one learns that in this city of 75,000, there can be found numbered as first-class a Musical Art Institute, instructing in piano, violin, voice, cello and dancing, with an enrollment of over 400 students, a Musical Academy doing a proportionate amount of work in piano, violin and voice; a Piano School, a Ladies' Musical Club of fifty active and two hundred and fifty associate members, an Apollo Club of twenty-four male voices, a German Männerchor of some twenty-odd voices and an energetic movement in public school music with an unusual number of outside teachers. Many beautiful churches, and in two of them we found two very fine organs, a ten thousand dollar Kimball and a fourteen thousand dollar Austin.

Many leading artists and orchestral organizations are brought here under auspices of Ladies' Music Club and Musical Art Institute. The local affairs take form of recitals, chamber music, and the following program of annual open meeting of the Ladies' Musical Club, assisted by the Apollo Club, which the writer heard with much interest and pleasure in its artistic and musicianly finish, will give an idea to the reader of the work being done:

Cantata—Young Lovel's Bride.....Haesche
Ladies' Club Chorus
Directed by Rowland D. Williams
Chorus—On the Sea.....Buck
Apollo Club
Assistant Director C. E. Van Cleve
Chorus—Stars of the Summer Night.....West
Ladies' Club Chorus
Chorus—Serenade to Juanita.....Jouberti
Doan y' Cry, Ma Honey.....Noll
Apollo Club
Trio—Symphony Concerto for two Violins and Piano.....Dancila
Trio (women's voices)—The Sundown Sea.....Steckel
Composer at the piano
Chorus—Fly, Singing Bird, Fly (obligato of four violins).....Elgar
Madrigals—
So Saith My Fair.....Marenzo (A. D. 1600)
Ladies Fair of Mantua's City.....Gastoldi (A. D. 1500)

Both choruses show results of good direction and the tone shading and diction were unusually fine. Mrs. Fred B. Owen, secretary of the club, and a very accomplished musician, acquitted herself with honor as accompanist for the Ladies' Club, and a

decidedly gifted young musician, Edwin Steckel, is not only a noticeably good accompanist, but has something in store for the future as a composer, if we may prophesy from "The Sundown Sea," in which the four-part accompaniment of Apollo Club and Ladies' Chorus showed an admirable amount of originality in harmony.

All the music heard in cafes, picture shows and theaters was of the caliber dear to a music lover's ear, and thriving Oklahoma City is equal if not superior to many cities more than twice her size and four times her age. The State Normal School at Edmond, an hour's trolley ride, has a music department and many organizations and artists are brought to Edmond under its auspices. This means that music lovers in Oklahoma City and Norman and El Reno, all nearby towns, have the opportunity which many grasp of going by trolley or motor, as I learned many did to hear the Minneapolis Symphony Orchestra May 2, which played to a delighted audience in a gigantic tent. Oklahoma City and its environs are western in their topography, but a pleasant southern spirit of "manana" pervades the atmosphere and the people are taking time for pleasure, a great deal of which they seem to find in music and the kindred arts. Any one who has been a "stranger within her gates" can only say, as I do, "Long life and prosperity" to her.

MRS. W. C. VAN KIRK.

BRILLIANT SUCCESS FOR SIBYL SAMMIS-MACDERMID

Sibyl Sammis-MacDermid and James G. MacDermid will give a recital for the Ohio State Music Teachers' Association at Toledo.

The singer was new to Toledo, and in this day of numberless belauded songstresses there was not much preliminary enthusiasm. But those music lovers who were not there missed a rare treat, and those who were so fortunate as to be present went away brimming with enthusiasm.

Mrs. MacDermid has a voice of rare beauty and it is used with the highest degree of artistic skill and is backed up with unusual charm of personality. What more could be said? Her voice is of velvety richness and smoothness; it has an extraordinary range—it runs way down to where contraltos get their best innings, without any shortening of brilliant high notes—and it is as sweet in quality as any voice we recall. Then, there is that musical sense and resourcefulness which makes an individual gem of each song.

An unusual feature of her singing is her great range of tone colors and the skill with which she uses them in creating moods, atmospheres, suitable to the various compositions. She seems to have a dozen different voices!

And what a charm of presence—queenly, free-moving, wreathed in smiles, easily dominating the situation, pleased with the audience, with the music, and with her own easy success—she captivates from the first.

Her program was varied and interesting; a classic aria, two folk songs, three ultra modern songs; Strauss, Hildach, Debussy. Two operatic arias; "Boheme" and "Thais;" and in conclusion, six lovely songs by her talented composer-husband, who presided at the piano and who added not a little to the sum total of the pleasure by his artistic accompaniments.

Mrs. MacDermid belongs to the first rank of recital singers of the day. She has unusual ability to give pleasure. Our local societies will make a strange success if they do not hasten to secure her for a concert or two for next season.—Toledo Blade, May 29, 1915. (Advertisement.)

Craig—"The Pilgrim's Message," by Craig, was sung at the ministerial conference at the German Baptist Church of Oak Park last week, with great success by E. Louise Krause.

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"Voice is rich and under good control."—Chicago Tribune.

"Revealed a voice of warm and sympathetic quality and a grasp of the meanings of his songs."—Chicago Examiner.

"Lund has a voice of rather unusual natural beauty."—Chicago Journal.

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CINCINNATI, OHIO

The evening of scenes from the opera given by the Conservatory of Music at Emery Auditorium on Friday evening was an affair of surpassing interest and an unexpected revelation of new talent. So great was the interest in this performance that the handsome hall was thronged not only by friends of those taking part and of the Conservatory forces, but also by a public which evidently is becoming aroused on the subject of local opera.

Mr. Tirindelli directed the performance, which had been well drilled and staged by Mr. Otto Schmid of the German Theater, and as the curtain disclosed on its rising the handsome scenery which had been obtained for the occasion, there was a little ripple of surprise as the perfection of the detail indicated the effects which were to come. The opening scene was taken from the second act of Verdi's "Aida." Mr. Tirindelli, who had assembled his conservatory orchestra and had added to its ranks the mature assistance of tried men from the Symphony forces, had discreetly combined his ensemble. The brilliant and famous overture to "Aida" prefaced the entertainment. To bind this music to the second act, "Aida" appeared first to sing her Aria, which properly belongs to the first act. The role was taken by Miss Marguerite Stegemueller, dramatic soprano, a pupil of Dr. Lulek's, and a young singer whose exceedingly fine voice, dramatic instinct and composure indicates a sure pathway toward future operatic successes. Miss Stegemueller has the range, the quality and the full vocal command of that long register of tone exacted by the music written for "Aida." She sang also with emotion, and probably made as fine an impression on the audience, which applauded her, as has been made for many a long day by a young student unknown to fame. Her rival, "Amneris," was sung by Miss Emma Noe, a fine mezzo soprano, whose voice is most effective in her middle and soaring upper registers. Both girls, for they are no more than that, despite their glittering costumes and their stage makeup, sang against each other in true operatic style. Their duet was splendid and spirited.

A chorus surrounding the Egyptian princess sang correctly and most beautifully the curious haunting music which Verdi has written. And as the ballet also must make a part of this enchanting scene, graceful dancers from the Conservatory department, which teaches this old art, posed and waved and glided be-

fore the eyes of the indifferent Americans and the delighted audience. The music employed was the weird chant of the priestesses of Isis in their temple heard in the first and last acts of the opera. The whirling ballet of small Ethiopians was most judiciously banished from the scene. Following "Aida" came "Manon." For the third act by Massenet, Miss Etta Masten was the pretty seductive girl, who traced Des Grieux even to his sanctuary and recalled him to the world by her tender appeal. Miss Masten's voice is well suited to this exquisite music. It is light, facile and lovely quality. Des Grieux was splendidly sung and well acted by Mr. Elwin Smith, another young singer, from whom much may be expected. A pupil of Mr. John Hoffman, Mr. Smith honored his instructor through the correctness of his style, and himself by the true tenor quality of his even, fine voice. Mr. Chester Moffat sang the few lines of the Count effectively. "Manon's" music, which is comparatively unfamiliar, was received with continued applause by the audience, new to this delicate form of eclectic French music writing.

The last act of "Faust," the prison scene, presented Miss Helen Portune as Marguerite, Mr. Emil Rosen as Faust, and Mr. Moffat as Mephistopheles. The scene was, of course, with Marguerite, to whom, during this act, the other characters are merely dramatic adjuncts. Nevertheless, Mr. Moffat exhibited his dramatic intensity and Mr. Rosen a very promising voice and considerable ease on the stage. Miss Portune's voice, which is delightful in its middle register, and carried through that medium with good effect, sang her music very well and with understanding of the scene. The entertainment was closed by the graceful tableau of Marguerite's transfiguration, which suitably concluded an evening of unusual merit. The talent of these young people for opera is undeniable and the resources of the Conservatory to produce from its own ranks a director like Mr. Tirindelli, a chorus, an orchestra, principals and dancers, indicates the complete equipment of this famous institution for fostering talent of every artistic description. Miss Baur and Mr. Tirindelli were not only overwhelmed with congratulations, but the young principals were also surrounded with a throng of friends. It was truly a venture which well succeeded beyond the fondest expectations of all interested in it.—N. P. S. in the Cincinnati Times-Star.

MRS. AGNES HANSEL-HARTER

The following comment is from the Fargo, N. D., Courier-News:

The students and friends of Fargo College were given an exceptional treat yesterday morning by a descriptive song recital given by Mrs. Agnes Hansel-Harter, daughter of President and Mrs. Hansel.

In her introductory remarks she gave the requirements of a singer and also of a worthy song, using the words of Mr. Thomas N. MacBurney, her teacher, who maintains that a singer must first of all have brains, then culture and lastly voice. As for a worthy song first of all examine the text with regard to suitable English, poetic value, and sentiment, then look to the music and ascertain its adaptability to the text.

The program, which was very well selected, was divided into four groups, the first being "Songs of Autumn"; the second, "Songs of Winter"; the third, "Songs of Spring," and the fourth, "Songs of Summer."

Songs of Autumn—	
Forest of Oaks.....	MacFadyen
Autumnal Gale.....	Grieg
Songs of Winter—	
'Tis Snowing.....	Bernberg
Winter.....	Mary Turner Salter
Blow, Blow, Thou Winter Wind.....	Sarjeant
Songs of Spring—	
First Primrose.....	Grieg
Open Secret.....	Woodman
Yearning.....	Costello
Blackbird's Song.....	Cyril Scott
Spring.....	Hildach
Songs of Summer—	
Throstle.....	Maude Valerie White
A Summer's Night.....	Schumann

In the singing of Mrs. Harter, good judgment and control was evident throughout the entire program. This was not the result of any conscious muscular control, but the result of controlled inspiration. (Advertisement.)

—***—

Texas—The State Teachers' Association of Texas has been formed and the next meeting will be at San Antonio.

WANT ADVERTISEMENTS

(Advertisements under this head will hereafter accepted at 20 cents a line.)

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SCENE AT LAKE BROWNWOOD

The accompanying scene gives some idea of the beauties of both lake and forest at Lake Brownwood, the new musician's colony which is being established in Michigan. If one may judge by this picture the place is certainly ideal for a summer's rest.

FESTIVAL AT FLINT, MICHIGAN

Michigan, which has acquired some reputation as a state of summer resorts and automobiles, is fast making a name for itself as a state of May festivals as well. For some time hardly a week has passed but that a festival has taken place in some part of the state. Ann Arbor started the ball rolling and a little later Kalamazoo and Lansing followed suit, while last week the city of Flint also made itself heard very creditably. A series of three concerts were given under the auspices of the Flint Choral Union, and the success of the series was so decided from all points of view that it is a foregone conclusion that it will be made an annual institution.

Mr. Earl V. Moore, head of the organ department of the University School of Music at Ann Arbor, Mich., the ever active and enthusiastic young conductor of the Flint Choral Union, is responsible very largely for the splendid results achieved. He has journeyed to Flint each week for several months and has whipped into shape a body of 150 singers, whose splendid achievements reflected great credit upon themselves as well as upon Mr. Moore.

The festival was inaugurated on Wednesday evenings, June 2, by a rather miscellaneous program, in which the Choral Union were heard in Bruch's "Fair Ellen," and Gounod's "Gallia," while a children's chorus of 300 youngsters, who had been trained by Miss Fischer, supervisor of the Flint public schools, gave a splendid performance of "The Walrus and the Carpenter," one of Lewis Carroll's children's tales set to music by Percy Fletcher. The soloists of the evening were Mrs. C. B. Crampton, soprano; Miss Irma Herre, mezzo; both of Flint, and Chase B. Sikes, a student of Theodore Harrison of Ann Arbor, Mich. The performance was very satisfactory throughout and made a decided impression upon the packed houses. Orchestral accompaniments were furnished by an orchestra of 20 pieces.

Thursday afternoon a miscellaneous program was given at which the following soloists took part: Miss Ada Grace Johnson, soprano, who was one of the Ann Arbor

May festival soloists; Mr. Anthony J. Whitmire, violinist, and Mr. Chase B. Sikes, from Ann Arbor, together with Mr. Burton Thatcher, baritone, and John B. Miller, tenor of Chicago.

The festival was brought to a close Thursday evening by the performance of "Faust," in which the afternoon soloists, augmented by Mrs. Harry Winegarden, contralto, took part.

The concerts were all well attended and the soloists, as well as Conductor Moore, gave splendid accounts of themselves and were liberally applauded by the festival audience. C. A. S.

CLARA EDMUNDS HEMINGWAY

The Gary (Ind.) press comments as follows on the work of Mrs. Clara Edmunds-Hemingway:

Mrs. Hemingway is one of the most talented women in Gary.—Gary Tribune.

The recital proved to be one of the best ever given here and was greatly appreciated by the large audience composed of Gary Musical Club members and other music lovers of the city.

Mrs. Hemingway, who is one of the most talented musicians in the club is an artist of rare ability, being a reader, soloist, pianist and whistler.

Mrs. Hemingway possesses a contralto voice of unusual quality and compass and is an artist in the truest sense of the word.

Her compositions are of the very highest character, and the wording and phrasing perfect.

Her first reading, "Fust er Last," and her first whistling number, "Bridal Bells," were two of her best numbers although it was difficult to name the favorites.

The second half of the recital was largely composed of children's songs, readings, piano and whistling numbers, and this feature of the program was equally as interesting and well received as the first half. That the entire program was thoroughly enjoyed was evidenced by the applause which the artist received at the conclusion of each number. Not only is Mrs. Hemingway an artist of rare ability, but she also has a delightful personality made especially so by her unaffectedness. All who heard yesterday's recital declared that the artist never appeared to better advantage, every selection keeping the listeners in rapt attention.—Gary Post.

Mrs. Hemingway is the author of a wealth of child's selections. She has appeared before many Gary audiences, and her appearance is always heralded with joy. In addition to being an artist she has also the invaluable asset of an entertainer, a charming personality.—Gary Tribune.—(Advertisement.)

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FESTIVAL AT BOWLING GREEN, O.

The first annual May Festival was held in Bowling Green, Ohio, last week and such a success was scored under the direction of Ernest Hesser that the permanency of the institution is now assured.

Last September Mr. Hesser went to Bowling Green from Pasadena, Cal., where he was superintendent of music in the public schools and took up the work as director of the Music Department in the State Normal College.

Bowling Green is a town of six thousand inhabitants only, but has many good choirs, and last February Mr. Hesser invited all those to join with the students of the Normal College in forming a festival chorus, and

The following comment is taken from the Bowling Green Daily Sentinel:

The first concert of Bowling Green's first May Festival, given at the Methodist Church Thursday night, was a great artistic triumph. Many converts to good music have been made among the large audience which filled the capacious auditorium and these acquisitions will mean a larger public upon which to draw support for next year's festival.

The May Festival has started the dawning of a better day, not only by giving hundreds of Bowling Green citizens a keener liking for good music, but by interesting them in artists and in the broader artistic field, so that they will be eager to broaden their knowledge of musical concert events through the musical press and such other mediums as are afforded.

As a disseminator of the Normal College and civic publicity, the festival has also won the success that its sponsors hoped for it. These concerts have been the best possible advertisement for this city, because they have drawn parties of music lovers from all the towns in Wood county, while special cars brought parties from Toledo, Fremont, Fostoria, Findlay, Rossford, Lima, Bucyrus, Crestline, etc. Thus, this event has served to spread abroad the information that here in Bowling Green the lives of the residents are made brighter by the magic of this fine art—music.

Director Ernest Hesser achieved remarkable results with his huge chorus of 200 voices. The large choral body was handled most skillfully, the attacks were precise, climaxes stirring and certain finer effects well outlined. To hear the inspiring strains of "The Pilgrims' Chorus," from "Tannhauser," and the finale of Grieg's "Olaf Trygvason" is a thing to be long remembered. Mr. Hesser's arrangement of the singers was so skillful that the voices were splendidly balanced and so precisely did they answer his slight cue to arise that they appeared for the moment as one complete whole. The decorations, which the ingenuity and dexterity of Professor L. L. Winslow of the Normal College had wrought, added greatly to the beauty of the scene.

Madame Sibyl Sammis-MacDermid, dramatic soprano, charmed her hearers with her delightful voice and magnetic personality. If ever a Bowling Green audience opened its heart to a visiting artist it did to Madame MacDermid, who took last night's house by storm with her rendering of her two groups of songs. Madame MacDermid's songs were revelations of the charm which personality adds to a voice of surpassing beauty and flexibility.

Miss Pearl Heiser, as organist, and Miss Mary Beverstock, as pianist, shared in the glory of the affair and Bowling Green people were delighted to hear these skilled local musicians maintain their part of the program so handsomely.

"Great and marvelous are thy words, Lord God. Amen, alleluia, amen." So sang the great May Festival choruses the valedictory theme which closed Friday night, May 21, at the First Methodist Church.

Well-nigh prophetic was the musical director of the festival, Mr. Ernest Hesser, when he chose this beautiful oratorio for the final number of the two-day event, for as he laid down his baton after the last note had been sung, he did actually hear a "grand amen." From the chorus the "amen" took the form of cheers and applause for the conductor, while from the audience of nearly a thousand there came a burst of applause indicative of the city's and normal school's deep pride in its first festival.

The chorus work Friday night was faultless, magnificent, inspiring, and the vast audience left the auditorium with the feeling that they had listened to most uplifting sermon preached in musical tones. As on the other night the work of Miss Pearl Heiser, organist, and of Miss Mary Beverstock, pianist, was

most artistic and satisfying; and Bowling Green took much pride in the quartet work in which local singers took part.

The contralto for the evening was our own Mrs. Ada Allen of Bowling Green. Her singing is always a great pleasure to the listeners and especially so Friday evening in the beautiful aria, "Eye Hath Not Seen." Her interpretation was faultless and it was superbly sung. She is a singer of rare quality, and her success Friday evening was eminently deserved.

Mr. Herman Militzer, the tenor soloist, did very beautiful work in the two arias allotted to him. He sings with ease and assurance and it was a pleasure to hear him.

The baritone, Mr. Roscoe Mulholland, gave a masterful and much admired rendition of his aria, "A New Heaven and a New Earth."

PRESS OPINIONS OF A. RAY CARPENTER

Some recent expression of the newspaper critics in regard to the work of A. Ray Carpenter, read as follows:

A. Ray Carpenter, tenor, in the role of "Arthur," was most pleasing. His excellent tenor voice, of mellow tones, was heard to splendid advantage throughout the cantata, and in the duets it blended in beautiful harmony.—Chillicothe (O.) News-Advertiser.

In thorough accord with what is regarded as the accepted tradition of oratorio was the singing of A. Ray Carpenter, a tenor new to Chicago. It is understood he is a Debussy pupil, but whatever his training he sings with a smoothness and a sympathy that made a deep impression.—Musical Leader, December 3, 1914.

Two "narrators" are required by the text and these tricky scores were entrusted to Mr. A. Ray Carpenter and Mr. Frank Collins, than whom no better artists could have been chosen. Mr. Carpenter has a good voice and fine perception of sacred text. Each did his solo work admirably and in the ensemble they were both fine.—Music News, Chicago.—Advertisement.

ELLA BACHMAN

Pupils of Miss Ella Bachman, soprano, have appeared as follows:

Miss Millicent Martin, soprano soloist at Wicker Park Methodist Episcopal Church, frequently.

Miss Leah Marks, soprano at Zion Auxiliary, was heard in the Aria from Roberta-Meyerbeer last Sunday.

Miss Madeline Gerharz will be the soloist with the Arion Mannerchor, May 29.

Miss Esther Oppenheim is very popular among the Northwestern University Extension circles.

The Misses Elsa and Margaret Leimbach are often heard in charming duets, lately at the Mothers' Club, Fourth Presbyterian Church, Wicker Park Methodist Episcopal Church and Circle Intime.

The Ellba Musical Club, under direction of Miss Bachman, will give a sacred song service on May 13 at the Wicker Park Methodist Episcopal Church, and the annual concert of the club took place at Recital Hall, June 10.



ERNEST HESSER

rehearsals have been in progress ever since.

The chorus thus formed was a splendid one of over 200 voices and the community and the college together have united in working out a fine festival.

The first night's program was a secular program, the chorus singing Grieg's "Olaf Trygvason," "The Heaven's Resound," by Beethoven, and "The Pilgrims' Chorus," from "Tannhauser." The artists assisting were Sybil Sammis-MacDermid, soprano, of Chicago, singing two groups of songs, and Fred Newell Morris, basso, of Toledo. The second evening was given over to the oratorio, "The Holy City," by Gaul, sung by the Festival Chorus and soloists. The artists were Agnes Kimball-Affleck, soprano; Ada Allen, contralto; Herman Militzer, tenor, and Roscoe Mulholland, baritone.



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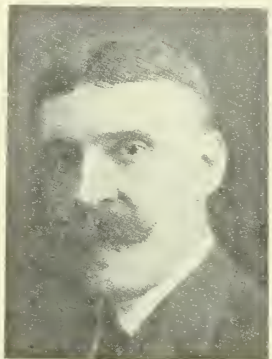
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LOS ANGELES

The local forces in music are reaching the climax of their season's work. Some schools have presented their promising pupils in recitals, notably Mrs. Thilo Becker's violin pupil, Miss Audry St. Claire Creighton, who is an artist of promise at only seventeen years of age, who played in the Leo Domke piano recital program with an artist's list of selections, finely played, and was heartily appreciated. Mr. Domke, as a pianist, is an agreeable surprise in technical and interpretative powers, for one under twenty years, playing Mendelssohn's "Rondo Capriccioso," Liszt's "Dance of Gnomes," "Concert Etude, D Flat," "Liebestraum" and "Rigoletto," "Paraphrase" and a few other gems for piano.

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The Los Angeles High School gave three presentations of "Erminie," a musical comedy by Jakobowski, with the Boys' and Girls' Glee Clubs of about forty voices, and the School Orchestra, with Miss Verna C. Blythe, director, and Miss Sallie Mason at the piano. The presentation was very much like a real opera company. The intense interest taken in giving it by pupils was a great compliment to the leaders and for the music department of the schools, affording a choice opportunity to develop their talents. The practice will go far to prepare for stage work, should their vocal work merit that avocation. The limited time to voice building was in evidence, as that is a work of years, and excellence must not be expected except with long study and practice.

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The Manual Arts High School gave Planquette's "Chimes of Normandy" in an afternoon and evening performance. Mary Esta Groves, the director and manager of the orchestra, glee clubs and the solo talent, demonstrated strong and versatile ability in the music department. These works serve a good purpose for the high school girls and boys to develop stage ease, as well as vocalism.

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Miss Lucy B. Seator gave a piano recital, assisted by Miss Blanche Helen Fowler, reader, who gave Cecil Fanning's "Pipes of Pan," Miss Seator playing the Lulu Jones Downing music. The piano numbers included Chaminade's "Morning" and "Evening," Bach's "Prelude and Fugue in C Minor," Mendelssohn's "Capriccioso," Liebling's "Valse de Concert," and Beethoven's "Concerto, Opus 15." Miss Seator is a pupil of Dean W. F. Skeele of the University, Miss Guelph McQuinn playing the orchestral parts at the second piano.

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Mr. Horatio Cogswell presented his pupils in a commendable program, also the pupils of Mr. Arthur M. Perry in violin, assisting. The Pacific Mutual Glee Club of 12 male voices, under Mr. Cogswell's directorship, made a splendid showing in voices and good singing. A ladies' trio and quartet of ladies gave good satisfaction; in all a very good showing of talent and entertainment.

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It was my pleasure to attend a full chorus rehearsal of the "Fairylend" Parker-Hooker creation. Mr. Paul Eisler was in charge of piano and directing. Mr. Louis Gottschalk, having spent much time in preparing the part, I was much impressed with the wonderful music, its peculiar, though very interesting harmonies, and a well sustained melodic thread, with counter duet and quartet melodies, so interesting as to be one grand network, well supported with piano score which will orchestrate with grand effect. Daily, morning, afternoon and evening, rehearsals are held and all reaching a degree of completeness that will fully materialize in a fine presentation July 1, and the following five or more performances, at or near the close of the National Federation of Music Clubs' convention June 24 to July. Dr. Hertz, the conductor, will return from Massachusetts and add the finishing touches in the closing rehearsal.

S. W. MOUNTZ.

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h h h

BETHLEHEM, PA.

On Thursday evening of last week a large coterie of music lovers gathered at the home of Mr. Earle Ceasero, as the guest of the singer, at the first of a series of complimentary summer-evening song recitals, which he will give during the next two months. Mr. Ceasero sang a program of modern American compositions, and was ably assisted by Bethlehem's distinguished pianist, Mr. Leland Lobach, as accompanist, who also gave a very majestic performance of the "G Sharp Minor Prelude," by Rachmaninoff.

Trinity Episcopal Church gave a musical in which a popular request program was rendered in good style,

the most notable number of which was the work of the pianist, Mr. W. B. Rohs (organist of Trinity Church), who played his own compositions—"Gnomentanz" and "Reverie"—two very artistic numbers of good workmanship and attractive rhythm, especially the "Gnomentanz." Mr. Rohs is a young pianist of splendid attainments, and an organist of ability. However, if what the writer has heard of his compositions is any criterion of his ability along those lines, his forte will be creative work.

On last Thursday evening Mr. Wm. T. Trembath, organist and choirmaster of Grace Church, presented his pupils in recital to an audience of devotees of pianistic art who listened attentively to a program which reflected great credit on the ability of Mr. Trembath.

On Tuesday evening the choir of the United Evangelical Church gave a very interesting concert, assisted by the following soloists. Miss Helene Jacoby, pianist; Mr. Truman Walton, violinist, and Professor Adams, organist. The stellar attraction was, as usual, the brilliant young pianiste, Miss Jacoby, whose splendid work, so far outclassed the other soloists of the evening as to make their efforts appear ridiculously amateurish.

The writer, in conclusion, cannot help observing that somehow or other cows will occasionally wander into china stores.

EARLE SEASERO.

h h h

PILLSBURY-LUND RECITAL AT ROCK ISLAND

The joint recital by Edla Lund, soprano, and Agnes Hopc Pillsbury, pianist, in the new hall of the Methodist Episcopal Church, on May 10, gave those present, a delightful evening.

Mrs. Lund made Rock Island her home for some time and her return for a recital was an opportunity for her friends to see that she still retains her high standards, and has lost none of her ability to present a good program.

She excels in soft legato passages—her enunciation is clear and her phrasing musicianly.

Miss Pillsbury made a splendid impression, and while not so well known here as Mrs. Lund, will surely be remembered for her forceful and artistic readings. She also showed herself to be an accompanist who gives a singer unrestrained liberty and satisfactory support. The program was as follows:

Sonata, Opus 22	Schumann
Allegro	
Andante	
Scherzo	
O Sleep, Why Dost Thou Leave Me (Semele)	Miss Pillsbury
Aria (Orpheus)	Handel
Figlio Mio (The Prophet)	Gluck
Four Preludes	Mrs. Lund
Mazurka	
Etude	
Scandinavian Songs—	Miss Pillsbury
Visa i Folkton (Song to a Folk Air)	
En Svane (A Swan)	Peterson-Berger
Sne (Soft Footed Snow)	Grieg
Til Majdag (To May-day)	Lie
	Peterson-Berger
Melodie	Mrs. Lund
If I Were a Bird	Rachmaninoff
Barcarolle	Henseldt
Mazurka	Rubinstein
	Zerkowitz
American Songs—	Miss Pillsbury
Sacrament	MaoDermid
A Spirit Flower	Campbell-Tipton
The Sleep That Flits on Baby's Eyes	Carpenter
The Star	Rogers
	Mrs. Lund

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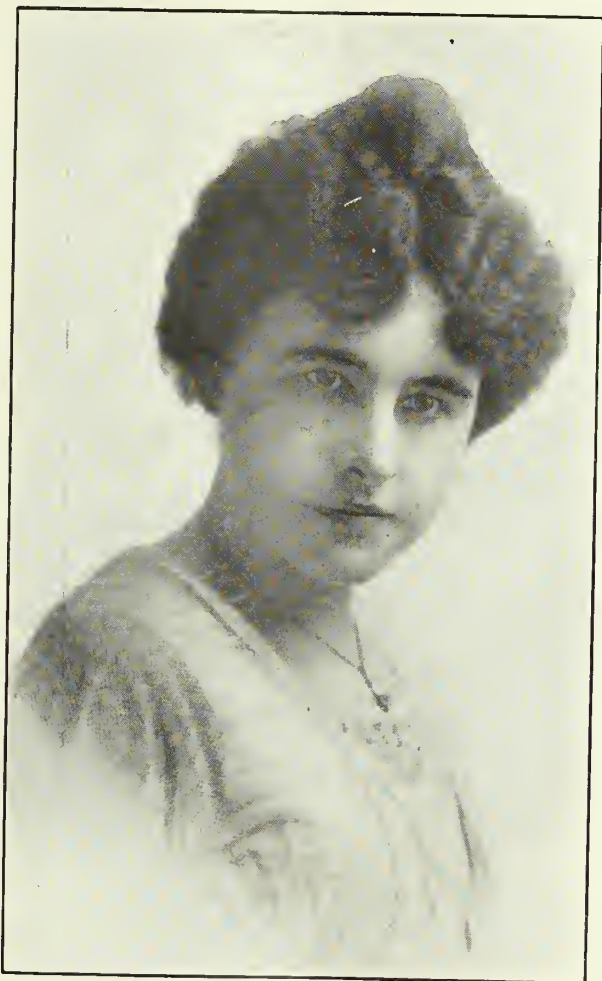
Thomas—Mr. Arthur Thomas, after a successful season of teaching in the College at Murphreesboro, Tenn., is spending the summer in Chicago and at Cedar Lake, Wis.

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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

CHICAGO, JUNE 18, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid..... 3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly subscribers should notify the office promptly.

Copies of the paper for sale at the news counter of Lyon and Healy's, Gamble Hinged Company, Summy's music stores and at McClurg's book store; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-Seventh street.

Advertising rate card will be sent on application. Changes in advertisements must be ordered one week in advance.

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Vol. 7.

Chicago, June 18, 1915

No. 25

Editorial

PASSING COMMENT

Scores and scores of commencements, class concerts and debut recitals have been given in Chicago the past month, and the total amount of value exhibited in these is simply immense.

Surely, enough material is at hand, much of it already well shaped, to supply vast reaches of territory.

§ § §

Where is the outlet for all these young artists and teachers? Some will inevitably, through circumstances unavoidable or through perverse choice, remain in the city. In fact it is well that a goodly number of them do so.

But, those who seek newer fields and more open country in which to operate are by far the wiser and more fortunate ones.

Chicago, as indeed every other big city, is much overdone in the way of artists and teachers, and this condition, already so plainly existent, has been intensified the past year by an undue accretion of foreigners who, unable to find employment at home, have flocked to this country.

§ § §

But, throughout the country, in smaller cities, in towns and even in rural neighborhoods, there are openings by the hundreds awaiting the ambitious young singer, player and teacher, and it is the part of wisdom for the great majority of graduates to seek these fields and there to develop not only themselves, but, at the same time, build up new music centers.

§ § §

In addition to the feeling of wonder and admiration that so many young artists have been evolved, the concerts of the past weeks have brought to mind a number of practical thoughts which it may be well to talk about at this time.

§ § §

Concert deportment is one of the things

that has persistently obtruded itself.

In a few concerts the young players and singers knew how to walk on the stage, how to greet an audience, how to acknowledge applause and how to receive flowers and walk off, to say nothing of maintaining a position and a pose which was at once appreciated and ingratiating.

On the other hand, in the vast majority of concerts these very essential things had

The whole world hates
a quitter—
Even tho' as a leader
He was once called
"peerless."

been entirely overlooked by the teachers, and many pupils slouched, ran, skipped or crawled upon the stage, each according to inherent mannerisms and moods. They did not know enough to acknowledge the friendly reception of an audience nor realize that a pleasant countenance will go far to augment the graces of a well developed voice. At the piano they slouched, crouched, or gesticulated just as fancy decreed, and often, very often, took away half the charm of good playing by their ungracious and ungraceful attitude.

§ § §

What may be deduced from this?

Simply, the fact that no teacher should present a class without training each individual member of it in stage manners and behavior.

In those cases where good manners were evident it is perfectly certain that the teacher had everything to do with the development. In the other cases it is just as certain that the pupils had been left to their own "original sin" devices.

§ § §

Moral: If you, as a teacher, do not know how to train your pupils for the stage, for goodness sake engage a professional in that line to do it for you.

§ § §

The questions of too-difficult selections and too-difficult programs have been discussed too much to bear repetition just now, but there is one factor bearing upon the last detail which is worth mentioning once more.

It is the question of encores at pupils' concerts. The occasions when encores are agreeable in such concerts and where they should be allowed are so infinitesimal in number as to amount to nothing, and it may, therefore, be given as a rule, which should invariably be followed, that encores should not be allowed at pupils' concerts.

Nothing is gained by allowing them.

The audience is often pleased very much with a certain performance and wishes to show this by hearty applause. Except in the case of a few personal friends this does not mean, however, that the audience wants a repetition or another number from the young artist and, if this is given, the inevitable result is weariness before the end of the program and a very distinct injustice to all who come during the last half of the program.

Put on long programs if you must, but BEGIN ON TIME—HAVE THE ENTIRE PROGRAM MOVE ALONG WITH CELERITY, AND, ABOVE ALL ELSE, DISPENSE WITH ALL ENCORES.

—§§§—

How could an opera season in Havana possibly succeed when the chief attraction

was Ruffo at three thousand dollars a performance? Such folly is attributed to America usually, but evidently it is prevalent everywhere.

h h h

In Musical America there is reproduced a group photo of those attending the recent State Convention of Music Teachers at Toledo, Ohio. Modestly standing in the background is Mr. H. M. Bailey of Music News, featured, however, as "No. 1" in the printed list of those present.

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CHICAGO HEBREW INSTITUTE

"To provide a social center for the native American as well as the immigrant; to encourage education; to promote physical welfare and arouse civic interest; to give freely moral and spiritual rather than material aid; to strive for the elimination of class distinction; to prevent rather than cure social ills."—This is the aim of the Institute.

The beautiful, spacious and finely appointed gymnasium building of the Hebrew Institute was dedicated, with most interesting exercises, on Sunday afternoon. This building, designed to serve as an auditorium for large audiences, besides the purposes which its name implies, has a seating capacity of 1,200 on its main floor and, by using the balcony, can be increased to 1,800 when occasion demands; its stage is ample and its acoustics very good.

A good program of music was given by a dozen men from the Chicago Symphony orchestra, led by Alexander Zukowsky. The other exercises consisted of a prayer by Rabbi Silber, an address by Jacob M. Loeb, president of the institute (one of the best of its nature we ever listened to), and others by James Davis, chairman of the building committee, and by Judge Julian W. Mack, of the Commerce Court.

The Institute is doing a great and noble work, in a section of the city where such work is most needed. Its classes in music are well conducted and largely attended. Its concerts on Sunday afternoon are surpassed in excellence by no similar concerts in Chicago, the admission to same being only ten cents, while many admissions are free, when the applicant is known to be unable to pay. Success and long life to the Institute!

L. F. NEWHALL.

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CORRECTION

In these days of student recitals when many names are on the program and changes made as well as omissions, it is easy to overlook some items. And so in my review of Mr. Munro's pupils' concert I find that Mr. Harry Navison, who sang Massanet's "Open Thy Blue Eyes" and a smaller English song, had no notice. He has a good

tenor voice, with many traits of service now in evidence and more in promise for the future. At this concert he was second on the program but through absence of three others he was set forward to the next to last place. In an effort to put him where he appeared he was left off altogether.

A. C.

NEW MANAGER FOR THE APOLLO CLUB

Mr. H. F. Grabo, secretary of the Chicago Mendelssohn Club, has been appointed manager of the Apollo Musical Club, vice Mr. Carl D. Kinsey, resigned. The two clubs will be under one management at Lyon & Healy's Music House, Wabash avenue and Adams street. All communications for either club should be sent to the above address. Telephones, Harrison 4050 and 5620.

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A LETTER FROM MR. UPTON

Mr. Charles E. Watt,

Editor Music News.

Dear Mr. Watt:

I notice in your issue of above date you say under the title of "Correction" that "Everybody in Chicago knows that Mr. Tomlins was the founder of the Apollo Club."

Won't you kindly make one more correction? Mr. Tomlins was no more the founder of the Apollo Club than the man in the moon. The first suggestion for the founding of the Apollo Club was made by Mr. Silas G. Pratt at my home one Sunday afternoon in the summer of 1872, at which time he urged me to take the presidency. We discussed the matter all the afternoon and at last I told him that if he could get the singers together and they wanted me I would undertake the presidency. Mr. Pratt assembled his singers in September, 1872, in an old church, corner of Wabash avenue and Sixteenth street, occupied at that time by Lyon & Healy. At a subsequent meeting a few weeks later, the Apollo Club was organized with the following officers: President, George P. Upton; vice president, William Sprague; treasurer, Frank A. Bowen; secretary, Charles C. Curtiss; librarian, W. C. Coffee; musical committee, Fritz Faltz, S. E. Cleveland and Philo A. Otis. Its first conductor was Adolph W. Dohn, and he directed the club as a mannerchor until 1874, at which time there was a very general desire on the part of the members to make the club a mixed chorus. Mr. Dohn thereupon resigned and I followed suit as we had doubts as to the success of the scheme which happily were not verified. After the change was made, Mr. Carl Bergstein of St. Louis was elected conductor, but after he had directed three concerts, he proved unsatisfactory and Mr. Tomlins was elected. He first directed the club at the concert of No-

vember 17, 1875, three years after its foundation and continued in his position until Mr. Wild took the helm.

Pardon this long spun out letter, but it is well to get the Apollo's biography correct.

Sincerely yours,

(Signed) GEO. P. UPTON.

Congratulations for your newsy paper.

5491 East End avenue, Chicago, June 11, 1915.

— — — — —

THE STRIKE

That such a calamity as the street car strike of the present week should be allowed to fall upon such a city as Chicago is as unbelievable as it is inhuman.

To see the hundreds of women on last Monday night walking toward their homes in all parts of the city, many of them having to go miles and miles in a miserable rain storm, was an object lesson in the inefficiency and the general instability of "modern civilization."

If such a public commodity as the entire transportation system of a great city cannot be run otherwise it should be instantly confiscated and run by the government.

Music has suffered very greatly during the week. Lessons have been missed in lamentable numbers, and concerts have been sparsely attended. Music News has attended every function originally scheduled for review, and will endeavor to do as much so long as the strike lasts. Those schools and studios that withdrew their public functions early in the week, however, were wise.

WARREN

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A LETTER FROM MAURICE FULCHER

Mr. Charles E. Watt,

Editor Music News, Chicago.

My Dear Mr. Watt:

I have heard so much favorable comment concerning the very attractive photograph which recently appeared on the front page of Music News, of Mme. Chilson-Ohrman. I congratulate you upon the artistic manner in which this picture was reproduced. I am highly delighted with the enthusiasm with which Mme. Ohrman's coming tour is being received. Everywhere I find great interest in this charming American soprano. My brother, Gordon Brooks Fulcher, who is my associate manager, writes me from Texas that he has booked Mme. Ohrman for important engagements in the Lone Star state. Mme. Ohrman will open her tour October 1, in Indiana, and will then journey east, singing twice in New York city, and after the holidays will make one of the longest tours of the south which has yet been undertaken by a single artist. Mme. Ohrman will sing in Nashville, Birmingham, Mobile, Ala.; Macon, Ga.; New Orleans, Houston, Tex., and in practically every city of the southwest. Mme. Ohrman is already booked for festivals for the spring of 1916. Although Mme. Ohrman's appearances in the past have been largely in the west, I am finding a keen interest and a growing demand for her services in the east and in New England.

I find that Music News is read extensively throughout the entire country, and many of the largest clubs keep this journal on file in the club rooms.

With best greetings, I beg to remain,

Sincerely yours,

(Signed) MAURICE FULCHER.

Music in Chicago

MRS. WOOD PRESENTS PUPILS IN CONCERT

Once a year this writer goes out to the Odd Fellows temple at Yale and Sixty-third streets to hear the annual concert by pupils of Mrs. Stanley Wood, who teaches both piano and voice at "The Birmingham," Wentworth and Sixty-ninth streets. It happens that in the past four years several pupils have been heard each time and the work of these is therefore a safe and convincing criterion of the pedagogic abilities of Mrs. Wood.

It must be said at once that these particular pupils sang and played better this year than ever before and not only so but the whole average of the class shows consistent and encouraging advance.

More of the piano pupils played without notes also and special credit marks on this score should be given to Helen Folk, Helen Marvin, Ralph Olsen, Mabel Davidson and Harold Olsen.

The program opened with the well known "Etude de Concert," (MacDowell), played with real skill and effect by Miss Folk, who deserves a special word of commendation for her really artistic use of pedal.

John McGowan was clear and musical in the Dvorak "Humoresque," which, however, he played too rapidly.

Mrs. Wood's pupils all have a musical touch. There is never any forcing of tone in her concerts, either by piano or voice pupils. Mr. McGowan showed this suave characteristic fully as did also Mrs. Minna Segerpalm-Sproul, who played the very attractive "Berceuse," by Godard.

Raymond Shaffer played the "Polka Boheme," by Rubinstein, with nice touch and clear reading. It should have been committed, however, to have produced a greater effect of spontaneity.

Ralph Olsen played the Mozart "Fantasia, Op. 18," so very well as to have easily proved himself the one who has made the very greatest advance in a year of any member of the piano class. He showed much interpretative ability, but should be more careful of time values, especially in the andantino section of the "Fantasia."

The "Polonaise, Op. 53," (Chopin), was played somewhat hurriedly by Miss Davidson, but nevertheless proved her to have much talent and to be well advanced in her work.

Harold Olsen played fine accompaniments (alternating with Mrs. Wood), and in his solo group, a "Valse," (a flat), and "Polonaise," (military), by Chopin, showed great talent and style. He should, however, recommit both these pieces and especially in the "Waltz" endeavor to get all the left-hand chords more correctly.

On account of the illness of Mrs. Inez Gray McNay and Mrs. Grace Hollinbeck Shaffer, the program of vocal music was not extensive, but it was none the less interesting and also it proved the worth of Mrs. Wood's methods very conclusively.

Mrs. Elsa O. Christigau sang two numbers with power and considerable finish and

Hazel Wood was heard in Ethelbert Nevin's fine "African Love Song" and the pleasing "Low Backed Car," as well as in a very charming duet (Mozart) with Margaret McCarthy.

Miss Wood has professional style as well as a very good voice and was both dramatic and musical in the Nevin number, while in the Irish air she disclosed much piquancy and a distinct comedy element.

Altogether the program was one of worth and interest and easily proved not only Mrs. Wood's teaching skill, but also that she has had an interesting and profitable season.

— — — — —

RECITAL AT ARTHUR R. FRASER'S STUDIO IN OAK PARK

Thoroughly enjoyable was the piano recital given in Mr. Arthur R. Fraser's Studio, 316 Wisconsin avenue, Oak Park, on the evening of Wednesday, June 9, when Mr. Fraser presented Elizabeth Harris in a program including the following compositions: "Song of the Bathers," (Paul Wachs); "To a Water Lily" and "In Autumn," (MacDowell); "Minuet," (Paderewski), and "Finale-Saltarelle," (Scotson Clarke). MacDowell's "To a Wild Rose" and Chaminade's "Scarf Dance" were given as encores.

Miss Harris is only eleven years of age, but it must not be inferred that she is a child prodigy. She impresses one as being just a normal little girl, who has reached quite an advanced state of musical proficiency by faithful endeavor and competent instruction.

This program was prepared under Mr. Fraser's careful supervision in the last five months, but he shares the credit for its success, with her former teachers, in laying a good foundation. Certain it is that the program was rendered with a degree of skill, understanding and poise quite remarkable in one so young. Her technic was dainty and pleasing, her sense of rhythm and musical values commendable, and she used the pedals judiciously. A modesty and gracefulness of manner greatly enhanced the charm of the little lady's performance.

Mr. Fraser is entirely justified if he is professionally proud of this pupil.

C. J. B.

— — — — —

THE ORCHARD SCHOOL OF MUSIC

The summer term opens June 28 and continues till July 31. The school is making a feature of classes in ensemble playing with Mrs. De Vore, violin, and Walter Brancr, 'cello. There will also be classes in public school music, musical history, etc. with Mrs. Jessie Nichols Baldwin.

Mrs. Orchard strongly urges students who are still in school to utilize the summer term in acquiring those studies necessary for teachers' certificates, and graduation for piano and voice pupils, as high school work precludes the possibility of doing these things in winter months.



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Yours sincerely,

Peter Christian Luthman

Dean.

Evanston, May 19, 1915

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RECITAL AT NORTH SHORE SCHOOL

Monday evening the North Shore School of Music, Charles J. Haake, director, presented Miss Doris Trafford, pianiste, and Mrs. Louise Halstedt, soprano, in recital.

Miss Trafford is a very talented young girl, whose playing is a distinct credit to her teacher, Mrs. Charles J. Haake. She has poise, and her readings are very intelligent and thoroughly musical. Miss Trafford chose the "First Modern Suite" of MacDowell for the opening number, displaying a well developed technical equipment, good tonal qualities, and variety of interpretative thought that was very convincing and artistic.

In the second and third movements of the sonata, "Eroica," by MacDowell, she excelled herself in the variety of musical thought expressed.

The closing group by Liszt, Cui and Korngold, she again employed her good legata tone and splendid technic to a good advantage, winning the sincere approval of the audience.

Mrs. Louise Halstedt has a soprano voice of good quality and range, used in a very pleasing manner in her songs. She sang "With Verdure Clad," by Haydn, as her first number, and in her second group of songs by Lieurance, she drew her interpretations along splendid lines that were very convincing and musical.

Miss Ruth Goodsmith played good accompaniments.

H. W. P.

A LETTER TO THE APOLLO CLUB

The following letter was mailed last week by Mr. Kinsey to each member of the Apollo Club. It has caused endless comment, needless to say:

To Members of the Chicago Apollo Club:

Now that the tour to California has been abandoned by your board of directors, I have something to say as to why I did not remain secretary and treasurer and carry the tour to a successful conclusion, which tour could have been made the biggest musical event in the history of the club.

The facts are these: Unknown to me, a series of meetings (caucus and otherwise) was held during the month of April, and through absolute falsehoods, I was grossly misrepresented to members of the board and after nine years of faithful service to the club, so much so that at a regular meeting of the directors held early in May, Mr. Ratcliffe was appointed treasurer by a majority vote. As the treasurer appointed by the board is virtually business manager of the club, I could not remain as a mere figure-head, and immediately resigned as secretary, which resignation was accepted.

You ask at once the cause of this animosity towards me. First, I would not support the peace jubilee book, which involved thousand of dollars outlay, thereby jeopardizing the club's reserve fund of seven thousand dollars or more invested in high class bonds at five per cent. Second, there was a difference of opinion as to the matter of the railroad, which was to carry the chorus to the west, a certain officer favoring the Rock Island, one of the officials of the road being a personal friend. Without possessing any friends or affiliations with any of the railroads, I selected the Chicago and Northwestern for the reason that it offered the more favorable contract, the best time, service and equipment. The board of directors not unnaturally took my view of the matter and decided to make a contract with the Northwestern. The feelings of this particular officer toward me easily may be imagined. Other misrepresentations of a similar kind have been made to the members, all of which I did not and could not support, for everything I have done has been honest and above board at all times, consequently immediately after the annual election, at which election the members unanimously elected me to the office of secretary, the above means were taken to secure my resignation.

Many members have asked regarding the endowment fund, about which so much was heard at the time of the election of 1914. It was then publicly stated that "wealthy men were waiting to give thousands of dollars to the fund when created," but not one cent of money has ever come to the fund, or is there known to be any coming from any source in the future.

After due deliberation and advice, I decided not to bring the matter before the club, for such a course might have brought disruption, and under our present by-laws the members have absolutely nothing to say about the management of the organization, this being vested entirely in the board of directors. I awaited developments, since the carrying out of the many details of such a big tour, involving hours and hours of hard work, could not be done by inexperienced persons, so it was only a question of time before the facts would necessarily be made public.

Mr. Wild, whose illness has been a blow to the club, has worked together in perfect accord with me during the past nine years, although reports to the contrary have been spread about by irresponsible persons. However, immediately after it was discovered that his illness was of such a nature as to absolutely preclude his traveling, and after he had personally told me he could not make the trip, Mr. Stock was suggested as a substitute and this being agreeable to Mr. Wild, I conferred with that distinguished leader, agreed upon terms, presented the matter to the board and the members were given the announcement. With Mr. Stock at the head, success appeared to be assured.

No matter what other business I had in hand, it was my intention to see the trip through to a successful conclusion, but I was not allowed to do this except as a mere figure-head, and to this I objected.

I have always worked for the best interests of the Apollo Club, many times even at the sacrifice of my personal affairs, but one cannot give of his best against such odds. I want every member to know that the Apollo Club is close to my heart and I ways will be. It has been brought to my attention that derogatory statements have been made concerning my dealings with artists in the matter of engagements with the club. I take this opportunity of saying that never have I accepted one cent commission from any artist engaged to sing for the club, or any other organization under my management.

The auditors are now in possession of the club's books. Statements to balance my accounts each year for the past nine years have been mailed to members at the close of each season and the statement balancing this year's account should be mailed you within the next ten days or two weeks.

Members wishing to confer with me on any matter pertaining to the club's affairs will be gladly received at my new address. I am still retaining my active membership in the club and, business not preventing, I will be a singing member next season and thereafter, working for the success of the club's concerts at all times.

I remain, Faithfully yours,
(Signed) CARL D. KINSEY.
Chicago, Ill., June 10, 1915.

EARL VICTOR PRAHL PUPILS GIVE RECITAL

Thursday evening, June 10, a fine recital was given by piano pupils of Earl Victor Prahl at Bush Temple Conservatory Lyceum Hall.

Mr. Prahl is well known as a pianist of excellent attainments, also as an accompanist, and has by his artistic playing won his unstinted and merited praise from the press and public alike.

The showing made by his pupils on this occasion proved beyond doubt that he is a teacher who is both painstaking and artistic, and he may well feel proud of the suc-



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cessfully given and well chosen program, which was as follows:

Mazurka	Von Wilm
Butterflies	Dorothy Roeschlein
Pomponette	Evelyn Meyer
Canzonetta	Durand
Musix Box	Schuett
Dance of Columbine	Laidow
Warum	Lillian Widmayer
Grillen	Schumann
The Cuckoo	Schumann
Elevation	Daquin
Butterfly	Chaminade
Capriccio Brillante	Rollie Fox
	Lavallee
	Mendelssohn
	Esther Johnson
	(Mr. Prahl at second piano)

The pupils displayed well developed technical equipments, a fine regard for musical and rhythmic values. The employment of musical thought was definite and individual, proving them to be very talented and serious students, who set about their tasks with a surety and poise that was very gratifying, and they should go far if they continue along the same good lines. H. W. P.

Tomlinson—Miss Anna Tomlinson furnished organ solos at a concert at the First Congregational Church in Berwyn, Ill., on June 3.

BETSY M. HOWLAND PUPILS GIVE RECITAL

Miss Betsy M. Howland, a member of the faculty of the Chicago Piano College, presented her pupils in the following program Tuesday evening, June 8, at Kimball Recital Hall:

*Seesaw	Loomis
Hazel Cooley	
Robin and Bobolink	Ellsworth
Aaron Perbohner	
*Twelve O'Clock	Loomis
Burton Cooley	
*Chinese Song	Garnsey
*Boat Song	Garnsey
Sylvia Keller	
Alla Turca	Janke
Millicent Moll	
The Chase	Friml
Herbert Habermann	
Frolics	Von Wilm
Margaret Sharp	
A Day in Summer	Mokrejs
Rhoda Axelson	
Elfin Revels	Paldi
Virginia Saunders	
Playful Rondo	Greene
Harold Wagner	
Hide and Seek	Schytte
The Gypsies are Coming	Rogers
Eleanor Frantz	
Chasing Butterflies	Lamont
Gertrude Sideman	
Walking on Stilts	Gayhros
Seesaw	Knowlton
Roy Ringdell	
*Hunting Scene	Gurlitt
Mollie Green	
Doll Dance	Mercadante
Marion Schreiber	
Gallop Burlesque	Gurlitt
Howard Frantz	
Gipsy Dance	Schumann
Marie Knautz	
*Rondino	Schultz
Marion Schreiber	
Bubbling Spring	Rive-King
Clarice Larson	
Trot de Cavalier	Rubinstein
Norton Sutton	
Prologue	Bohm
Mildred Felker	
Sylphiden	Gade
Anna Sideman	
March Grotesque	Friml
Helen Ruttle	
Alla Marcia	Schytte
Midred Hendrickson	
Spring Showers	Fink
Florence Townsend	
Etude Fantastique	Friml
Catherine Braidwood	
*Rondo Brillante	Mohr
Esther Shonfeld	
*With Miss Howland.	

That Miss Howland is a painstaking teacher was clearly demonstrated by the work of the pupils throughout the well chosen program. Pupils in the many grades of study taking part and each individual proved himself or herself fully equal to the task before them, and also they proved themselves to be very talented and musical.

The technical equipment was sufficient for the work used, and they played with much assurance and ease. There was a definite amount of thought and color throughout that proved Miss Howland to be a very artistic and thorough teacher.

The pupils come on the stage with the assurance and ease that adds much to the attractiveness of any program. Miss Howland may well feel proud of the work accomplished. H. W. P.

Cookingham—Alfred Desmond, a pupil of Miss Edna Cookingham, won the second medal in the Intermediate Department contest at the American Conservatory.

Cora Libberton

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Walter Spry School }
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WESTERN CONSERVATORY COMMENCEMENT

The Western Conservatory of Music held their thirtieth annual commencement in the Kimball Recital Hall Friday evening, June 11, before an audience of such numbers that standing room was at a premium.

Mr. E. H. Scott, the energetic president of the school, gave a very neat and instructive address that was very enjoyable, and proved him to be a man of ideas.

The program opened with the well known "Sextet," sung with much finish and with fine effect by Misses Augusta Collson and Ida Edenburn, Messrs. Haydn Owens, Harlan Haines, Carl Brown and Archer Ballantine. Mr. H. R. Vail played a fine accompaniment.

Miss Alice Davies, pianist, gave a brilliant reading of the "Rondo Capriccioso," by Mendelssohn.

Miss Adeline Eriksen gave of her best in Beethoven's "Sonata Fantasia, Op. 27," displaying good pianistic gifts.

Miss Irene Keeler, pianist, gave a very musical and enjoyable presentation of Raff's "Polka de la Reine."

Miss Josephine Mason played in a spirited and effective manner Chopin's "Scherzo, Op. 31."

Mr. William Luckow, pianist, met the requirements of the Schubert-Liszt "Erlking" to a nicety, disclosing much talent.

The instrumental numbers later included De Kanski's "Awakening of the Lion" and the "Jubal Overture," by Weber, for four pianos and organ.

Misses Irene Keeler, Hazel Manansa, Pearl Fountain, Edna Riedel, Harriet Schnitker, Ethel Erickson, Rae Christie, Edna Uthes, pianists, and Miss Nellie Orr, organist, gave a rousing rendition of the De Kanski number, and Misses Schnitker, Fountain, Christie, Erickson, Keeler, Manansa, Uthes, Orr and Josephine Mason brought the splendid program of the best in musical literature to a very effective and artistic close.

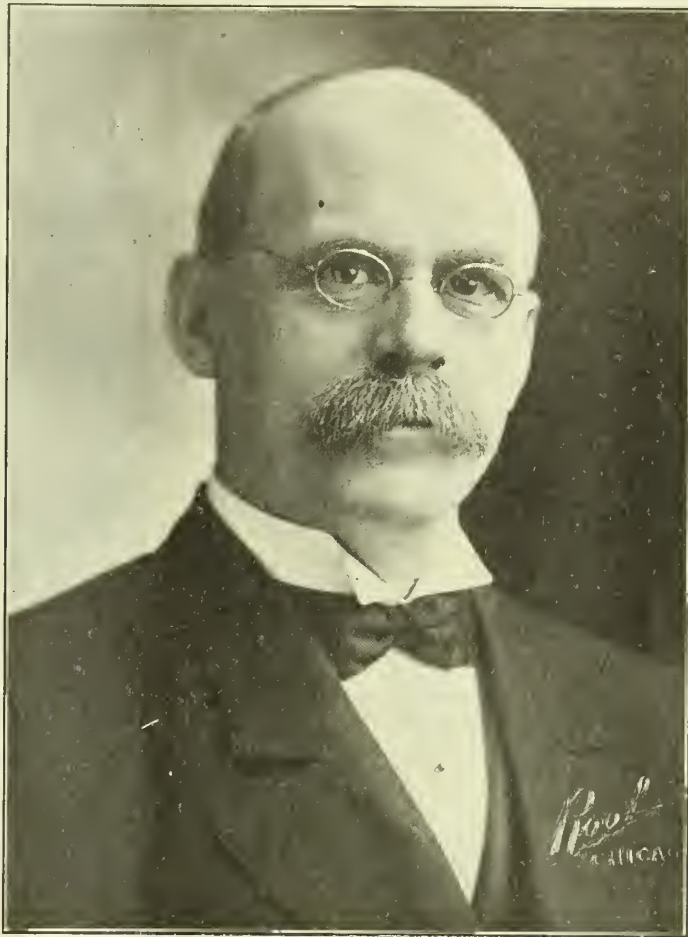
Mr. Scott directed the closing numbers with authority and finish. The vocal numbers were given by pupils of H. W. Owens, director of the voice department.

Miss Harriet Schnitker disclosed a good quality of voice and much musical talent in Forester's "Mifanwy" and Rossini's "Una Voce Poco Fa," singing with sincerity and a good degree of finish.

Miss Nina Shankland gave the Saint-Saens "Aria" and the "Florian Song" by Godard, with much unction, her splendid voice covering the requirements of the songs to nicety.

Miss Mayme Jones' fine lyric voice was employed in a most effective way in "Tomorrow," by Lillo, and "The Dove," by Welshan.

Mr. Robert Jones' sympathetic tenor voice was heard with fine effect in Tate's "Somewhere a Voice is Calling," and Taylor's "On Away, Awake Beloved."



E. H. SCOTT

Mr. Haydn Owens did the greater portion of the accompaniment work, and to him much praise is due, for he gave the singers splendid support.

Throughout the excellent program of piano and vocal numbers the performers gave evidence of great sincerity of purpose and well developed musicianships that should carry them far in their chosen work. The directors and teachers may well feel proud of the splendid array of talent presented, and the praise meriting manner in which they acquitted themselves.

DIPLOMA OF GRADUATION—PIANO

Alice M. Davies, Adeline Eriksen, Irene A. Keeler, Josephine Mason, and William Luckow.

DIPLOMA OF GRADUATION—VOICE

Mayme Jones, Harriet Schnitker, Nina Shankland, Gertrude E. Sternberger, Robert Jones.

NORMAL CERTIFICATE—PIANO

Susan Augustine, Margaret A. Butler, Charles L. Bourrie, Rae Christie, Pearl Fountain, Hazel Manansa, Lottie Norris, Harriet Robinson, Nina Shankland, Ivy Sievers, Erna H. Ufer, and Alvin V. Thomas.

CERTIFICATE OF PROFICIENCY—PIANO

Nellie Fugate, Lillian Freeman, Dorothy Garty, Elsie Rix, Grace Gardner, Otilie Unger, Ralph Hamel.

H. W. P.

Bush Temple—The School of Expression of the Bush Temple of Music gave a program at Lincoln Hall, last Friday evening.

VIVIAN SCOTT PUPILS TO GIVE RECITAL

Saturday afternoon, June 19, Miss Vivian Scott will give a recital at the Cosmopolitan School of Music at 3 o'clock.

Barcarolle	Reinecke
Viola Westberg, Clara Erikson	
Melody	Gurlitt
Winifred Cook, Mildred Lewis	
Minuet	Whelpley
Fanchon Bennett, Ruth Henion	
Gavotte	Gurlitt
Hilda Flemming, Dorothy Kohler	
Hunting Song	Gurlitt
Valse	Gurlitt
Tyra Christensen, Betty Blichert	
Minuet	Gurlitt
Hilda Flemming, Charlaine Welter	
Melody	Gurlitt
Winifred Cook, Charles Williams	
Gavotte	Ten Brink
Ballet Scene	Schultz
Brook Ballard, John Bennett	
Mandolinpieler	Reinecke
Clara Erikson, Viola Westberg	

Brock—Collins Brock, basso, sang the following group of songs on a concert program at Garfield Park Baptist Church, Tuesday evening, June 8, and was given enthusiastic appreciation: "To You," by Speaks; "Country Night Song," by Phillips, and "Young Tom O'Devon," by Russell.

THE COLUMBIA SCHOOL CONCERT

A distinct advance was made by the Columbia School this year in the fact that their commencement was held in the Auditorium and in the evening, instead of, as heretofore, in a theater in the afternoon.

The change resulted in an enormous audience and very great enthusiasm.

These conditions were wholly warranted by the very fine program given.

A large class received diplomas and these, with the splendid chorus and orchestra, filled the stage with a beautiful and inspiring picture.

The Columbia believes very much in having its pupils do something which shall make for musicianship and in providing such routine as will fit them for practical positions after graduation. To this end one of the best and largest student orchestras ever maintained in Chicago is under constant drill by that wizard of the baton, Mr. Ludwig Becker, and the amount of repertoire and experience gained in this way is very great indeed.

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ERNEST J. DAVIS

Also, Miss Louise St. John Westervelt maintains in the school a splendid woman's chorus and, from time to time, this fine ensemble is heard in public. On Thursday evening this item of the program was of especial value, and reflected immensely to the credit of Miss Westervelt, who conducted with grace and authority.

The body of tone evolved was sweet, full and round and, also, by careful attention to Miss Westervelt's directions, the singers were enabled to give notably good readings to two works by Moussorgsky, and one each by Gretscher and David Stanley Smith, the latter being the only American composer on the entire program.

His "The Zircali," showed magnificent musical values, though its words needs to be printed on the program until it becomes a more familiar number.

In the rather somber Russian works the tone quality was beautiful and the musical values very great.

The orchestra, augmented to symphony proportions by professional additions, played unusually good accompaniments, and in the "Tannhauser Overture" was virtuosic.

The two pianists of the occasion were Grace Leonore Hogue and William Griffith Hill in the Saint-Stens "Concerto in G Minor," and that by Liszt in E flat, both being played with much distinction.

There was style and brilliancy in both performances, and a full quota of musicianship, although the piano used was far from being a good instrument for such an important occasion.

Malvina Neilsson, a young violinist, whose attainments have been commented upon in Music News, played the entire Mendelssohn "Concerto" and played it with such beauty of tone and clarity of interpretative design as to reflect great credit on

her teacher, Mr. Becker. She will certainly attain high rank in concert circles if she but perseveres in the path she is now traveling.

Two singers appeared, both pupils of George Nelson Holt, and both of whom have been commended in Music News previously.

Edna Swanson Ver Haar has one of the most beautiful contralto voices in Chicago today, and her training has been such that she uses it superbly. Her reading of the "Liete Signor" from "The Hugenots," was full of beauty and authority.

Mr. Ernest Davis, who sang the "Che gelida Manina" from "La Boheme," is a tenor whose career will be worth watching.

His voice is unusual in every way, and is as beautiful as it is unusual. He will certainly take a high place among local tenors.

Few young voices have so completely filled the Auditorium and few indeed have sung with such excellent tonal quality or such convincing display of musicianship and interpretation.

Mr. Davis has a very high voice, and produces his high C with thrilling effect, and also in such a way as to carry absolute conviction that it is perfectly easy for him, in fact, he sings it so easily that the impression is given that he could go much higher still if he chose, and the making of this statement is surely praise in the highest degree, or at least it is so intended.

The audience was enthusiastic about this young singer, and very ready to admit that his voice is equal to most of the important tenors. He was recalled many times.

C. E. W.

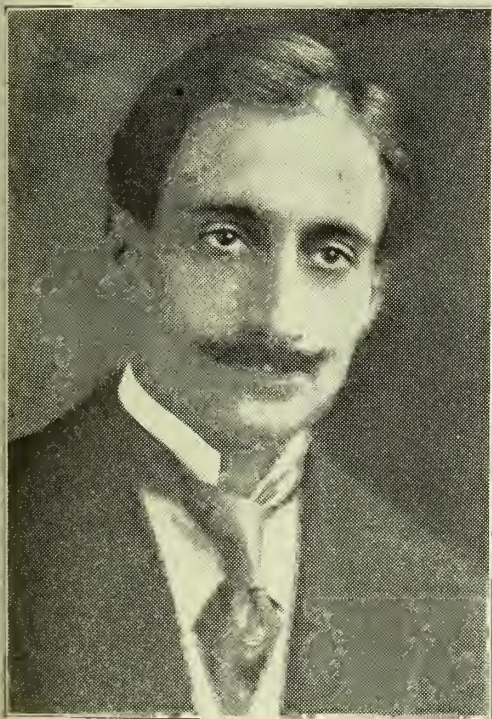
Fanning—Cecil Fanning, baritone, was soloist at Dr. H. J. Stewart's organ recital at San Diego, Cal., last week.

RAOUL BONANNO AND MAE DOELLING IN RECITAL

Raoul S. Bonanno, baritone and Mae Doelling, pianist, were heard in a fine music program by a goodly and very enthusiastic audience in the East Room of the La Salle Hotel on last Wednesday evening.

Mr. Bonanno appeared first on the program and very quickly charmed the audience by his fine appearance, his good concert style and his artistic interpretation of Verdi and Bellini opera arias, which he sung with skill and authority, following with a dramatic reading of "Son lo spirito che nega," a really wonderful number from the little-used "Mephistopheles" of Boite and Schubert's "Erlking," sung, with good enunciation of text, in German.

Later Mr. Bonanno showed his linguistic



RAOUL BONANNO

powers to be extensive by singing also a group of English text numbers, and he closed the program with brilliant readings of two more Italian arias: "Oh, chi piange," from "Nabucco," by Verdi, and "Dio dell'or" from "Faust," by Gounod.

Mr. Bonanno's voice is improving steadily, he makes a resonant and powerful tone throughout his middle range, and has some extremely serviceable low tones in his scale. His top notes, too, are ringing and expressive, and altogether his work is that of a most painstaking and attractive artist.

A feature of Mr. Bonanno's work which was much liked and which should always bring him especial attention was the singing of some old Italian folk songs (Sicilian and Neapolitan), in which he displayed not only unusual beauty of vocalism, but also an intimate interpretative thought at once appealing and convincing.

Miss Doelling is always a general favorite whenever she appears, and Wednesday evening was no exception to this very pleasant rule.

She plays the piano in a most wholesome, confident way and has a vast amount of

technical development upon which to draw for the purposes of shading and color.

Brilliance is an outstanding feature of her work, but it does not exhaust her possibilities by any means, for she has delicacy and grace in abundance also, and her musicianship is so thoroughly developed that whatever she presents is fully imbued with correctness of expression, no less than with a wealth of technical display.

Mendelssohn-Liszt's "On Wings of Song," is a piece which this pianist has made peculiarly and emphatically her own, and which she played on Wednesday with great beauty of tone and refinement of interpretative thought, being extremely musical also in a "Barcarolle," by Rachmaninoff, and truly virtuosic in his "Prelude" and also in a Chopin "Etude."

The Leschetizki "Lucia," transcription for left hand alone, was made to glow with interest, and the Schulz-Evler "Blue Danube" was again given with that immense speed and sparkle which has made it so notable when played before by Miss Doelling.

Also, this talented pianist played all the accompaniments, and again did she prove herself adept and convincing in the work.

C. E. W.

BUSH TEMPLE

The Bush Temple Conservatory Commencement extended over four days, i. e., June 14, 15, 16, and 17. Reviews of the concerts will be printed next week in Music News.

William Lester—The John Church Co. has accepted for publication a new cantata by William Lester, entitled "The Galleons of Spain." It is for four-part chorus of women's voices with contralto solo, to a text by Frederick H. Martens.

FESTIVAL SERVICE AT ST. JAMES

John W. Norton, organist and choirmaster at St. James Episcopal Church, presented his choir in a festival service on Sunday afternoon, this being the last special musical service of the season for this choir.

As usual, everything was done with taste and skill. Care was given to all parts of the service, even the shortest response.

The "Magnificat" and "Nunc Dimittis" were by Tours, in the key of D.

Shelley's "Saviour When Night Involves the Skies" was the first anthem, and Stainer's "And the People Saw," was the offertory anthem. Both were beautifully rendered.

The singing of Henry's "Orison Hymn" also deserves special mention, as being one of the most beautiful moments in the service.

At the close of the service a short recital was given by Mr. Norton and Master Earl Abramson, boy soprano.

Mr. Norton played, first, Guilmant's "Seventh Sonata" (first movement), and later the ever enjoyable Mendelssohn "Spring Song," both being rendered in thoroughly inspiring and musicianly manner.

Master Abramson's clear, sweet voice was heard in "I Heard the Voice of Jesus Say," by Harriss; "With Verdure Clad," by Haydn; "Angels Ever Bright and Fair," by Handel, and "The Lord is My Light," by Marsh. Good tone and expression characterized the giving of all of these numbers, although the Haydn oratorio excerpt called forth his best efforts.

C. J. B.

Richardson—Miss Isabel Richardson, soprano, will be a soloist in the first concert of the N. F. M. C. meeting at Los Angeles on June 24. The concert will be given at the Trinity Auditorium.

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CONCERTS

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ILLINOIS COLLEGE OF MUSIC

The Illinois College of Music gave two concerts last week, in each of which some fifty students took part. Novel features in the concerts were contests of seven boys vs. seven girls. The audience was given ballots, and after listening to the contest part of the program, voted the decision. That the question of the superiority of boys over girls in the study of music, and in its rendition, is a close one, was indicated by the vote, which at the Garfield Park M. E. church Monday evening, was in favor of the girls by 17 votes out of 300 cast, while Friday evening, at the Warren Avenue Congregational church the boys won by 10 votes.

A violin orchestra of forty violins, with Mr. Reiche directing Monday, and Miss Tolleson Friday night, gave great delight.

The soloists among the younger pupils Monday night Bernice Heilman gave the "Polonaise" in A of Chopin, in a splendid style; Beulah Bassett played a brilliant arrangement of "Bonnie Doon"; Miss Roberta Brashear showed a charming voice in her vocal selection, which was given with artistic dash and judgment. Roy Melind and Robert Couffer, who played "Airs de Ballet" of De Beriot, were favorites, as was Mable Peterson in her humorous reading; Edith Creighton also was a great favorite.

Friday night the following little artists gave solos: Beatrice Dorian, Chopin Waltz, op. 34; Franklin Paul (violin) "Souvenir" Drdla; Gracie Behan, Bach Gavotte, Invitation No. 13, and Dennee's "Tarantella," A minor; Helen Rusch gave "Love's Caprice" (Heindl). Some twenty others played in a very attractive and interesting program. The college holds its commencement concert at the Central Park Presbyterian church Tuesday evening, June 22, and thereby closes a very active year, having given thirty-two students' recitals at the college hall, besides many concerts in various churches and halls. It is one of the substantial schools of the city, enrolling the past season 350 students.

HAROLD HENRY PUPILS

On Monday, June 21, Mr. Henry will present several pianists in recital at Thurber Hall as follows:

Sonata, Op. 2, No 1.....	Beethoven
Prestissimo	
Bouree	Miss Lenore Wood
Serenade a la Lune.....	Bach
.....	Pugno
In Autumn	Miss Anne Neill
.....	Chaminade
Etude in D, Flat.....	Miss Ellen Ekholm
.....	Liszt
Etude, Op. 10, No. 3.....	Miss Katherine McFadon
Barcarolle	Chopin
.....	Rubinstein
Concerto, Op. 37.....	Miss C. Bess Bennett
Rondo	Beethoven
.....	Miss Ellen Ekholm
Petrarch Sonnett, No. 104.....	Liszt
Fantasy Impromptu	Chopin
.....	Miss Augusta Rasch
Ballade, Op. 24	Grieg
.....	Mrs. C. E. Buckley

Orchard—Miss Lavinia Bohrer will give a Piano Recital at the Orchard School of Music and Expression at 1535 Hyde Park boulevard, this (Friday) afternoon at 3.30. Tomorrow at the same hour a program will be given by pupils of Mrs. Orchard, Miss Ziegler, Mrs. De Vore and Miss Wallis.

"CREATION" AT NORMAL PARK BAPTIST CHURCH

Normal Park Baptist Church is to be congratulated on its musical forces in the choir loft that are capable of presenting such an excellent musical program as was heard in that church on Sunday evening.

The occasion was the last special musical service before the summer vacation season, and the music given consisted of selections from Haydn's oratorio "Creation." William Griswold Smith is director of music, and he is ably supported in his work by Miss Beulah Lee Taylor, as organist, who is efficient and thoroughly reliable.

Mr. Smith, in addition to his work at the conductor's stand, sang the tenor solos in a fine manner, "In Native Worth" being especially enjoyable.

As a conductor, Mr. Smith is capable and exacting. He knows what he wants, and how to get it, and the choir responds with promptness and precision. Good tone, attack, release and shading are the results of this mutual understanding.

The soprano soloist of the occasion was Miss Newell Mainwaring, a young woman with a perfectly beautiful high soprano voice, which, thanks to Mrs. Mabel Sharp Herdieu, with whom she studies, she is learning to use with telling effect.

Mr. Albert Dieling, pupil of Mr. Smith, delivered the bass solos broadly and successfully. He possesses a big rich voice of the bass-baritone type. He is receiving fine training.

Mr. Smith is also fortunate in having good voices in his chorus, especially in the soprano section. The numbers given were:

Overture—Chaos (organ).
Chorus—And the Spirit of God.
Soprano Solo and Chorus—The Marvelous Work.
Bass Solo—Rolling in Foaming Billows.
Soprano Solo—With Verdure Clad.
Tenor Solo and Chorus—The Heavens are Telling.
Trio—Most Beautiful Appear.
Bass Solo—And God Said, Let the Earth Bring Forth the Living Creature.
Tenor Solo—In Native Worth.
Chorus—Achieved is the Glorious Work.

C. J. B.

LILY WADHAMS MOLINE

Lily Wadhams Moline, formerly organist at First Church of Christ, Scientist, Highland Park, Ill., has recently been appointed organist at First Church of Christ, Scientist, Oak Park, Ill. The work of Mrs. Moline at Highland Park was greatly appreciated by the congregation who kindly but regretfully released her at her own request in order that she might take the position at Oak Park.

Mrs. Edith A. McCullough, soloist at First Church of Christ, Scientist, Oak Park, sang "O God of Love," by Lily Wadhams Moline, Sunday, June 6. She sang with great expression and beauty of tone.

Mr. C. B. Johnson, soloist at First Church of Christ, Scientist, Highland Park, sang "O God of Love," by Lily Wadhams Moline, Sunday, June 13.

Mr. Johnson's way of singing is very impressive, and he sang this song beautifully.

Bagg—Mrs. Elizabeth Foresman Bagg will present some of her vocal pupils in a recital at the Little Theater tomorrow afternoon at 3 o'clock. She will be assisted by Helene M. Browne, pianist, from the Chicago Piano College.

ELLBA MUSICAL CLUB CONCERT

Ellba Musical Club, Ella Bachman, director, assisted by Ethel Couleur, pianist; Frank Holub, violinist, and a visiting quartet, including Anna Parneau, soprano; Honora McGuire, contralto; George Fox, tenor; John Everette, bass, in its third annual concert on Thursday evening, June 10, in Auditorium Recital Hall, gave the following program:

PART I.

Chorus—By Babylon's Waters.....	Smart
Solos by Lucy Rhinevault, Emma Beckmann	
Solo—	
An Irish Lullaby.....	Ruthven Lang
Salutation of the Dawn (new).....	Kuerstein
Mallicent Martin	
Duet—	
Die Fischer	Kuecken
Guten Abend, Gute Nacht.....	Brahms
Elsa and Margaret Leimbach	
Solo—Rose in the Bud.....	Foster
Hattie Levy	
Violin—Perpetuum Mobile.....	Ries
Frank Holub	
Solo—Der Himmel hat eine Thrane geweint. Kuecken	
Madeline Gerharz	
Violin obligato—Paul Hachnik	
Chorus—The Lord Is My Shepherd.....	Schubert
Solo—	
Fruehling's Nacht.....	Van der Stucken
Day Is Done.....	Ruth ven Lang
Margaret Leimbach	
Quartet—Swiftly the Moments.....	Donizetti
Anna Parneau	Honora McGuire
Frank Fox	John Everette

"Sang with great effect. 'Vision Fugative.'"—Chicago Tribune.

GRANT HADLEY

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PART II.

Piano—Etude	Saint-Saens
Ethel Couleur	
Solo—To Spring	Stern
Leah Marks	
Chorus—	
Sweet and Low.....	Barnby
Silver Bell	Herman
Solo by Ella Bachman	
Duet—Thy Will be Done.....	Jerome
Hattie Welch, Madeline Gerharz	
Solo—Nymph of the Rhine.....	Weckerling
Charlotte Noelle	
Solo—Elsa's Traum	Wagner
Esther Oppenheim	
Octet—Marrying Maiden	Anon.
Emogene Michel, Sylvia Marks, Kathryn McGuire, Emma Beckmann, Agathe MacDonald, Charlotte Noelle, Florence Marks, Mary Dempsey	
Chorus—Charity	Rossini
Solos by Leah Marks, Pearl Jacobus	

Miss Bachman, the director of the club, is a member of the faculty of Balatka Academy of Musical Art.

The program was selected and varied in such a manner as to add to its interest and much good talent was displayed in its presentation.

The Ellba Musical Club is composed of young ladies, and the chorus numbers, selected from the works of standard composers, evidenced much painstaking work in preparation. The singing of Herman's "Silver Bell," in which Miss Bachman sang the solo part, was especially grateful, and Miss Bachman was rewarded with hearty appreciation.

Miss Couleur, pianist, and Mr. Holub, violinist, rendered their numbers with skill as did the visiting quartet.

A large and enthusiastic audience was present to inspire the performers.

C. J. B.



CHARLES MITCHELL MIXER

Mr. Charles Mitchell Mixer is a young Chicago violinist whose success has been marked and for whom it is perfectly safe to predict a brilliant future.

He has great talent, which has been developed in the most careful way for many years, and he is very rapidly taking his place among the most popular young artists in Chicago, having appeared recently in distinctly professional engagements and with other professional musicians.

Throughout Chicago and vicinity he has become widely known for his fine personality, his good musicianship and his artistic playing.

For several years he has been in much demand and his recent solo engagements in-

clude appearances with leading down town clubs, churches, choral societies, woman's clubs and society functions.

He has received much praise from the factors that have employed him as well as from the press and his fellow artists, and with him re-engagements are the rule.

Besides being a popular favorite with the public he is a fine teacher and has a large class, being a member of the faculty of the American Conservatory, from which school he was post-graduated last year, receiving the degree of Bachelor of Music.

Mr. Mixer has accepted an out-of-town engagement for the summer but will return in the early fall to resume his teaching at the American Conservatory and to fulfill his many concert engagements.

EARL VICTOR PRAHL A BUSY ARTIST

Mr. Prahl will continue teaching in Chicago until August 1, when he will leave on a Chautauqua tour with Edward Clarke, playing engagements in Iowa, Nebraska, Ohio, Missouri, Illinois and West Virginia. He will also become pianist for Charles W. Clark at the four song recitals he is to give during July.

— — — — —

Peterson—Helen Edith Peterson will sing the contralto solo part in "Prodigal Son," by Beveridge, on June 19 at the Salem Swedish Lutheran Church.

HARRIET CASE AS TEACHER

Miss Case's large following in Iowa this season has included a number of gifted young singers. Miss Alita Vaughn, a former graduate of the Columbia School of Music of Chicago, has grown markedly under Miss Case's guidance.

Miss Vaughn was heard at the commencement concert at I. S. T. C., and displayed a pure lyric soprano of much flexibility and brilliancy. Miss Annie Pierce, who appeared on the same program in an effective group of English songs, has a soprano voice of much warmth and beauty of quality.

Miss Pierce, formerly a student at both the Northwestern and Cosmopolitan schools in Chicago, has studied with Miss Case during the past three seasons, and will be associated with her next year as student and assistant.

Miss Inez Brown, contralto, made a successful appearance in the "Rose Maiden" at Oelwein, Iowa, and Hilda Gross Mann, contralto, was heard to fine advantage with the "Germania Mannerchor," of Waverly, on May 28.

— — — — —

Burton—Miss Louise Burton will give a recital at Naperville, Ill., on June 15, leaving immediately afterward for a ten weeks' Chautauqua tour.

THE WILFORD STUDIOS RECITAL

The annual concert of the Wilford Studios in Maywood was given at Library Hall in that suburb on last Friday evening amid the usual scenes of enthusiasm and with the usual gala surroundings.

Pupils of both Mr. and Mrs. Wilford appeared as also Arthur McClure, pupil of Frank Mandy, head of the violin department, and himself an assistant teacher in the school.

Many young pianists came before the audience who in their ease of manner, certainty of technical preparation, and perfection of memory, were a great credit to their teachers.

The choice of repertoire also was skillful and there was shown much taste in interpretation.

Among the more youthful players there were heard Cornelius Hawthorn, Ruby Richardson, Gladys Huffmann, Edward Beech, Philip Sommer, Esther Gonder, Ida Bernstein, Sophia Jarmulsky, Minnie Sloan, Lillian Freeto and Dorothy Stratton, all playing with much credit to themselves and their teachers.

• Everest Johnson, who is also but a youth was the surprise of the evening for he played the far from easy "Valse Tyrolean,"

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(Raff), with utter clarity, many touches of virtuosity and a remarkable degree of taste.

Very evidently this boy is destined to take high rank for he is sincere and painstaking far beyond his years.

Barring a careless use of pedal, Florence Glosser played Wilson G. Smith's "Elfin Dance" very well indeed and Evelyn Williams, who closed the program, proved herself to be well advanced technically and musically and played the Chopin "Ballade in A Flat" and "Waltz in E Minor" with a goodly display of musicianship and style.

Mr. McClure showed himself a good violinist and the possessor of both poise and excellent style in pieces by Kreisler and Musin, accompanied by Mrs. Frank Mandy.

Bertha Gunnell-Fricke, the possessor of a good personality and voice, sang Dudley Buck's "When the Heart Is Young" to much appreciation and Mr. and Mrs. Fricke were heard in "I Feel Thy Angel Spirit," (Grabin-Hoffmann), Mr. Wilford playing their accompaniments.

C. E. W.

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A SPLENDID PROGRAM AT THE LOUDON SCHOOL

The Anna Morgan Studios in the Fine Arts Building, on a winter's afternoon or evening looks a homey, cheerful place—artistic, too, to the limit.

But on a June afternoon, it is the hottest, stuffiest place in the city of Chicago and the audience assembled there on last Saturday afternoon simply melted in the fierce heat.

However, uncomfortable or not, each one stayed to the very end and each one enjoyed the program to the very full, for it was unique in the extreme and just as full of value as it was unusual.

The early part of the afternoon was occupied by a miscellaneous program, well chosen, well played and splendidly received. At 4 o'clock there was put on a program of original compositions under the direction of John Palmer, these having been written by the pupils of the composition classes in the school.

This program was so unusual and so altogether suggestive of what such an event may be made to be that we print it here entire:

ORIGINAL MELODIES BY OLDER GIRLS

Spring Time—The Bees.....Ruth Menish
A-low A-loof.....Leona Sanstedt
The Lilies—The Dawn.....Edith Powell
Kling-Klang—Shadow March.....Genevieve Sanstedt
Brownie Firefly—The River—My Bed Is Like a Little Boat.....Elizabeth Welch
Song Without Words.....Eleanor Fink

CHILDREN FIVE AND SIX YEARS OF AGE

The Frog.....Allan Welch
My Dolly
Brownies—Words by Jane { Jane Adams
The Bobolink
Little Tin Soldier.....Remick McDowell
Sprinkle, Sprinkle
Birds Are Singing { Charlotte Adams
(Words by Charlotte)
Sunbeams—Words by Charlotte
Duet—The Little Red Fox.....Charlotte and Jane Adams
Song—Fiddle-De-Dee.....Elizabeth Pigall

PART TWO

Piano—Song Without Words.....Irma Day
Caprice
Miss Irma Day
Songs—Swing Song.....Mae Twist
Shadow March
Miss Mae Twist
Piano—Polonaise.....Irene C. Francis
Miss Irene C. Francis
Songs—
Fancy { Margaret Weiland
Song for Music
Epilogue
Miss Eda D. Ohrenstein

Piano—
(Written at five years of age)
Sing, Sing,
Zum, Zum,
Schlufe ein
(Written at six years of age)
Dandelion Seed { Elizabeth Hofmann
The Window Pane
Will o' the Wisp
(Written at seven years of age)
Schlummerlied
O Wind A Blowing
The Sandman
Windy Nights

Songs—
The Splendor Falls.....Irene C. Francis
Ask Me No More.....Irene C. Francis
Miss Gertrude Dillon

Piano—
Nocturne.....Margaret Weiland
Scherzo.....Margaret Weiland
Miss Margaret Weiland

Songs—
Longing.....M. Jeanette Loudon
My Child.....M. Jeanette Loudon
Mr. C. Edward Clarke

The work of the little children was so good and so pleasing as to be very suggestive of the unusual value of study in the Loudon School.

Appreciation of poetic titles and a corresponding mood and color in the piece itself is not so common as it might be and certainly these little composers at the Loudon School are on their way to a real appreciation of music as well as in the process of attaining technic to interpret it.

Of the more adult work, it may be said that Miss Francis' "Polonaise" is very good, very stirring and wholly pianistic. Also, she played it well. Her songs were pleasing.

Miss Pigall shows much talent for one so young, but her song suffered through the fact that its interpreter (unprogramed) was not sufficiently prepared to sing it in public.

Irma Day's piano pieces were of some real value and were played neatly. Mae Twist has caught a very clear idea of her chosen texts and sang her songs well.

Margaret Weiland is a very good pianist and she has written very convincingly for her instrument. Also she played the numbers so well as to prove herself a splendid technician. Her songs, however, are not well adapted to the voice and the accompaniments are altogether too elaborate to correspond with the text.

Miss Loudon's songs are of distinct and telling value—the second one especially—set to wonderfully beautiful text, should be published and ought to be much used.

These were, of course, lifted to stellar place on the program through the wholly fine singing put into them by Mr. Clarke, an artist through and through, and one who knows it is just as important to put much careful preparation on a little composition as though it were the very greatest work ever evolved.

C. E. W.

HELEN BROWNE PRESENTS PUPILS

Helen M. Browne presented pupils of her piano class on last Friday evening at her residence studio, 4308 Greenview avenue, in the following program, assisted by Kathryn Browne, soprano:

Echo Answers.....Armand
Kathryn Stull
Pitter Patter Come the Rain Drops.....Elsworth
The Clock.....Elsworth
Marguerite Daum
Birds in the Branches.....Rogers
Gertrude Macintyre
The Shadow March.....Del Riego
The Elf-Man.....John Barnes Wals
Miss Kathryn Browne
Chasing Butterflies.....Lemont
Eunice Klewer
Singing and Swinging.....Crosby-Adams
Kathryn Stull
Dance of the Marionettes.....Crosby-Adams
Gertrude Macintyre
Neckerein.....Von Wilm
Marguerite Daum
Tarantella
Eunice Klewer
The Crafty Crocodile
My Little House.....Travalsea
Miss Kathryn Browne
Duet.....D'Ourville
Gertrude Macintyre and Eunice Klewer

President Hattstaedt Gives Reception—Mr. John J. Hattstaedt, president of the American Conservatory of Music, and Mrs. Hattstaedt gave a reception to the alumni of the school, its teachers and some invited guests at the Auditorium Hotel on last Saturday afternoon.

MUNRO STUDIO RECITAL

The closing recital for the year at the studios of George Munro, in the Athenaeum, drew a capacity audience for the attractive rooms and was the means of showing the finishing work of four fine students.

The remarkable value of the Munro teaching was proven in the unusual scope of the program, for the young artists appearing were given work to do far outside their original limitations, and in every case there was convincing and artistic response to the demands.

Miss Minnie Lang, originally a dramatic soprano, was heard to most convincing effect in works which gave her free scope in lyric and even coloratura effects as well, and throughout her program she displayed an entire fitness for every number of her list.

Especially notable was the ease and beauty, with which she manipulated pianissimo tones in altissimo—an accomplishment, by the way, rarely attained by a dramatic soprano. Her singing of "Hush, My Little One," (Bevignani), was a piece of vocal beauty which this writer has never heard excelled in any studio recital in Chicago and Abt's "Sleep Well, Sweet Angel," was almost at the same great height of excellence.

"Ocean, Thou Mighty Monster," (Weber), in German, showed all those big, virile and forceful qualities which Miss Lang possesses in such abundance and it proved also a wonderful range and the fact that she can be very impressive on unusually low tones, as well as on exceedingly high ones.

In a recitative and aria from "La Sonnambula" (sung in Italian), Miss Lang disclosed those coloratura qualities which have undoubtedly been acquired through hard work and the intelligent application of an effective method. Those effects included clean staccati, very pure chromatic scale and an altogether remarkable trill.

Miss Lang was suffering on Saturday from tonsillitis, but nevertheless gave most convincing proof that she has attained to complete voice control and very much of interpretative artistry.

Miss Vesta Marrs, whose metamorphosis from a contralto to a coloratura soprano under Mr. Munro's instruction has already been told in these columns, showed, on Saturday night a great advance over her status at her last appearance.

Her style has broadened and her voice is continually growing.

She gave a number of coloratura songs as well as some purely lyric in quality, maintaining a fine quality in all.

The "Polonaise" from "Mignon" was done admirably, especially the cadenza, which was crystal pure.

The "Doll Song," from "Tales of Hoffman," was not so satisfactory, being taken at such a speed that both clarity and rhythm suffered somewhat.

Miss Charlotte Kimball is another singer who has grown perceptibly for, while she originally had a soprano of very limited range and color, she has now developed both these items amazingly.

She sang a Woodforde-Finden suite with great purity and warmth of tone, such in fact as to make her seem certainly a mezzo soprano, but later on she sang Sanderson's "Spring's Awakening" just as well and just as emphatically did she prove her coloratura powers.

Miss Alice Hammond, the only contralto of the program, brought her broad style and big tone to bear on a number of well chosen songs, the chief of which was "My Heart at Thy Dear Voice," from "Samson and Delila," in which there was much quality, but which also dragged interminably because of the very slow movement at which it was taken. This writer liked much better Nevin's "My Desire," and "Warum sind denn die Rosen so blass," which are smaller songs but of equally great message and which suited Miss Hammond admirably.

All the singers gave other numbers, the whole program totaling a list of very great worth and Mrs. McMynn, as usual, was the accompanist throughout.

This recital was an admirable example of the value of Mr. Munro's work, for, in the case of each of these four singers the growth has been watched through several years and it has certainly been notable.

The audience was most enthusiastic and each singer was presented with many flowers. C. E. W.

WALTER ANDERSON

Following is Mr. Anderson's list of artists for next season:

Marie Kaiser, soprano.
Elizabeth Spencer, dramatic soprano.
Emma Nagel, soprano.
Henriette Wakefield, contralto.
Christine Schutz, contralto.
Ida Gardner, contralto.
Charles Harrison, tenor.
William H. Pagdin, tenor.
Andrea Sarto, baritone.
Wilfred Glenn, basso.
Laeta Hartley, pianist.
Rebecca Davidson, pianist.
Graham Harris, violinist.
Louise Van Ogle, "Opera Talks."
Manhattan Ladies' Quartet.
Albin Antosch, 'cellist.

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STRAND THEATER

A very rich entertainment was that at the Strand Theater, which is our old friend Orchestra Hall dressed up and decorated until it would hardly recognize itself.

The entertainment does not depend upon any one thing to carry the burden of the day. Everything offered is new, original, inviting, and each section is bound and pervaded with music. When Mr. Arthur Dunham is not leading his orchestra through a scheduled number or supplying capital accompaniments, he is providing an undercurrent of fitting sound to compass the moving pictures on the canvas. And this music is good too, for "Glad" as personified excellently by Mary Pickford, went through some of her more serious movements to the "Andante" from Tchaikowsky's fourth symphony, and Isaac Van Grove was heard in the Schubert-Tausig "March Militaire," besides good organ music galore being evidenced.

The particular star of the week was Mrs. Mabel Sharp Herdieu, who sang with splendid dramatic force and power the big aria from "Aida," "Return, Victor." She was in immaculate voice, seemed to enjoy her surroundings, was superbly gowned and made a most pronounced impression and yielded the requested encore. Later on she did two songs of quiet content with enjoying simplicity and directness and with rare repose and musical taste.

ALBERT COTSWORTH.

FOURTEEN-YEAR-OLD BOY IN CENTRAL MUSIC HALL

Mr. Denhard, who has a class of pupils of exceptional talent, will present Master Henry Fluegge, fourteen years old, in Central Music Hall at the commencement exercises of the Hinshaw Conservatory on June 25. This young boy has created quite a sensation wherever he has played, and besides being a fine soloist, is an accomplished accompanist, having played for several professional singers.

SUMMER PLANS OF THE ZOELLNERS

The Zoellner Quartet and Mrs. Jos. Zoellner Sr., left on June 15 for Wrentham, Mass., where they will spend the entire summer.

This wonderful organization will again have a record-breaking tour for 1915-16, as their manager, Harry Culbertson, reports that they are already heavily booked for next season. The first engagement takes place in Chicago on October 1.

DRAKE SCHOOL CONCERT

Tuesday evening at Steinway Recital Hall the Drake School of Music presented the orchestra and pupils in the departments of piano, voice and violin in a recital. The orchestra, under the direction of Mr. Earl R. Drake, gave a good account of itself in the "Coronation March." Meyerbeer and Strauss waltz, also furnishing the accompaniments for the piano and violin solos in a manner meriting much praise and commendation.

The pupils displayed much talent and gave evidence of having received good training along lines that should carry them far. Miss Blanche Blood presented four pupils, ages from twelve to sixteen years—



HELEN PETROVICS AND GERALDINE VANCE
(Each 13 years old), Pupils of Blanche Blood.

namely: Misses Helen Petrovics, piano; Geraldine Vance, piano, and Master Horace Harte, violin. They were heard in numbers by Beethoven, Mozart, Viotti and Vieuxtemps, playing with considerable poise and surety, reflecting much credit upon themselves and their teacher, Miss Blood. Especially noteworthy was the playing of Helen Petrovics and Geraldine Vance, each of whom is but thirteen years of age.

These little girls have much natural talent and in their numbers they showed fine technical development and a real insight into the musical meanings of the numbers they played. Miss Blood is to be congratulated on such pupils and they in turn are fortunate in having her careful attention.

Miss Sara Lasinsky, a pupil of Alfred Calzin, gave the first movement of the Schumann "Concerto, Op. 37," with a breadth and style that was very commendable and much enjoyed. Miss Desneiges Senesac, pianist, and Mrs. Ruth Johnson, voice, pupils of the school, also came in for their share of the merited applause of the evening. Miss Senesac played a num-

ber by Beethoven, and Mrs. Johnson sang songs by Roma and Winne, both acquitting themselves in a praiseworthy manner.

H. W. P.

MRS. HANNA BUTLER PRESENTS PUPILS

In the class concert given by Mrs. Butler in the Fine Arts Building last Saturday afternoon there were presented a number of pupils each of whom displayed fine technical preparation and each one showing also that she had caught much of the Butler charm of expression and had imbibed much of the artistry which always pervades the Butler Studios.

Miss Irma Bliss sang "Spirit Flower," (Campbell-Tipton), and "Lo Here the Gentle Lark," (Bishop); Miss Edna Ellison "Chere Nuit," (Brachalet), and "Spring Singing," (MacFadyen); Mrs. Carl Nyquist, "Ah fers e lui," (Traviata); Miss Heaps, "Il est doux, il est bon," (Massenet); Miss Anita Blair, "Little Pink Rose," (Bond), and a group of French songs; Miss Sara Hilles, "A Japanese Love Song"; Miss Marion Grosse, "My Heart at Thy Sweet Voice," (Saint-Saens); Miss Clara Burleigh, "Du-puis le jour," (Louise); Mrs. Henricks, aria from "La Boheme"; Mrs. Mary Holmes, "Songs My Mother Taught Me," (Dvorak), and "Vissi d'Arte," (Tosca); Miss Josephine Parker, "Lullaby," (Brahms), and "Florian's

A. CARPENTER
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Song," (Godard); Miss Charlotte Rothlinberger, "Printemps," (Stern), and Miss Judith Borg, "Ouvrez tes Yeux Bleues," by Massenet.

The accompanists were Mrs. Lily Wadhams Moline and Miss Shaffer and the entire program was a distinct credit to the teaching of Mrs. Butler.

ADA GRACE JOHNSON

Miss Ada Grace Johnson, soprano, was thoroughly successful in the May Festival at Flint, Mich. The following comment from the Daily Journal refers to her singing in "Faust":

Miss Ada Grace Johnson of Ann Arbor captured her share of the plaudits in her interpretation of "Marguerite." Miss Johnson's soprano is very pleasing and her solos were well given, particularly the "Jewel Song." In the trio in the prison scene she shared equally in the honors accorded the other artists.—(Advertisement.)

Cosmopolitan School of Music—The Cosmopolitan, in the Auditorium Building, announces a summer school to extend from June 28 to July 31. A great many of the best teachers will be on duty, and many special features will be added to make this term particularly attractive and thoroughly profitable to out-of-town students especially.

Hinshaw—Mr. and Mrs. W. W. Hinshaw were in Chicago last week en route to Los Angeles, where Mr. Hinshaw will have a leading part in the prize opera, "Fairyland," after which he will proceed to Chautauqua, N. Y., where he will head the vocal department of the summer school.

ANOTHER UNUSUAL SERVICE

The Episcopal choirs of the south side, in splendid combination, have been offering some unique programs recently, the silver wedding anniversary service at the Church of the Redeemer, reported in Music News last week, having been one of them.

Still more unusual was the occasion at St. Alban's last Sunday evening, however, when most of the usual evening service was omitted in favor of Henry Van Dyke's poem, "God of the Open Air," and when most of the music was furnished by women instead of the ordinary men and boys.

St. Alban's has found it necessary (because of lack of boys) to employ women for the soprano and alto sections of the choir (using men in the tenor and bass sections, of course) and St. Paul's under direction of John Allen Richardson, has a "St. Cecilia" choir (auxiliary), as has also the Church of the Redeemer under music mastership of Francis Mackay.

All these forces joining at St. Alban's on Sunday evening resulted in a big choir of women (probably 75) with a small choir of men from St. Alban's and St. Paul's.

Robert Birch is the director at St. Alban's and on Sunday evening played the service with brilliant impressiveness, giving a taste also of his technical virtuosity in the "Pilgrim's Chorus," played for prelude, and the "Hallelujah Chorus," played with wonderful verve for the postludium.

In introducing Van Dyke's great poem, the Rev. Jacob Julius Steffens, M. A., said that the current poets were teaching morality in their work in contradistinction to the older ones who by their adherence to pagan mythology taught quite the reverse.

Without stopping to analyze or discuss this contention it is sufficient to say that the Van Dyke creation is a magnificent one and the reading and explanation were very interesting.

Mr. Steffens said, however, that a difference between a man and a horse was that the former could appreciate and love nature while the latter could and did not.

How does Mr. Steffens know this to be true? It is the opinion of this writer (who is a lover of both nature and animals), that cows and horses, dogs and cats, on an average, are much greater lovers of nature than are most humans.

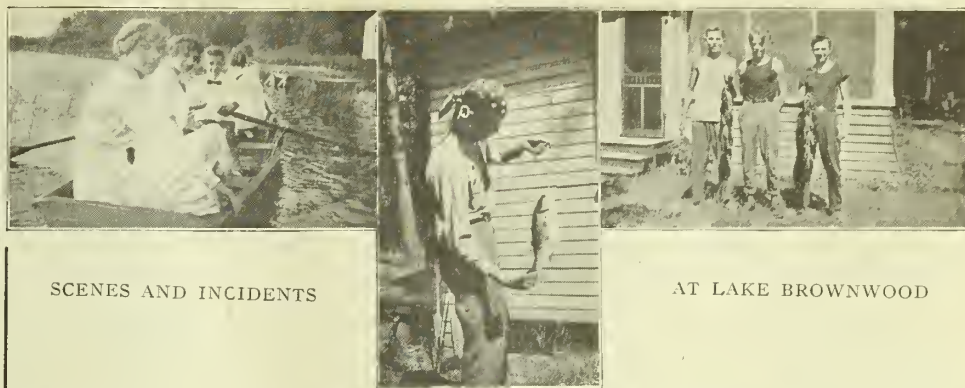
The women of the Redeemer choir dress in white (with veils) and those of the other choirs in black. All are beautifully trained and the processional and recessional were therefore intensely impressive to see, while the mass of tone was big and beautiful as well.

The St. Alban's Choir alone sang Marks' "Remember Not Our Offences" so well as to prove Mr. Birch an excellent drill master, the incidental solo being well done by William Lawlor.

"Jerusalem," from Gounod's "Gallia," was splendidly sung by all the voices, there being present musical power and religious inspiration.

The solo was sung by Miss Dorothy Irvine, who has good voice and considerable skill, but who should learn the pronunciation of the word Jerusalem.

Miss Ada Maude Cook, whose voice gave the impression that she is a promising amateur, sang Van De Water's "The Good



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Shepherd," which is an unusually attractive song.

The crowning point of the program, however, lay in Frances Allitsen's "Psalm of Thanksgiving," which was not only beautiful and appropriate, but which also was given a rousing good reading by the combined choirs.

C. E. W.

WILLIAM BEARD

Music News is in receipt of Mr. Beard's announcement of the removal of his studio on July 1 to 421 Fine Arts Building, also a neat circular entitled, "Facts and Results," which he advises will be mailed on request. Mr. Beard was compelled to refuse an engagement to sing "Creation" at Wooster, Ohio, on the evening of June 15, because he is singing "Elijah" in Ripon, Wis., on the evening of June 14, and it is impossible to reach Wooster in time. He has just been engaged to sing the role of "Alfio" in Mascagni's "Cavalleria Rusticana," to be given in Minneapolis, on June 25 and July 23.

Bengel—Helen Bright-Bengel will be substitute alto at St. James Methodist Episcopal Church on June 13. She has refused several Chautauqua engagements for the summer, and will, a little later, go to the White mountains for several weeks.

ELIZABETH FERGUSON HESS

Recently this fine contralto was heard in a private recital and it required but a few songs to prove that her voice is a very exceptional one, her musicianship notably good and her musical feeling of fine sort.

In Liddle's "Abide With Me," she showed such suavity of tone as well as such splendid feeling for religious text as to prove very fully that she is especially fitted for church and oratorio work.

Mrs. Hess has a very long range, but her voice is produced with absolute evenness throughout.

This was proven conclusively in the "Wind Song" of Rogers and "The Sea," by Grant-Schaefer, two songs which together cover a very long scale and which also require great versatility and variety of interpretative thought.

This was fully supplied by Mrs. Hess, who brought also to her task a continual flow of beautiful tone and poetic feeling.

Altogether, Mrs. Hess is a singer thoroughly worth while and she will be heard again with great pleasure.

Mr. William Lester was her accompanist and provided always a solidly beautiful background for her work.

C. E. W.

Spalding—Albert Spalding, distinguished American violinist, will make his fourth transcontinental tour of the United States next season.

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BENEFIT CONCERT

An excellent concert, for the benefit of a worthy artist, was that given in Kimball Hall on Wednesday evening, June 9, by Miss Louise Krause, soprano; Miss Frances Schutt, reader; Chr. Mathisen, tenor; Nathan Herzoff, violinist; Stanley Deacon, baritone; Alexander J. Spiegel, cellist, and Elsa Staud Denton, contralto. The participants were greeted with enthusiastic applause which was well merited because of high-grade performances. Because of the variety offered it was a program of unusual interest.

Miss Krause, a young lady of charming presence, sang Becker's "Fruehlingzeit," and the soprano part in the trio from "Faust," showing excellent training and good understanding. Her voice, a lyric soprano, is rich in quality, and she sings with the ease resulting from correct production.

A feature of the program was Miss Schutt's reading of the origin of Beethoven's "Moonlight Sonata," with Mr. G. Leavitt Brown at the piano. Miss Schutt's work was very grateful, and Mr. Brown's playing of the music was thoroughly sympathetic.

Chr. Mathisen made a favorable impression with the tenor aria from "La Boheme." His singing represents much serious study, and the utilization of a fertile musical intellect. He possesses a lyric voice of pleasing quality, especially in the middle range, and shows individuality in his interpretations.

Nathan Herzoff played the "Romance" of Friml and the "Caprice" of Kreisler in a commendable manner. He plays with feeling and sincerity, and with technic adequate for attractive interpretations.

Great praise is due Mr. Deacon for his work on this occasion. Possessing a resonant voice of range and quality, he gave stirring presentations of "Invictus," by Huhn, and the "Largo al Factotum" aria. Style and commanding stage presence with vital interpretations brought him great applause, and he received a hearty reception after his encore.

Mr. Spiegel, at the cello, gave Goltermann's "Andante," and Popper's "Polonaise" with authority and poise. His interpretations showed him the possessor of much musical instinct and a technic that is fluent. He possesses much natural talent, and means of realizing a high artistic standard.

"My Heart at Thy Sweet Voice," was given a fine rendition by Elsa Staud Denton. Her voice is a colorful contralto of much volume and range, and her singing is thoroughly artistic, showing plainly that she understands her art and possesses musicianship.

The trio from "Faust" closed the program. Miss Krause, Mr. Mathisen and Mr. Deacon were forced to repeat this number, which they did with beauty of tone, good blending of the voices, and no little operatic realism.

An unfortunate oversight was the omission of the accompanist's name—Mr. G. Leavitt Brown gave able support in this department and was a great factor in the success of the evening's program. A happy feature of the entertainment was the willingness of all to give encores.

C. W. J.

COMMONWEALTH EDISON CHORAL SOCIETY AT CENTRAL MUSIC HALL

That the stage of Central Music Hall is well adapted to a small choral society, such as the Commonwealth Edison, was thoroughly proven on Thursday evening, and also the fact that such music sounds beautiful in this dainty hall.

The full power of this society was conserved admirably by the acoustics, while the very marked pianissimo which the director, Mr. Alfred Wathall, so prides himself upon, carried to every seat in the house with utter distinctness and beautiful quality.

This society is closing its year under Mr. Wathall most auspiciously. It is, in fact, two societies in one. The Electra Glee Club, composed of women only, and the Edison Glee Club, devoted to men, while the combination of the two, under the title of the Commonwealth Edison Choral Society, is a well selected, well proportioned and well developed singing body, very equally divided as between the sexes and unusually well proportioned as to voice parts.

The choice of numbers for each choir and for the society itself was made with skill, many light works held the attention of the audience, while at the same time the quota of really fine works was satisfactory, and the presentation of the same was above reproach.

Mr. Wathall has an easy manner, and yet his intention and his control are positive, and his musical acumen is such that each number of his singers is made to glow with musical meaning.

Mr. Guy Webster is accompanist.

The Northwestern University String Quartet, which includes Mr. Wathall in its personnel, gave one of its effective readings and Mabel Corlew Smidt, the popular soprano, was heard in an aria and a group of songs, the latter not being heard by this writer.

For the first appearance she chose the "Michaela" aria from "Carmen," and sang it with a notable wealth of musical beauty.

This test piece requires for its proper handling a voice of superlative sweetness and one also which is under perfect control. These attributes belong to Mrs. Smidt in full power, and she was able to give such an effective reading of the number as it has seldom received.

Her enunciation, shading and phrasing were perfect, and the musical thought was so completely conserved and so deftly manipulated by this gracious singer as to win for her the most thorough approbation.

It is safe to say that this society will again want Mrs. Smidt as soloist for her success was emphatic.

C. E. W.

Woodlawn Baptist Church—The choir of the Woodlawn Baptist Church, University avenue and Sixty-second street, will sing Stainer's "The Daughter of Jairus," next Sunday evening, June 20, at 7:45. The solo parts will be sung by Mrs. R. J. Lytle, Mrs. O. H. Runyan, Mr. A. M. Richardson, and Mr. A. J. Bond; Mrs. Anne Pearson Maryott, organist, and Mr. Harold B. Maryott, director. Next Sunday will be the twenty-fifth anniversary of the founding of the church. Rev. M. P. Boynton, D. D., has been the honored pastor for eighteen years.



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J. LAKIN PORTER AND AUBURN PARK METHODIST CHURCH CHOIR

The Methodist Church at Seventy-fifth street and Harvard avenue is an imposing structure outwardly. Inside it is well arranged along modern lines of church activities and the auditorium is open and direct and will be beautiful when decorative colors shall be added to harmonize with the rich woodwork. There is a small organ, which was not used on the present occasion, and the parson seems to be alert and ready for things. The choir is a good chorus, with solo voices in its folds that meet requirements. The preponderance is feminine, but the male section held up its end with good vigor and determination, and the general effect is distinctly good and pleasing. The director is Mr. J. Lakin Porter, and his young people respond to his wishes in honest, hearty and friendly enthusiasm, and he is apparently on such good terms with them that the music has a kind of cheerful utterance that makes it reach and influence all hearers. The chorus was heard in the Coleridge-Taylor "Hiawatha's Wedding Feast," and the strange and varied rhythms, odd chant and chance fragments were all well compassed as well as the more solid portions of plain harmony. It is lovely music, and the lyrical text makes it flow along like a cheerful strain. It has but the one solo moment, the "Onaway Awake, Beloved," which was well done by Mr. James Wasson, who has a resonant tenor voice, likable personality and pleasant directness in his singing.

Prior to the concerted work a mixed program was given, including a group of three songs done in extremely good style by Mr. Porter himself. He has a fine baritone voice, unusually firm in its upper tones and sings with surety and ease and a warm feeling for the meaning of the words. Herman Lohr's "World was once a garden," received at his hands thoroughly grateful treatment.

Mrs. Frederick W. Wiley was heard also in a group of songs. From a chance remark of the minister, it is inferred that she is a pupil of Mr. Porter. If so, she reflected credit upon his abilities, as well as carrying conviction herself, with the clear,

well placed voice, good enunciation and emotional content of her message. The Korthour song, "Under the trees," new to the reviewer, was beautifully done.

Miss Edna Bruner played violin solos, being at her best in the Beethoven "Minuet" and Dradla "Souvenir." Someone has wrestled with Lemare's "Andantino" for organ, in an endeavor to make a violin number of it. The result is not happy.

Some trashy "readings" retarded the program, which otherwise was well thought out, arranged and delivered.

ALBERT COTSWORTH.

WALTER SPRY MUSIC SCHOOL

The program for the commencement exercises to be held this (Friday) evening at assembly room, Fine Arts Building, is as follows:

Overture—Idomeneus	Mozart
The School Orchestra (Strings)	Mr. Kortschak, Conductor
Concerto—Op. 69, Andante Espressivo	H. Miller
Mrs. Ogle	
Concerto in A Minor—Allegro (Reinecke)	
Cadenza	Mozart
Miss Whitfield	
Accompanied by String Orchestra	
Duo—Morning, G Major	Chaminade
Miss Richart	
Russian Airs—Op. 6	Wieniawski
Miss Miller	
Concerto in A Minor—Allegro	Hummel
Miss Freck	
Accompanied by String Orchestra	
Loreley, E flat Major, Op. 2	Seeling
Ballade, A flat Major, Op. 47	Chopin
Miss Donahoe	
Duo—Night and Day	Converse
Misses Butler and Eberhardt	
The Star	Rogers
Compensation	Lester
Song of the Shirt	Homer
Miss Mina Katherine Hager	
Concerto in A Minor—Finale	Grieg
Miss Cook	
Address and Presentation of Diplomas and Certificates by the Director	
Concerto in B flat Minor—Finale	Tschaikowsky
Miss Pound	

Little Theater—The Chicago Little Theater Company is still being received enthusiastically everywhere. A large, appreciative audience gathered in the Burns' Theater, in Colorado Springs, the evening of May 26, to see and hear the "Trojan Women" of Euripides, as it was presented and interpreted by the members of this company.

AMERICAN CONSERVATORY DRAMATIC ART PUPILS AT CENTRAL MUSIC HALL

Tuesday evening, June 8, the advanced pupils in expression and dramatic art presented Hubert Henry Davies' (comedy), "A Single Man" at Central Music Hall. The play was staged under the direction of Mr. Walton Pyre, director of the expression department of the American Conservatory. Only a small part of the "comedy" was heard by this writer, but one can safely say the production as a whole was fully equal to many professional ones.

The stage settings were attractive and the lighting very effective. Rather a remarkable array of talent appeared, proving conclusively that Mr. Pyre has not been idle.

The pupils set about their tasks with ease and assurance, the dramatic action was fine, and the stage pictures were such as to win the enthusiastic approval of the audience. The showing made by each individual is well worth special commendation, and one can truly say they have begun their work along wholly efficient lines. The school may well feel proud of the showing made by this department.

The program cast and the musical numbers were as follows:

Robin Worthington	Mr. John Morgan
Henry Worthington	Mr. John Lukken
Dickie Cottrell	Mr. Malcom Rowles
Lady Cottrell	Miss Margaret Mahoney
Maggie Cottrell	Miss Thelma Fitzwilliam
Miss Hazeltine	Miss Laurine Beaumont
Isabella Worthington (Henry's Wife)	Estha Ohlson
Louise Parker	Miss Jane Clarken
Bertha Sims	Miss Marion Robb
Mrs. Higson	Miss Angie Baker
Olga	Miss Irene Terwilliger
The Nurse	Miss Constance Claussen
Nora	Miss Mary Williams
Bessie	Miss Frances Wine
Violin solos between acts:	
Zephyr	Jeno Hubay
Zigeunerweisen	Sarasati
Helene Houghteling	
Sicilienne and Rigaudon	Francoeur-Kreisler
Tambourin Chinois	Kreisler
Abe Sopkin	
H. W. P.	

Meagley—Pupils of Mary Willing Meagley gave a very attractive piano program at the Museum of Art in Toledo, Ohio, on June 7. This was the last of a thoroughly fine series.

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CHILDREN'S DAY AT THE CHURCHES

Many adult singers had a vacation in Chicago last Sunday morning through the fact that the churches very generally were turned over to a celebration of Children's Day and the children themselves provided all the program that was necessary.

This institution has grown to be a very big one in Chicago and the services offered in hundreds of churches on that day are elaborate and pleasing.

Part of the service was heard at the Austin Methodist Episcopal Church on Sunday morning, though Mr. H. W. Owens and his wonderful choir were not in evidence to any extent and the organ was closed and banked high with flowers, the instrumental music being furnished by a very complete amateur orchestra and piano.

These forces opened the program with a Sousa "March," or something so nearly akin that it could not be distinguished from the real article—this being a latter day development which probably would have caused the sudden death of the early Methodists could they but have heard it.

However, the songs as given by the children were of the same jiggy, inconsequential character and so long as the public is attracted by this kind of music and so long as it predominates in the homes and the public schools, why should the Sunday schools struggle against its use? It's all a part of the frivolous times, evidently.

As much of the music as was heard at this service was given with great spirit and skill and all the leaders in the church may congratulate themselves on good discipline, good amount of vigor and effective results.

Among the special numbers was a song by Mrs. Marvel Bergin, a young soprano from a neighboring city, who has a nice presence and a pleasing voice. She sang with care and intelligence and fitted into the occasion very nicely.

Mrs. Bergin has a good presence and displayed fine musicianship. Her number was the splendid "Exaltation," by Craig, a song which has been used a great deal as have also the others of his attractive list. This song is written to the well known text, "Jesus, I My Cross Have Taken," and Mr. Craig has caught the spirit exactly and has expressed it in music at once simple in form but powerful in content. It is a song which will be more and more used as choir singers know better its real worth and beauty.

Warren Avenue Congregational

The second stop was made at the Warren Avenue Congregational Church, where much the same conditions prevailed except that the songs assigned the children were of a very much better grade and one especially, a hymn, entitled "Jesus, Friend of Little Children," written by the pastor, James Alexander Jenkins, and set to the familiar air, "What a Friend We Have in Jesus," was particularly appropriate and good.

An outstanding feature of the service here was the organ playing of Clarence Loomis. The organ of the church is just now in tip-top condition and Mr. Loomis gets out of it every particle of beauty possible.

The soloist of the church, Mrs. Bonney, sang Cowen's "The Children's Home," but

failed to hold the attention of the mass of children present.

Mrs. Bonney displayed good tonal quality and musicianship, but she lacks entirely the ability to "tell a story." Probably none of the children present realized her intention in the least, simply because, with her, it was a question of vocalization and not one of interpretation. Her poor enunciation helped to this dismal result.

Miss Maude Tollefson, a teacher in the Illinois College of Music, played, as a violin solo, the "Meditation," from "Thais," and played it very well indeed. One could have wished, however, that she had chosen something not so hackneyed. C. E. W.

CONCERT AT DIVERSEY BOULEVARD METHODIST EPISCOPAL CHURCH

A large chorus choir is maintained at the Diversey Boulevard Methodist Episcopal Church under the direction of Mr. R. Clare MacDonald, who arranged an interesting program for Tuesday evening, June 8.

An audience of good proportions was in attendance.

The auditorium is one of those square rooms in which the acoustic properties seem to be particularly good so the music was heard to good advantage.

Mr. MacDonald had the assistance of several soloists and the Landwer Family Quartet; the soloists being Miss Augusta B. Collison, soprano; Mrs. Nelle Damuth MacDonald, soprano; Mr. H. E. Haines, tenor and reader; Mr. James Nichols, tenor; Arthur B. Swanson, baritone; Miss Fern Keeler, whistler and Miss Emma Wilson, organist.

Mr. MacDonald was ill, so ill, in fact, that he was unable to sing two duets with Mrs. MacDonald which were announced and they were omitted entirely. These were "I Know a Rosebud Shining" (Cowen) and "Doan Ye Cry, Ma Honey," (Noll).

Mr. MacDonald did, however, direct the choir through a number of choruses and these were distinctly to his credit. The selections were excellent, being "Soldiers' Chorus," from "Faust," (Gounod), "O, Italia, Italia, Beloved," (Donizetti), and "Unfold, Ye Portals" (Gounod).

The choir gave these numbers with good attacks, full tone of good quality and gratifying energy.

Mrs. MacDonald was heard in the solo work of "Unfold, Ye Portals," giving an antiphonal effect by taking her place at the rear of the church. Her small part only made one wish she might have been heard in the duets announced or in solo work.

M. K. W.

HINSHAW CONSERVATORY

Hinshaw Conservatory Commencement will take place at the Central Music Hall Friday evening, June 25. Besides the regular graduation exercises, a performance of the opera, "The Mikado," will be given from a cutting made by Mr. Harry Davies, the Welsh tenor, reducing the time to a little over an hour. This is the production which will be sent on the road in Chautauqua by the Conservatory, beginning July 1.

Best—A card from C. W. Best locates him at Lincoln, Neb. He is out booking his artist series and reports splendid results for the coming season.

The American Opera Association of Los Angeles Announces the Following Program

The American Opera Association of Los Angeles, the Local Biennial Board and the Musical Clubs and Citizens of Los Angeles, Entertain the National Federation of Musical Clubs and the Congress for the Encouragement of American Music for the Ninth Biennial Festival of the National Federation of Musical Clubs, and Present the Ten Thousand Dollar Prize Opera, "Fairyland."

JUNE 24TH—JULY 3RD

National Federation of Musical Clubs—Mrs. Julius Eugene Kinney, president; Mrs. Theodore Thomas, honorary president; Mrs. J. H. Smislaert, secretary; Mrs. J. S. Morris, treasurer.

Local Biennial Board—Mrs. Frank Garrett, president; Miss Beresford Joy, recording secretary; Miss Jessica Lawrence, corresponding secretary.

Congress for Encouragement of American Music—Charles Wakefield Cadman, chairman; Carl Busch, Mrs. Elizabeth Casterton, George W. Chadwick, Charles H. Farnsworth, Arthur Farwell, Arthur Foote, Henry K. Hadley, Leonard Lieblich, Tali Esen Morgan, Roland Paul, Oscar Sonneck.

American Opera Association—F. W. Blanchard, president; L. E. Behymer, vice president; Mrs. W. H. Jamison, secretary; Mrs. Gertrude Parsons, Dr. Norman Bridge, J. P. Dupuy.

The following is a tentative program which is as nearly accurate as possible. All numbers cannot be announced with certainty so long in advance of events.

MONDAY, JUNE 21

10 a. m.—National Board of Management, Hotel Alexandria.

2 p. m.—National Board of Management, Hotel Alexandria.

TUESDAY, JUNE 22

10 a. m.—Credential Committee, Hotel Alexandria.

10 a. m.—National Board of Management, Hotel Alexandria.

2 p. m.—National Board of Management, Hotel Alexandria.

WEDNESDAY, JUNE 23

9 a. m.—Meeting Credential Committee, Hotel Alexandria.

10 a. m.—National and Auxiliary Boards, Hotel Alexandria.

10 a. m.—Interpretative Lecture on "Fairyland," courtesy Ebell Club.

2 p. m.—National and Auxiliary Boards, Hotel Alexandria.

THURSDAY, JUNE 24

9 a. m.—Meeting Credential Committee, Hotel Alexandria.

10 a. m.—Opening Session Ninth Biennial Festival, Gamut Club; invocation, Rev. William Horace Day; address of welcome; response; followed by business session; reports of officers; report of Credential Committee; appointment of committees.

1 p. m.—Adjournment morning session.

2:30 p. m.—American Music Committee, Trinity Auditorium. Mrs. Jason Walker, chairman. Address, F. W. Blanchard; demonstration of Earliest Indian Music, Charles F. Lummis; group of Indian Songs, Princess Tsianina Redfeather; Congress for Encouragement of American Music, Charles Wakefield Cadman, chairman; address by E. R. Kroeger, St. Louis; followed by program of chamber music.

Trio for Violin, Violoncello and Piano, Op. 61.... Adolph M. Foerster

Messrs Oskar Seiling, Axel Simonsen and J. Homer Grunn of the Brahms Quintet.

Group of songs, including prize song, "A Ballad of Trees and the Master".....Faith Rogers Quintet for Piano and Strings in F Minor.....Ernest R. Kroeger

Messrs. Oskar Seiling, Louis Rovinsky, Rudolph Kopp and Axel Simonsen of the Brahms Quintet. Composer at the piano.

8 p. m.—Reception at Hotel Alexandria.

FRIDAY, JUNE 25

9:30 a. m.—Necessary business, Gamut Club.

10:30 a. m.—Public School Music, Mrs. Frances E. Clark, chairman; address, Mrs. Frances E. Clark; intermediate school chorus; address, Miss Lucy Cole, Seattle, Wash.; original compositions, harmony students from Los Angeles high schools; address, Mr. J. H. Francis, superintendent of Los Angeles schools.

2:15 p. m.—Elementary school program, Shrine Auditorium.

Part I.

Seventh and eighth grade combination orchestra, Boys' Glee Club.

Part II.

Junior combination orchestra; elementary school chorus.

8:15 p. m.—High school program, Shrine Auditorium; High school combination orchestra; unison chorus high school boys; cello solo; Girls' Glee Club; chorus; piano solo; orchestra; Boys' Glee Club; violin solo; chorus; orchestra. Director:

Mrs. Gertrude Parsons, Miss Kathryn Stone, Miss Mary D. Ludlow, Miss Jennie Jones, Miss Alma Stickle, Miss Verna Blythe, Miss Ida E. Bach, Miss Mary E. Groves, Mr. Hugo Kirchofer, Miss Ethel Brooks.

SATURDAY, JUNE 26

9:30 a. m.—Business session, Gamut Club; revision of by-laws.

12 m.—Election Nominating Committee.

1:30 p. m.—Club conference, Gamut Club; discussion of methods, etc., Mrs. Emerson Brush presiding.

3 p. m.—Concert by representatives of western clubs, Trinity Auditorium.

5-8 p. m.—High tea, Friday Morning Club.

8:15 p. m.—Orchestral concert (subject to change), Trinity Auditorium; Los Angeles Symphony Orchestra, Adolf Tandler, director.

Part I.

Prelude—Hamadryad.....W. J. McCoy

Overture—Prince Hal.....David Stanley Smith

The "1915 Prize Symphony, No. 2, C Minor, Op. 34".....Arne Oldberg

Composer conducting

Part II.

Concerto for Piano and Orchestra.....Mrs. H. H. A. Beach

Omar Suite.....Arthur Foote

The Domain of Hurakan.....Arthur Farwell

SUNDAY, JUNE 27

Morning—American sacred music in all churches.

3 p. m.—Mass meeting, Shrine Auditorium; sacred concert by Woman's Orchestra of Los Angeles, the city and county band and a chorus of one thousand voices, in charge of the Committee from American Music, Sunday, Morton F. Mason, chairman; invocation, Rev. William Horace Day.

Selection.....Los Angeles City and County Band, Adolf Tandler, conductor

The Lord Is My Light.....Parker

A Song in the Night.....Woodman

Chorus

Address.....Mr. Lawrence Erb

My Mouth Shall Speak Thy Praise.....Demarest

Love Song from "The Indian Suite".....MacDowell

Woman's Orchestra, Henry Schoenefeld, conductor

Vocal Solo.....Shackley

Whoso Dwelleth Under the Defense.....Coomb

Chorus

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Evening—Organ recitals by visiting organists, George Whitfield Andrews, Lawrence Erb and others.

MONDAY, JUNE 28

9:30 a. m.—Reports of special committees; students' department symposium, Mrs. Nellie Strong Stevenson, chairman.

1:30 p. m.—Students' contest recital, Trinity Auditorium.

3:30 p. m.—Recital by Carrie Jacobs-Bond and Frederick Preston Search.

8:15 p. m.—Choral concert by the Woman's Lyric, Ellis and Orpheus Clubs, Shrine Auditorium.

First three numbers by Orpheus Club, J. P. Dupuy, director

The Gateway of Ispahan.....Arthur Foote

The Wish.....Charles Wakefield Cadman

(Dedicated to the Woman's Lyric Club)

The Year's at the Spring.....Mrs. H. H. A. Beach

Woman's Lyric Club, J. B. Poulin, director

Numbers 7, 8 and 9 by Ellis Club, J. B. Poulin, director

TUESDAY, JUNE 29

9:30 a. m.—Report of Nominating committee, Gamut Club; appointment of tellers; educational department symposium, Mrs. Ella May Smith, chairman; followed by course of study round table.

2:30 p. m.—Address, "Establishment of National School of Music," Trinity Auditorium.

3 p. m.—Congress recital: Brahms Quintet of Los Angeles, Oscar Seiling, first violin; Louis Rovinsky, second violin; Rudolph Kopp, viola; Axel Simonsen, violoncello; J. Homer Grunn, piano.

Quintet.....Mrs. H. H. A. Beach

Address by Leonard Lieblich of New York

Quintet for piano and strings, F Sharp Minor.....Edgar Stillman Kelly

8:15 p. m.—Orchestra concert, Trinity Auditorium.

Part I.

Symphonic Sketches.....George W. Chadwick

Concerto for Piano and Orchestra, No. 1, in A Minor.....Edward MacDowell

Pasquale Tallarico, pianist; Mr. Tandler conducting

Part II.

Tone Poem—Minnehaha's Vision.....Carl Busch

The Desolate City.....Mable Daniels

Baritone Solo.....Cecil Fanning

Overture—Masquerade (first time heard).....Eric Delamarter

WEDNESDAY, JUNE 30

9:30 a. m.—Election of officers, Gamut Club; new business; followed by discussion of club methods.

1:30 p. m.—Congress recital, Walter Spry, pianist, Chicago, Trinity Auditorium. Assisted by Oscar Seiling, violin; Rudolph Kopp, viola; Axel Simonsen, violoncello.

Part I.

Finale from Grande Sonata Russe.....Felix Borowski

Variations on Balkan Themes, Op. 60.....Mrs. H. H. A. Beach

Part II.

Quartet for piano and strings, D Major.....George Colburn

Andante, allegretto, rondo Americaine

Part III.

Romance in C (Dedicated to Mr. Spry).....Louis Victor Saar

The Valley of White Poppies from "Moods, Op. 9".....Noble Kreider

Intermezzo Scherzando, Op. 6.....Walter Spry

Polonaise in E Minor.....MacDowell

3-4 p. m.—Yvonne de Treville, Trinity Auditorium.

4-6 p. m.—Reception, the Ebelle of Los Angeles.

8:15 p. m.—Joint recital by Mrs. Frank King-Clark, Mr. Cecil Fanning and Mr. Claude Gottlieb. Groups of songs by Mrs. Frank King-Clark.

Songs: Out of the Rolling Ocean (Walt Whitman).....Marshall

Aedh Wishes His Beloved Were Dead (Wm. B. Yeats).....Clyde Van Nuys Fogel

The Lute Player's House (Bard of Dimbovitza).....Winthrop L. Rogers

The Last Leaf (Oliver Wendell Holmes).....Sidney Homer

Piano Sonata in A Major (first time heard).....Charles Wakefield Cadman

Claude Gottlieb at the piano

Songs—Mrs. Clark

It Was a Lover and His Lass (Shakespeare).....Frederic Ayres

I Had a Dove (Adapted from Keats).....Carl Busch

Mammy's Song (Written for Mr. Fanning).....Harriet Ware

A Knighthood Song (Laura Rountree Smith).....Charles Wakefield Cadman

Composer at piano

THURSDAY, JULY 1

10 a. m.—Report of tellers, Gamut Club; unfinished business; report Committee on Resolutions; auto ride to points of interest.

8:15 p. m.—Premiere production of prize grand opera, "Fairyland," Clune's Auditorium Theater. Music by Horatio W. Parker; libretto by Brian Hooker. Cast—Auburn, the king, afterward Prince of Fairyland, Ralph Errolle; Corvain, brother to Auburn, William Wade Hinshaw; Myriel, the abbess, Kathleen Howard; Rosamund, Marcella Craft; Robin, surnamed Goodfellow, Albert Reiss. Alfred Hertz, director.

Paul Fidler, assistant director. Louis F. Gottschalk, stage director.

FRIDAY JULY 2

10 a. m.—Board of Management, Gamut Club.

2 p. m.—Board of Management, Gamut Club.

8:15 p. m.—Opera, "Fairyland," Clune's Auditorium.

SATURDAY, JULY 3

10 a. m.—Board of Management, Gamut Club.

2 p. m.—Matinee, "Fairyland," Clune's Auditorium.

8 p. m.—Electric display, pageant.

8:45 p. m.—Opera, "Fairyland."

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Columbia Conservatory of Music of Aurora Gives Interesting Series of Concerts

Mr. Harry R. Detweiler, director of the Columbia Conservatory of Music and Dramatic Art in Aurora, is a thorough musician and a man of ideas and force.

He has recently been elected for the three year term on the examining board of the State Music Teachers' Association.

A glance over the list of artist pupils who have appeared on the annual programs is as surprising as well as convincing, and it is well to add there are very few teachers whose record of results will equal those shown by Mr. Detweiler's teaching. The programs of the repertoire class will be printed elsewhere.

"The Rose Maiden"

Wednesday evening "The Rose Maiden" was presented by the Aurora College Oratorio Society chorus and the New England



HARRY R. DETWEILER

Church choir, Mr. Harry R. Detweiler, conductor.

The chorus did splendid work throughout the evening and they deserve the highest praise for the manner in which they gave of their best. That Mr. Detweiler is musicianly and a very magnetic conductor goes without saying, and he knows what he wants and gets it.

There was a great variety of contrasted choral effects, the shading, attacks and releases well taken and the unanimity of thought between chorus and conductor, made possible many touches of color and shade wholly effective and artistic. The opening chorus, "Green Vale and Vine Clad Mountain" was sung with a fine breadth, and "Mid the Waving Rose Trees" was given with great expressiveness and beauty of tone.

"Tis Thy Wedding Morning" met with fine favor and well it might for they sang it with telling effect. The soprano and contralto solos were well taken by Misses Shults, Bouslough, and Olson, sopranos, Miss Stephens and Dannewitz, contraltos, pupils from the class of Lemuel Kilby, who has been very successful in his year's work in the school. He may well feel proud of the showing made at this time for they sang with surety, poise and a good display of

vocal resource, wholly enjoyable and praise meriting, for they gave of their best, and should go far in the work so well begun.

The tenor solos were handled with much skill and in a very enjoyable manner by Messrs Baker and Tinsley.

Mr. Peterson gave a good account of himself in the bass solos, singing with much sincerity. The closing number, "Yea e'en as die the roses," was sung with telling effect by the chorus and Messrs Baker and Tinsley.

Miss Melita Krieg deserves special mention for the excellent support given at the piano throughout the evening. Her accompanying was a model of elegance in musical and sympathetic playing.

Mrs. Rhoda Miller presided at the organ, adding many touches of color and a good breadth of tonal volume that was very commendable.

Mr. Walter Brauer, 'cellist, gave a refined and musicianly reading of the Goltermann "Concerto in A Minor," for 'cello, that was received with much enthusiasm. He also played the orchestra parts for 'cello in the "Rose Maiden" score with good effect.

Miss Walborg Swanson displayed splendid pianistic gifts in her solo number, "Song of the Sea," by Ware. Her playing is musical as well as brilliant, and she adds many touches of color and shade that make her playing very attractive and artistic.

The splendid programs herewith printed were given by piano pupils in the repertoire class of Mr. Harry R. Detweiler representing classic works from Bach to the ultra modern school of Debussy. The singers appearing on the program are from the class of Lemuel Kilby.

Misses Sybil Hall and Francis Northam are very talented young students, who have made rapid progress in their study and developed a taste for the beautiful in tone, and the best in piano literature.

Miss Mabel Brown is a very successful

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LEROY CARLSON



SYBIL HALL



WALBORG SWANSON



JENNIE MARSELUS



MARION WHITE

teacher in Plainfield, Ill. This occasion being her first attempt at a complete program, her attitude toward her work is serious.

Miss M. Beatrice Anderson's playing shows appreciation of naunce and rythm, and she has been very successful as a teacher in Newark, Ill.

Miss Sigrid Norling won the gold medal in the composition class this year. She is also completing the teachers' finishing course in the Columbia Conservatory.

Mr. Leroy Carlson is a brilliant young pianist and teacher, who has just completed the high school work in the Geneva High School. He is also a church organist in St. Charles.

Miss Ruth Burnett is a very talented Aurora teacher.

Miss Marion White is a teacher in the Columbia Conservatory. This is her second appearance in the annual series of concerts.

Miss Walborg Swanson played her first program of the series. She is also a very busy and successful Aurora teacher.

Miss Jennie Marselus is a teacher in Somonauk, Ill., who has been very busy as a teacher and a concert artist, and whose repertoire is extensive.

PROGRAM, TUESDAY, JUNE 8

Pianists: Sybil Hall, Frances Northam, Mabel Brown.
Singer: Frances Dannewitz.

7:45 P. M.—SYBIL HALL

Sonata in E Flat—Allegro.....Joseph Hydn
Gavotte, Op. 62.....Xavier Scharwenka
Canzone Amorosa, Op. 25.....Ethelbert Nevin
(Venetian Love Song)
Alba—(Dawn), Op. 25.....Ethelbert Nevin
Aria—My Heart at Thy Sweet Voice.....Saint-Saens
(Samson and Delila")

8:15—FRANCES H. NORTHAM

Sonata VII.....Mozart
Papillon (Butterfly).....Grieg
Erotik (Love Poem).....Grieg
Scherzo-Valse.....Chaminade
Chant d'Amour (Love Song).....Paderewski
Canzonetta.....Holloender
Octave Mazurka.....Eggeling

8:45 P. M.—MABEL BROWN

Sonata, Op. 2, No. 3.....Beethoven
Allegro con brio

Gavotte in D.....Bach
Impromptu, B Flat.....Schubert
Ungarisch.....MacDowell

SONGS

Water Wagtail.....Cyril Scott
Concert Waltz.....Friml

THURSDAY, JUNE 10

Pianists: Miss Beatrice Anderson, Miss Sigrid Norling, Mr. LeRoy Carlson
Singer: Miss Catherine Hurd

7:45 P. M.—M. BEATRICE ANDERSON

Fantasia, Op. 18.....Mozart
Menuet in G.....Beethoven
From a Wandering Iceberg.....MacDowell
Autumn Idyll.....Cyril Scott
Rondo Capriccioso.....Mendelssohn

8:30 P. M.—SIGRID NORLING

Sonata, Opus 31, No. 3.....Beethoven
Minuetto—Trio
Menuet in G.....Bach-MacDowell

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Moment Musical, Opus 94, No. 2.....Schubert
Aria, Farewell ye Hills.....Tschaiowsky
Joan of Arc
Arabesque in E.....Debussy
A Song from the East.....Cyril Scott
Fruehlingsrauschen.....Sinding

9 P. M.—LEROY CARLSON

Sonata, Op. 14, No. 1.....Beethoven
Allegro—Allegretto
Kamennoi, Ostrow, Op. 10.....Rubinstein
Prelude C Sharp Minor.....Rachmaninoff
Chant du Voyageur, Op. 8, No. 3.....Paderewski

SONGS

Polonaise, Op. 46, No. 12.....MacDowell
Rhapsodie Hongroise No. 2.....Franz Liszt

FRIDAY, JUNE 11

Pianists: Miss Ruth Burnett, Miss Marion White
Singer: Miss Maude Bouslough

7:45 P. M.—RUTH BURNETT

Prelude and Fugue in D.....Bach
Sonata, Opus 26.....Beethoven
Theme: I, II, IV variations
Scherzo—Andante Maestoso.
Aria, With Verdure Clad (Creation).....Haydn
Impromptu, Opus 142, No. 1.....Schubert
Spinning Song.....Mendelssohn
Danse.....Debussy
Wedding Day (at Troidhaugen) Op. 65, No. 6
Concerto in G Minor.....Mendelssohn
First movement

8:30 P. M.—MARION WHITE

Sonata in A.....Mozart
Valse, Op. 18.....Chopin
Piece Romantique, Op. 9, No. 1.....Chaminade
Valse, Op. 34, No. 1.....Moszkowski

SONGS

Concerto in C Minor.....Beethoven

SATURDAY, JUNE 12

Pianists: Miss Walborg Swanson, Miss Jennie Marselus
Singer: Miss Ethel Stephens

7:45 P. M.—WALBORG SWANSON

Sonata, Op. 53.....Beethoven
Adagio molto—Allegro con brio
Aria, Oh My Heart is Weary (Nadeschda).....Goring-Thomas
Etude, Op. 10, No. 5.....Chopin
Chant D' amour, Op. 26, No. 3.....Stojowski
Intermezzo en Octaves, Op. 44, No. 4.....Leschetizky
Nocturne.....Debussy
Song of the Sea.....Harriet Ware
Concerto D Minor.....Rubinstein

8:30 P. M.—JENNIE E. MARSELUS

Theme varie.....Paderewski
Rondo, Op. 1.....Chopin
Gardens in the Rain.....Debussy
Sparks, Op. 36.....Moszkowski

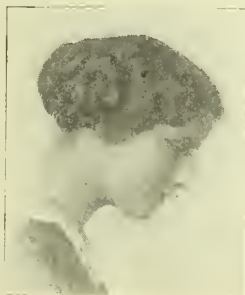
SONGS

Concerto in A Minor.....Grieg
Allegro.....H. W. P.

Burton—Maude Beyler, soprano, pupil of Louise Burton, sang at the Deaconess' Home on June 9 and will give a recital before the Naponese Musical Club on the 23d. Stanley Schubert, tenor, will sing June 20 at Pennsburg, Pa. These pupils received Teachers' Certificates at the Northwestern College, Naperville, Ill., on June 14.



FRANCES NORTHAM



RUTH BURNETT



SIGRID NORLING



M. BEATRICE ANDERSON

Music Festival at Kingfisher, Okla.

The beautiful little city of Kingfisher, Okla., held its first annual music festival on Monday and Tuesday evenings, June 7 and 8.

For this event, which promises to become one of the foremost festivals of the south-



MABEL CORLEW

west, the city can well afford to offer up thanks to Mr. Frederick L. Drake, director of the music department of Kingfisher College, under whose auspices the festival was presented. Mr. Drake is that type of man which is not afraid to dare to do. Since his connection with the college a few years ago the music department has developed into one of the most efficient in that part of the country, and at the same time he has aroused the interest in and appreciation of the best in music on the part of the populace of Kingfisher until he felt justified in taking the first step for an established music festival. To do this he not only needed the unstinted support of the college and city in preparing the programs, but to fill the opera house at each performance as well.

The first point was gained with most gratifying results, the latter could have stood improvement, and no doubt this will be noted next year, after the success of the 1915 festival has become thoroughly known throughout the city and surrounding country. To further the interest and pleasure of this festival a quartet of Chicago soloists was brought down to take part in a

concert of a miscellaneous nature on the first night and to appear with the Kingfisher Choral Union in a performance of "The Messiah" on the last evening.

A seldom heard of fact is this sending so far for all four soloists in the giving of a first festival, and it is a credit to those responsible for turning what was one year ago a mere dream into success.

The expense attached to the giving of a music festival of this type was a minor point in the scheme of things for Mr. Drake and his promoters are bound and determined to put Kingfisher firmly on the musical map



HERBERT M. BAILEY

regardless of financial returns, and it is well to add that this point can be proven by the fact that several world renowned concert artists have been brought to Kingfisher in the past few seasons who have aided greatly in the musical development of the populace there. Yet no great money returns were noted after expenses had been paid. With such a spirit on the part of the musical promoters and a co-operation on the part of the students of the college and citizens of the city, which is growing to greater proportions each year, the music festivals are destined to become a great and widely known success.

Three years ago Mr. Drake, with the aid of Mrs. Drake, who had charge of the dramatic part, put on the opera of "Martha," all the parts were taken by local talent. This

was the first effort of the music department to raise the standard of music in the community, and singers from both the college and town took part.

Last year "Bohemian Girl" was given, with the aid of one out-of-town soloist. The interest taken in this by the singers, as well as the people of the community, was such as to encourage Mr. Drake to attempt higher things, and he turned his attention to oratorio work, with the result that after last year he organized a combined chorus of the singers of the college and town, and with a chorus of about eighty voices began work on "The Messiah." It was a tremendous undertaking with a chorus, many of which had never sung in oratorio work, especially one of the magnitude of "The Messiah," but Mr. Drake has the necessary determination to carry through anything he has begun, and he succeeded in giving the oratorio at commencement time of the college on the night of the eighth of June, 1915.

Ladies' Chorus Gives Cantata

The first portion of the Monday evening concert was given over to a rendition of "The Lady of Shalott," a cantata for women's voices, by Wilfred Bendall. Sixteen singers, assisted by Inez Francisco Hughes, soprano, appeared in this performance with Mr. Drake conducting, and Charles Haubiel playing the accompaniments. We are glad



AUGUSTA KANER DRAKE

of the opportunity herewith to print a picture of this body of admirable singers. It is seldom that one has the good fortune to see such a good looking group of singers as this particular chorus and with the masterful and musicianly hand of Mr. Drake directing their singing reached a plane of excellence seldom equaled. The singers knew the music exceptionally well so consequently a splendid balance of parts as well as

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rhythm was maintained throughout. Distinct enunciation was another pleasurable feature of their work as was their attentiveness to the director.

Mrs. Hughes aided greatly to the success of this cantata's rendition by singing the soprano obbligato with a fine display of tone volume and interpretative intent that carried authority and conviction in every line.

The entire cantata consumed only about twenty minutes, and Mr. Drake deserves high praise for bringing a hearing of this beautiful music to a Kingfisher audience.



INEZ FRANCISCO HUGHES

His directing was musicianly and convincing from every standpoint and he gained gratifying results from the chorus with apparent ease.

Mr. Haubiel played the piano score skillfully, sympathetically and at all times in full accord to the well defined ideas of director, chorus and soloist. Great responsibility rested upon him, but he is such a thorough musician and master of the keyboard that he delivered his share of the work with great eclat.

Chicago Singers Score Success

The latter part of the Monday evening concert brought the Chicago soloists, Inez Francisco Hughes, soprano; Mabel Corlew, contralto; T. Francis Hughes, tenor, and Herbert M. Bailey, baritone, together in a joint program which pleased the audience immensely and was pronounced at once as one of the best concerts ever heard in Kingfisher. Their belated program opened with a quartet arrangement of the "Sextet" from "Lucia," which was sung with such a wealth of tonal volume and color that the audience was at once placed in a most gracious and appreciative mood and showered the singers with applause from the first number to the last. So insistent was this applause that every number of the program was followed by an encore.

Mr. Hughes achieved a triumph in a masterful presentation of "Canio's Lament,"

from "Pagliacci." His voice is especially adapted to this class of music, and his past operatic experience brings authority and conviction into his singing of operatic arias.

Miss Corlew appeared in two solo numbers, the first being "O, for a Burst of Song," by Allitsen, and the latter, "My Heart at Thy Sweet Voice," from "Samson and Delila." To both was added a charming encore.

This young and talented contralto was one of the sensations of the festival. She has everything in her favor and should become one of the leading lights on the American concert and oratorio stage. Her voice is rich, full and intelligently produced throughout its entire range, and her style of presentation as well as stage presence is a commendable asset to her resources and a pleasurable feature to her singing. It is hardly possible that anyone could have pleased the audience more with the same list of songs.

Miss Corlew and Mr. Hughes brought a



T. FRANCIS HUGHES

welcome touch of variety into the evening's list of good things by singing the well known duet, "Home to Our Mountains," from "Il Trovatore," in a style which merited the repetition the audience demanded.

Mrs. Hughes made a deep and lasting impression upon her hearers through a delightful rendition of Del Acqua's "The Swallow." Her voice is particularly suited to this type of song, and she sang its tricky and difficult phrases with an ease and assurance wholly commendable. Her personality and charming stage presence is very much in her favor and the audience was very enthusiastic over both her programmed and encore number.

Mr. Bailey chose "To the Evening Star," from "Tannhauser," for the display of his powers, and easily shared the honors of the evening through his masterful singing of this beautiful and popular number. His encore was Homer's well known "Banjo Song" and the audience apparently enjoyed this as much as any number offered during the evening.

Mr. Haubiel appeared both as soloist and accompanist on this program, and proved beyond all doubts that Kingfisher College has been especially fortunate in having a musician of such attainments at the head

of its piano department. He played the "Danse Macabre," by Saint-Saens in a style which displayed his vast technical equipment to splendid advantage as well as ideal musical expression and an abundance of colorful shading. A vigorous round of applause greeted him both before and after his playing of this number, and only the inevitable encore would quiet the audience. His accompanying the soloists throughout the evening had been a joy to both singers and listeners and thereby does he deserve still further tribute and acclaim. The evening's musical activities were brought to a brilliant and inspiring climax by a magnificent performance of the ever welcome "Quartet" from "Rigoletto."

The Chicago singers were very much at home in this always welcome number and made a complete and lasting impression upon the Kingfisher music loving public thereby. There is a whole souled welcome awaiting these singers should they appear in Kingfisher again in any style of concert.

"The Messiah" Performed

On Tuesday night the people of Kingfisher swarmed to the Opera House in great numbers to hear "The Messiah" performed



DR. HERMAN L. MORTON

in their city for the first time, and at the conclusion everyone pronounced the performance a great success.

The Kingfisher Choral Union under the direction of Mr. Drake deserves the unstinted praise and support of the city, college

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YOUNG LADIES' CHORUS OF KINGFISHER COLLEGE

and surrounding country after such an achievement as that of Tuesday night. "The Messiah" is a task for any body of singers, no matter how experienced they are in ensemble work, and when you find a chorus of seventy-five amateur singers preparing and presenting fourteen of this oratorio's difficult numbers in the short space of four months some great incentive is back of their every move. To put Kingfisher on the musical map is this moving power and results are already attained. Next year they

are bound to be better if followed along the same lines.

Mr. Drake knows "The Messiah" and its possibilities as well as that of the chorus thoroughly and therefore gains effects with ease. This was noted throughout their singing of the various numbers, which included "And the Glory of the Lord," "And He Shall Purify," "O Thou That Tellest," "For Unto Us," "Glory to God," "Behold the Lamb," "He Trusted in God," "Lift Up Your Heads," "Their Sound is Gone Out," "Hallelujah," "By Man Came Death,"

"Even So in Christ," "Worthy is the Lamb," and the entire "Amen" chorus. As will be noted, several of these numbers are not sung by the majority of choral bodies, and for that reason added interest and expectancy was brought to the performance. A healthy, solid and well blended volume of tone came with every line they sung, and Mr. Drake succeeded in gaining his every wish and fancy with an intelligent and graceful use of the baton.

Mrs. Hughes sang the soprano solos in true oratorio style. Her clear, ringing voice



A SCENE FROM "THE BOHEMIAN GIRL," AS GIVEN AT KINGFISHER COLLEGE, SPRING OF 1914

was heard with gratifying results in "Rejoice Greatly" and in "I Know That My Redeemer Liveth" found the sustained and dramatic quality of her voice used with a high degree of artistry.

Miss Corlew again won the deep admiration of the audience by singing the contralto solos with a rare display of voice, deep feeling and a high regard for musical values. "O Thou That Tellest," "He Shall Feed His Flock," and "He was Despised" are wholly within her grasp, and she deserves the tribute that it is but seldom we hear these well worn numbers sung in a more satisfactory manner.

The tenor solos were in excellent and capable hands with Mr. Hughes present to deliver them. His interpretation of the opening recit. and aria, "Comfort Ye," and

paniment ceased, the audience sat still until told by the director, that they were excused, seemed loath to go. It all opened a new vision of music, even to those whose idea of music had heretofore not been above "ragtime."

All the singers taking part in this are in favor of perpetuating the chorus, and repeating "The Messiah" every year and there is no question that, if it is given another year, a larger opera house will be necessary to hold the audience which will come to hear it.

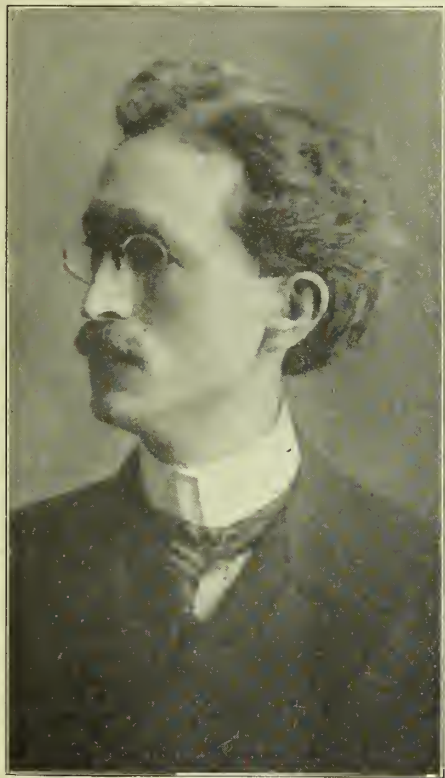
The result of it all shows what Mr. Drake has accomplished by his efforts and ability, and what Prof. Carl Swensson of Lindsborg, Kansas, has done for the college there with "The Messiah" is not an impossibility for Kingfisher College under Mr. Drake's efforts.

q q q

Kingfisher College

In the spring of 1907 the board of trustees of Kingfisher College decided to make more of the department of music, and immediately took necessary steps to secure a competent man to place at the head of the College of Fine Arts, as it is now called. They chose Dr. Frederick Lewis Drake, of Chicago, to fill that important place. Dr. Drake is still dean, and he has succeeded in building up a department of music that is surpassed by none in the state.

Only the highest grade of instruction is given; as the college is noted throughout this part of the country for its high standards in every line of work, and salaries that command first-class instructors are



FREDERICK L. DRAKE

"Ev'ry Valley" was an example of how this well known number should be sung, and his dramatic rendition of "Thou Shalt Break Them" was one of the stirring points in the evening's achievements.

Mr. Bailey was in good form throughout his singing of the bass solos and was especially fortunate in making his work of direct appeal to the audience. The true lover of singing always looks forward to "Why Do the Nations?" with a high degree of expectancy at every performance of "The Messiah," and the people of Kingfisher were truly delighted with Mr. Bailey's masterful rendition of this remarkable song.

Mr. Haubiel played the accompaniments in a manner which again brought great credit to himself, and he was most ably assisted by Mildred Ross in the chorus numbers.

There is no question that the rendition of this oratorio has been a revelation to many people of Kingfisher, even to those who, when canvassed by the ticket sellers, said, "I don't care for classical music," for, after the last "Amen" was sung, and the accom-



CHARLES HAUBIEL

paid. The large endowment which the college enjoys makes it possible to give the best instruction at a moderately low figure.

Pupils are given every opportunity to appear in recitals which are given monthly. Besides these recitals the department produces at least one serious musical work

each year which affords great opportunity for the students, not only to hear these works and take part in them, but to hear and get into personal contact with many fine musicians, who are brought here from time to time.

During the past few years many important musical works have been produced by the students, under the directorship of Dr. Drake. Among the latter works are the operas, "Martha" and "Bohemian Girl," the cantata "Holy City," by Gaul, and the oratorio, "The Messiah," by Handel.

Mr. Charles Haubiel has been at the head of the piano department for the past two years and has co-operated with the dean in establishing the highest degree of excellency in that branch of the college. Mr. Haubiel will leave the institution this summer to be succeeded by Dr. Herman L. Morton of Denver.

The college officials are congratulating themselves on securing so eminent a musician as Dr. Morton. He comes to the college in September on the recommendation of some of the foremost musicians of Germany, England and America.

Dr. Morton has been seven years in Europe, the greater part of that time studying with eminent teachers in Germany; the last two years were spent in teaching and concert touring. He has taught several years in this country and is a man of broad education, culture and experience. Dr. Morton has successfully filled several responsible positions, and has done a great deal of lecture-recital work in this country and abroad. He will teach the same method of technic which Mr. Haubiel taught, and which is used by the best musicians the world over.

Dr. Drake, as a voice teacher, stands high and is untiring in his efforts to raise the standard of vocal music in college and community. His many pupils and splendid voices, which he has developed, speak louder for him than anything which might be written or said for him. In all his work and undertakings he is ably assisted by his wife, Augusta Kaaner Drake, who is indeed a charming and talented woman, and enters into the musical life of Kingfisher with whole souled faith and enthusiasm.

It should indeed prove profitable to the young people of the great southwest who are expecting to spend time in a college or music school to look into what Kingfisher College has to offer. Its future sure looks great.

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RADANOVITS STUDIO NOTES

Isabel Richardson, soprano, will sing on the opening program at the Los Angeles biennial convention of the Federated Music Clubs, the program to be given in Trinity Auditorium June 24.

Laura Cohan gives a recital in Pittsburgh June 22.

W. E. Proctor sang "Cavalleria Rusticana" at Hillsdale, Mich.

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CHRIST CHURCH CHOIR CONCERT

The choir of Christ Church, Winnetka, gave a very enjoyable concert in the parish house on Thursday evening, June 10, before a large audience of appreciative friends. The leader of the choir is Mr. Ellis E. Chase, who formerly had charge of a boy choir in La Grange, and who in his present work is achieving praiseworthy results. Mr. Chase did all the accompanying for both choir and soloists, and proved very efficient in his endeavors. The program in full was as follows:

Rose of My Heart.....	Lohr
Choir.....	
Mighty Lak' a Rose.....	Nevin
Sleepy Time.....	Collins
Gordon De Lay.....	
Sweet Miss Mary.....	Neidlinger
Choir.....	
A Perfect Day.....	Jacobs-Bond
I Love You Truly.....	Jacobs-Bond
Charles Bulot, Myron Erickson, Mr. Elton Calkins and Mr. Arthur R. Dean.....	
Call Me Back.....	Denza
Postillion Song.....	Molloy
Mr. C. L. Day.....	
Cowslips and Clover.....	Trevalsa
Charles Bulot.....	
Take, O! Take Those Lips Away.....	Moore
Choir.....	
Phyllis Is My Only Joy.....	Whelpley
O for a Breath of the Moor-land.....	
Mr. Clifford Johnston.....	
Bendemeer's Stream.....	
Annie Laurie.....	
Choir.....	
J'ai pleure en reve.....	Ilue
In an Old-fashioned Town.....	Squire
Eventide.....	Dietrick
Gallie (Southern Serenade).....	Mokrejs
Mr. John Rankl.....	
The Lark.....	Parker
Choir.....	

There were many solos by both young and old members of the choir. Perhaps especial mention is due Gordon De Lay, a five-year-old, who sang charmingly his programmed numbers and an appropriate encore; also Mr. John Rankl, baritone, who is well known in musical circles and who on this occasion received a great ovation, being forced to add two encores. Mr. Rankl's singing is always thoroughly artistic and enjoyable, and he was fully appreciated at this concert.

Mr. Johnston sang beautifully with ease and fine modulation as well as colorful text.
D. K.

BUSH CONSERVATORY

Last Friday evening Mr. Prah played a group of solos and accompanied the chorus in a concert at the Rogers Park M. E. Church. During the last month he has also been accompanist for the rehearsals of the Apollo Club.

Stappani—Pietro Stappani, Ph.D., instructor in Roman language at the University of Chicago, and personal manager as well as affianced husband of Jenny Defau, soprano, has left Chicago for Italy, where he will join the army. The best wishes of Music News goes with him, and we hope for him a safe and speedy return.

JUNIOR RECITAL AT COSMOPOLITAN SCHOOL

In the Auditorium Recital Hall on Friday evening, June 11, occurred the junior pupils' recital of the Cosmopolitan School before an interesting audience of friends who encouraged the youngsters to creditable performances. The pupils of Miss Scott, Miss Bracken, Miss Jones, Mrs. Hagenow, Mr. Eames and Mr. Lewis participated, and in general gave evidence of instruction from teachers who are resourceful and painstaking. Miss Scott's students were in the majority, and the work of her class is an indication that she is a teacher of sterling merit, children of extreme youth winning admiration for the success they attained.

The program:

Melody.....	Garlitt
Wake Up Little Daisy.....	Ellsworth
Judith Eames.....	
Silhouette.....	Reinhold
Hilda Flemming.....	
Music Box.....	Ed Poldini
Evelyn Bovee.....	
Fugue in E Minor.....	Weidig
Turkish March.....	Mozart
Virginia Wilson.....	
Fahret Grillen.....	Weiss
Dorothy Weinstein.....	
Dance of the Brownies.....	Laver
Will o' the Wisp.....	Behr
Mildred Lewis.....	
Fantaisie.....	Alard
La Fille du Regiment.....	Alard
Edward Keefe.....	
Fugue in C.....	Bach
Kathryn Wennerblad.....	
Melody.....	
First Loss.....	Schumann
Soldiers' March.....	
Charles Williams.....	
Romance.....	Case
William Gubbins.....	
Three Scenes from Childhood.....	Schumann
Jane Eames.....	
March.....	Rentsch
To a Wild Rose.....	MacDowell
To a Water Lily.....	MacDowell
Agnes Loomis.....	
Souvenir.....	Bossi
The Skylark.....	Tschaikowsky
Fanchon Bennett.....	
Moonshine.....	MacDowell
Shadow Dance.....	MacDowell
Viola Westberg.....	
Slumber Song.....	Dennee
Rope Dancers.....	Kullak
Marie Evans.....	
Four Preludes.....	Chopin
Albert Walker.....	
Child and the Cuckoo.....	Reinecke
'Cello.....	Hall
Winifred Cook.....	
Concerto in A Minor.....	Acoolay
Walter Strauss.....	
Sonatina, Op. 20, No. 3, first movement.....	Kuhlau
Carl Ulrich.....	

Edward Roeder—This evening, Friday, June 18, at the First Methodist Church in Blue Island, Ill., Mr. Edward Roeder, violinist, will play the following program: "Idyl," by Elliott Foudier (dedicated to Mr. Roeder); "Menuet in G," by Beethoven; "Cradle Song," by Schubert-Ehman; "Humoreske," by Dvorak; "Caprice Viennois," by Kreisler.

Ingram—Frances Ingram appeared with great success in the May festival at Cadillac, Mich.

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POPULAR CONCERT AT ST. JAMES
METHODIST CHURCH

The present reviewer came to his first hearing of the new organ at St. James Episcopal Church on last Friday evening and in so doing heard it as he most desired to, under the authority of Miss Tina Mae Haines, its patron saint, by reason of the labor, love and enthusiasm she has bestowed upon it from the inception of its coming.

This concert was the advance guard of a series to be started in the early fall, in which Miss Haines will bring forward the innumerable contents of her library of organ literature, in a system which will be exhaustive in the way of contrast and variety and illuminating comment. She has set herself a pleasant and stimulating task, and in herself and the truly superb instrument at her command she has the material to fully meet its most exacting requirements. Much comment has been already made upon this organ, which is about the last word in completeness and resource, and Miss Haines has had time to become mistress of the situation and is equable and well poised in control, and is easy, deft, brilliant, delightful and spirited, by turns, in the effects she brings about.

The program under consideration was avowedly popular and included familiar things like the Martini "Gavotte"; Rachmaninoff "Prelude"; MacFarlane's "Evening Bells and Cradle Song," and Rossini's "William Tell" overture. It is to be said in all frankness and with decided sincerity that the latter was tremendously showy and stunning as well as well worth while in revealing to the fullest the compass of the organ's many means of expression. Among the newer things was Matthews' "Evening Song," which was a rare study for the listener in the use of the many shades of color and nuance that can be evolved by the competent to illustrate and enrich what is not of great seriousness in itself. In these two numbers were made a large sum total of Miss Haines' assets, for they were a bewildering setting forth of qualities of mind and feeling that were wholly admirable and enjoyable.

Mr. James Hamilton was her assistant, and a real joy throughout, and a particular one in the ballads which depend so much upon taste and expression for their influence. The operatic excerpt did not have all the qualities which later on showed in the ballads. His voice is sterling in character, beautifully placed, and he has good enunciation and style without limit. And atop of these he has personality, a trait so marked that it only needed his interpretation of the Ware "Mammy Song" to know that the charm came through that best of all breeding—the south. No hearing so far has been experienced that had the fascinating touches he put into this song. And there were suavity and polish and fine spirit in Hammond's "Recompense"; Marshall's "I Hear You Calling"; Andrews' "When Roses Wake," and Scott's exquisite "Within the Garden," and a solid purpose in every phrase of Huhn's "Invictus." Mr. Hamilton is a distinct value in the tenor ranks, and his decision to leave Chicago is much to be deplored.

A large audience was enthusiastic.

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CINCINNATI CONSERVATORY OF MUSIC

A recital interesting a wide circle was that given by Miss Alma Brandewie at the Cincinnati Conservatory of Music Monday evening, June 7. Miss Brandewie, a pupil of Mr. Leo Paalz, proved herself a conscientious young pianist who has fostered her musical gifts to decided purpose.

Miss Daisy Ann Thompson, pupil of Mr. Theodor Bohlmann, gave an interesting pianoforte recital at the Cincinnati Conservatory of Music Tuesday evening, June 8. Her eclectic program provided her ample opportunity to display her keen musical perception. Poise, discreet pedaling, refinement and grace of her rhythms and balance marked her performance.

Mr. Karl Otto Staps presented three of his advanced Conservatory of Music pupils in recital at St. Paul's Cathedral Wednesday evening, June 9. The evening's offerings gave evidence of conscientious preparation and sympathetic co-operation on the part of both teacher and pupils.

The Conservatory of Music department for the blind will be well represented next Friday evening in the pianoforte recital of Miss Alma Rabe, whose entire course has been pursued under Miss Clara Bridge. Miss Rabe is gifted and plays surprisingly well, so that her recitals never fail to attract widely.

Mr. John A. Hoffmann will present a number of talented pupils in a song recital at the Cincinnati Conservatory of Music Tuesday evening, June 15. The participants will be: Allie Grant, John Wimmer, Olive Wellbaum, Mrs. Charles E. Howard, Emma Colman, John Orr Stewart, Eva Rosser, Helen Portune, Emil Rosen, Mabelle Heger, Lilius Fry, Mrs. William A. Evans and Chester Moffett.

Dr. Fery Lulek will present two of his most prominent artist pupils in recital at the Cincinnati Conservatory of Music Wednesday evening, June 16, when Miss Ruth Welch, mezzo soprano, and Mr. Elwin Smith, tenor, will give a delightful program of songs and ballads.

The special six weeks' summer session designed for public school music teachers begins at the Cincinnati Conservatory of Music next Wednesday, June 16, and the enrollment for this splendid course promises to be greater than ever before. The scope of the opportunities offered at the conservatory for teachers in Normal work along various lines is exceptional and many well known teachers have planned to avail themselves of the advantages offered by Cincinnati and the conservatory.

A sympathetic, well schooled voice was brought into favorable public notice last Thursday evening, when Miss Constance Baur, pupil of Dr. Fery Lulek, gave a song recital at the Cincinnati Conservatory of Music. She used her voice, which is replete with a warm and sympathetic quality, with skill, and rare taste thereby winning much admiration and applause.

The juvenile department of the Cincinnati Conservatory of Music came into prominence again last Saturday afternoon when the children's classes in sight-reading, ear-training and rhythm demonstrated the remarkable results which are being achieved along these important lines. Classes in

juvenile work along these lines, trained under Miss Wisenall, participated in the exhibition, with mutual credit. In addition the program presented a violin solo, by Herbert Silbersack, and a reading by Helen Duhlmeier, promising students of the preparatory department. Those participating were: Lysle Gladys Drake, Jean Frances Small, Virginia Brooks Gilbert, Virginia Evans, Jane Steel, Martha Siefried, Margaret Shotwell and Mildred Harris.

Artist pupils from the class of Mr. Marcian Thalberg were heard in an interesting pianoforte recital at the Cincinnati Conservatory of Music, Monday evening, June 14.

CHRISTINE MILLER IN INDIANAPOLIS

Some comment of the Indianapolis press:

So well liked was Miss Christine Miller, last night at the Maennerchor concert, that ovations and applause were hers and encore songs were the reward of the audience. Miss Miller has been in Indianapolis six or seven times, and the pleasure enjoyed by her songs is such that it is quite likely she will come again. Added to the beauty and charm of her singing is the delight of her personality, her little ways and gracious greetings, and acknowledgments. Miss Miller was in excellent voice and sang with such happy style that every one liked her. She received many flowers.—The News.

Not in many years has a soloist at the Indianapolis Maennerchor received the ovation that was accorded Arthur Middleton and Miss Christine Miller last night at the last concert of the season at the Maennerchor Hall. Both are great favorites with the local society, it being Miss Miller's seventh and Mr. Middleton's second appearance. It is doubtful if the Maennerchor ever had a more winning combination of soloists for one concert. Miss Miller possesses a voice of remarkable sweetness and, in addition to perfect technique, she has a charm of manner that captivates her audience before she utters a note. Her program numbers consisted of two song groups, the first composed of "Ständchen," (Brahms); "Marienwuermchen," (Schumann), and "Mein," (Schubert). The second group comprised "Damit es Fruehling Werde," (Von Koss), the beautiful "Mit Deinem Blauen Augen," (Strauss), and the familiar "Heimweh," (Wolf). In response to the insistent applause that followed each number she sang "Feinde Ringsum," (Max Fiedler), and "Flower Rain," (Schneider).—The Star. (Advertisement).

CHARLOTTE BURTON

Some comment on this young American violinist reads as follows:

Miss Charlotte Burton, the violinist, and Miss Doris Rinehart, accompanist, were given the rapt attention of the audience, and were compelled to respond to encores. Miss Burton is an exceptional artist for her age and her technique was never better than last night. Enthusiastic friends showered her with flowers.

Until last evening there were many in the audience, who had not been given the pleasure of hearing Miss Burton. Her work was excellent and the audience marveled at her skill. Her encore proved a distinct hit.—The Daily Bulletin.

Miss Burton is so earnest and happy about her work, and her study and talent is a wonder to all who hear her.—Bloomington Bulletin.

Miss Burton has created much favorable comment in her previous public appearances through her marked musical talent and has proved herself the mistress of her instrument, the violin.—St. Louis Star.

The house rung with applause when Miss Charlotte Burton, a young violin prodigy, finished the difficult Czardas, by Sarasate, with a dash and force one does not expect to find in a girl so young.—St. Louis Republic.—(Advertisement).

Loomis—Clarence Loomis, pianist, in conjunction with Mr. Kendrie, violinist, gave a recital at Music Hall, Valparaiso, Ind., last Monday evening to a capacity audience. Helen Axe Brown, H. W. Roberts, Mr. Kendrie and Mr. Loomis appeared in the great auditorium at Valparaiso University on June 15.

ISABEL RICHARDSON

Miss Isabel Richardson gave a song recital at the Illinois State Normal School at Macomb, Ill., on June 3, being assisted by William Lester, at the piano.

The occasion was in the nature of a complimentary entertainment given by the junior class to the seniors and the faculty and it was a pronounced success.

The program was as follows:

Lieder—	
Widmung	Schumann
Sapphische Ode	Brahms
Die Forelle	Schubert
Beim Tanz	Hermann
Songs—	
A Spirit Flower	Campbell-Tipton
I Know Where I'm Goin'	Old Irish
Only a Rose	Downing
Birthday Song	Woodman
Piano—	
Nocturne	Arensky
Ballade	Sibelius
Mr. Lester	

Aria—	
Adieu Fortes (Jeanne d'Arc)	Tschaikowsky

Songs—	
Elysium	Speaks
Will o' the Wisp	Spross
As a Perfume Doth Remain	Lester
Springtide	Becker

The following comment is from the Macomb Daily Journal:

On Saturday evening, at Monroe Hall, the juniors of the Western Illinois State Normal gave the annual entertainment to the seniors and faculty in

LEGINSKA, Pianist

Who appeared as soloist SEVEN times with the New York Symphony Orchestra this season, completely captivated the music lovers of New York at her Carnegie Hall recital, Friday evening, March 19, as the following will attest:

"Leginska gave a convincing exhibition as a pianist in Carnegie Hall last evening. Her skill was of an exalted and unaffected character. She is a conscientious and sincere artist. It may safely be said that of the younger generation of pianists now before the public, Leginska ranks highest."—New York American, March 20th, 1915.

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the form of an "at home." It was a most pleasing innovation to be entertained on that occasion by Miss Isabel Richardson and Mr. William Lester, both of Chicago.

Miss Richardson gave much pleasure to her listeners through her charming personality, pleasing soprano voice and musical style.

The four German Lieder, "Widmung," (Schumann), "Sapphische Ode," (Brahms), "Die Forelle," (Schubert), "Beim Tanz," (Hermann), were her opening numbers and served to show Miss Richardson's splendid German diction and power and authority in delivery. "Die Forelle" was particularly liked by the audience.

In the aria, "Adieu Fortes," from "Jeanne d'Arc," by Tchaikowsky, she made the greatest success. In it was displayed variety of effect, dramatic power, voice control of much worth, splendid French and continual musical beauty.

Her English groups were deftly chosen. Her first consisted of "A Spirit Flower," (Campbell-Tipton), "I Know Where I'm Goin'," (Old Irish), "Only a Rose," (Downing), "Birthday Song," (Woodman). These were all done in a thoroughly convincing and finely artistic manner. "The Birthday" being especially well done.

Speaks' "Elysium," Spross' "Will o' the Wisp," Lester's "As a Perfume Doth Remain," Becker's "Springtide," made up the well contrasted group; all being effectively sung. Miss Richardson's singing of each of these was so dramatic and properly emotional that the audience received the impression of much beauty and effect. In response to the hearty applause she responded with "My Shadow," by Hadley, and "In Italy," by Boyd, with sincerity and beauty.

Mr. Lester also came in for much praise. He not only proved himself an alert, sympathetic and accomplished accompanist, but showed splendid technique and delicacy of interpretation when giving Arensky's "Nocturne" and Sibelius' "Ballade." His beautiful "As a Perfume Doth Remain" attracted no little attention to him as a composer. (Advertisement.)

RODERICK WHITE AT GRAND RAPIDS

Some comment of the Grand Rapids press on the recent appearance of Roderick White, violinist, in that city, reads as follows:

An important and successful sonata recital was presented last evening before a large audience in the St. Cecilia Auditorium, by Roderick White, violinist, and Leo Sowerby, pianist.

Grand Rapids has reason to be proud of two such distinguished sons. Mr. White has just experienced his formal New York debut, where foremost musical criterions called his successes triumphs and predicted for him a career that would fulfill his fondest hopes.

The creative and interpretative work of Leo Sowerby in Chicago has attracted no end of favorable comment and encouragement to this gifted young pianist. He has espoused the cause of the ultramodernists particularly and is himself a composer whose radical ideas are apparent in all his work.

The young collaborators substantiated the report that they were in fine form and presented a program last evening unique for its divergence of interest and projecting the contrast of the old and new schools. The first number was Brahms' "Sonata in A. Major, Opus 100," allegro amabile, andante tranquillo vivace and allegretto grazioso. This was performed with admirable deference to its spirit, and rendered beautiful by excellent technical ground work and artistic finish and the perfect unity of instruments. The selection of Brahms served to illustrate the established forms of the long accepted school, the solidity of the appreciation of both players for this particular master and further illustrating the maturity of their musicianship, the necessary firm foundation for a well-ordered advent into the new school.

It is to be remarked that both players possess vital energy (a wholesome product of youth), highly specialized technic and unquestioned eloquence of expression, all of which requisites have gravitated to them by reason of their serious, studious attitude and by reason of their natural gifts. Each has attained that prime requisite, taste, and in tone production, elasticity, warmth and beauty without prolix temperamental evidence.—Grand Rapids Herald.

Each time that Roderick White plays here he shows finer development in technic, in the mechanical mastery of the violin, while his interpretations gain in intellectual depth and insight and in imaginative quality and inspiration. He is a serious minded young musician whose temperamental quality and originality undoubtedly will reach full realization and expression with later experiences and growth. The marked and definite development of his art, which is noted with each of his appearances, gives the impression that he is on the way to become a very distinguished artist.—Grand Rapids Press.—(Advertisement.)

CAROL ROBINSON

Maurice Rosenfeld wrote in the Examiner after Miss Robinson's recital as follows:

Most formidable in its make-up, the program, which Carol Robinson, the young Chicago pianist, presented at the Fine Arts Theater, held the interest of her audience through the long "F. Minor Sonata, Op. 5," by Brahms; the "Kinderszenen," by Schumann; a group of Chopin and some pieces by MacDowell, Bortkiewicz and Chabrier. Miss Robinson has acquired steel-like fingers, supple wrists and great power. She has keen musical intelligence, an un-failing ear for tonal shadings, and altogether a pianistic talent of high order. She ought to become one of our leading virtuosos. Her novelties, the two "Etudes," by Bortkiewicz, are interesting and cleverly constructed, and the Chabrier "Bourree Fantastique" is a fine technical tour de force. (Advertisement.)

Nichols—John W. Nichols, the tenor, recently appeared for the first time in Buffalo, with the Saengerbund Society, where he was warmly received and scored a decided success. Since singing in Buffalo he has had several requests for his services there in joint recital with his wife, the well known pianist, and it is quite probable that they will both be heard again in Buffalo some time next season. All of the Buffalo papers were very enthusiastic over Mr. Nichols' singing.

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Program of commencement concert at Central Music Hall June 24:

Overture Raymond	Thomas
Orchestra—A. Alfred Holmes, Conductor	
Andante Concerto, G minor	Saint-Saens
Lucy Bellerive	
Concertstueck in C sharp minor	Chaminade
Martha Johnson	
Qui Die Contrabandier, from Act III, "Carmen"	Bizet
Cora E. Rise	
Last Movement of Concerto in D minor	Rosenhain
Andrew MacCallum	
Andante with Variations	Rode
Ethel Herle	
Concerto in A minor, Andante Presto	MacDowell
Marion Lower	
Elsa's Dream, from "Lohengrin"	Wagner
Philipine B. Marsden	
Concerto, in E flat	Liszt
Margaret Andersen	
Petite Tambour	David
Edith Nelson	
Fantasia on Hungarian Air	Liszt
Clara Andersen	
Address—Honorable R. Chindblom	

ORCHARD SCHOOL OF MUSIC AND EXPRESSION

Mr. Walther Brauer, 'cellist of the Orchard School of Music and Expression, directed the orchestra and arranged the musical setting for the prize-winning masque, "The Builders of Walls," by Miss Julia Cooley, which was given its first performance last Saturday afternoon at Illinois Canyon, Starved Rock Reservation, under the auspices of the Friends of Our Native Landscape.

MacLeish—Miss Lillian MacLeish sang as substitute contralto at the First Presbyterian Church in Oak Park on June 20, and the two succeeding Sundays.

MACBURNIE STUDIOS

The MacBurnie studios announce a special summer course for teachers, beginning June 21, and closing August 28. This course includes ten student and faculty recitals, ten lectures by Mr. MacBurnie, ten teachers' training classes, and ten literary study classes for those who are taking private lessons.

The opening song recital of this summer term will be given at the MacBurnie studios on Monday evening, June 21, by Miss Marcia Higginson, soprano. The first lecture by Mr. MacBurnie will be given on Wednesday, June 23, at 2 p. m., and the teachers' training classes will begin on the evening of the same day. These are free to all students taking private lessons.

CHANGES AT THE WALTER SPRY SCHOOL

The Walter Spry Music School announces that after June, 1915, this institution will be known as the National Conservatory of Music, Walter Spry, director. The same quarters in the Fine Arts Building will be used, and among the additions to the faculty are: Alexander Raab, celebrated Hungarian pianist; Sandor S. Radanovits, one of the most eminently successful teachers in Chicago as head of the vocal department, and as assistants in this department, Mrs. Augusta Meeker, John Karl Jackson and William Lester, coach and accompanist.

MacLeish—Miss Lillian MacLeish sang at the banquet given by the Handel Choral Society at the First Presbyterian Church of Austin on Friday, June 11. She sang a group of Scotch songs in costume.

AN UNUSUAL PROGRAM

A unique event occurred in the Art Institute on Friday afternoon, June 11, where, under the direction of the International College of Music and Expression, Emma Clark-Mottl, president, an interpretative program was given by Jessie Mack Hamilton, soprano; Kirk Towns, baritone; Otoy Mizuki, the Japanese baritone; Elizabeth Guion Dormer, cantillator, and Edna Lucile Baum, dancer. The accompanists were Jeanne M. Boyd, Margaret Daniels, Rose Seidler and Abe Shynman.

The program was given in Fullerton Hall, and each number on the program illustrated some masterpiece of art in the institute. After the program, Mrs. Lois Dunning, an artist, was presented, and she conducted a tour through the Art Institute, visiting the pictures and statuary represented by the program numbers, and giving a short but interesting talk regarding each.

Mrs. Hamilton opened the interpretation with Schubert's "Hark, Hark, the Lark," which illustrated Breton's famous painting, "Song of the Lark." Two of Jeanne M. Boyd's new songs still in manuscript, the first, "Canzonette," illustrating Jessie Arms' "Lamia" prints, and the second, "At Morning," illustrating Adolph Schultz's "Sunrise," were included in a group. Each of these songs was given with exquisite artistry. Miss Boyd furnished beautiful accompaniments for Mrs. Hamilton.

Kirk Towns' splendid bass voice and interpretative ability were instrumental in presenting a brilliant reading of the "Prologue" from "Pagliacci" (Leoncavallo). This was illustrative of "Pierrot," by Magonigle.

The Hokunsai prints were illustrated by the "Harvest Song" of Cadman, sung by Otoy Mizuki, Japanese baritone. Mr. Mizuki has a voice of good quality and under excellent control.

Elizabeth Guion Dormer gave four interesting cantillations, which were well received. They were: "My Ships" (Wilcox), illustrating Clay's painting, "In Holland Waters"; "Mother's Three Ages of Man" (Bond), illustrating Walker's beautiful piece of sculpture entitled "Her Son"; "What the Chimney Sang" (Harte), illustrating Keith's "The Coming Storm," and "Materialism" (Roger), illustrating Van Ostade's "The Jubilee."

Another interesting and novel feature was the classic dancing of Edna Lucile Baum, by which she illustrated Michetti's "Spring-time," and Muskaes's "The Challenge." Her work was in every way beautiful.

Preceding the program Mrs. Clark-Mottl gave a short talk on music and the correlated arts, and urged that a greater interest be manifested in them, especially with regard to the training of children. She also urged that parents spend more time in our Art Institute, one of the greatest institutes of the kind in the country, and that they bring their children there, even very small children, that they may acquire taste for only the best in art.

The whole affair was both interesting and profitable as well as unusual. C. J. B.

Jeannette Loudon Studios—A children's program will be given Saturday afternoon at 3 o'clock by pupils of Miss Jeannette Loudon in Anna Morgan studios.

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the distinguished young American pianist and pupil of Rafael Joseffy, Rubin Goldmark and Josef Lhevinne, has been chosen by Mr. Cadman to play his Sonata, which is to have its first presentation at the Congress of American Music convening at Los Angeles the last week in June, in connection with the Biennial of the Federated Clubs.

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LYCEUM ARTS CONSERVATORY CONCERT

Monday afternoon the closing concert of the Lyceum Arts Conservatory was given at Central Music Hall by pupils in the dramatic and music departments of the school.

The conservatory orchestra opened the program with the overture from "Zampa," and later played selections that were enjoyable.

Some splendid talent was heard in the dramatic sketches given, namely, "The Twelve Pound Look" (Barrie); scenes from Susan Clegg's adapted "Ann Warren"; "Castles in Spain," Alice Brown, and "On Bail" (Middleton). The Warwick Male Quartet gave a good account of itself in numbers by Bullard and Greene.

Miss Sadie Christensen, a pupil of Edgar A. Brazelton, disclosed much musical talent in the "Petite Suite," by Ole Olesen. Her technical equipment is well developed and she plays with sincerity. Especially good were her renditions of the "Mazurka" and "Caprice."

Five talented pupils of Mrs. Sybil Sammis-MacDermid, Misses Diena Hilfer, Rose Brown, Lenore Meginnis, Lulu Woessner, Kathleen Lightford, and Miss Jeanne Boyd, accompanist, gave very enjoyable readings of selections from "Impressions," by Ferreri.

Miss Margaret Carlisle disclosed good pianistic gifts in numbers by Rubinstein and MacDowell. The Arcadian Trio, in a group of "Old English Songs," gave much pleasure.

Wanieck—Among the medal winners at the American Conservatory contests this year were the following pupils of Mr. Kurt Wanieck: Harriet Shaffer and Esther Kittilsby, first and second medals in graduating class. Maude Winfield, second in first year collegiate. Richard Oliver and Philipp Warner, first and second in children's class.

Central Music Hall—A place which has at once come into great popularity is the new Central Music Hall (once the Whitney Opera House) and almost every evening of this month is occupied at this handsome place with commencements and other school and studio activities. Next year will find Central Music Hall the most popular place in Chicago.

Washington Park—The choir of the Washington Park Congregational Church, under the leadership of Mr. Richard Proud, gave the patriotic cantata, "Barbara Fritchie," Thursday evening, June 17. Mrs. Bess Beyer Bailey was soloist, and Miss Nellie M. Orr, accompanist.

LAKE BROWNWOOD

So much enquiry has reached us as to the location and cost of reaching this place, etc., that we herewith gladly reproduce some printed information that has just come to hand for the guidance of those musicians who are considering a vacation at this new Musician's Colony:

The entire grounds are shaded with giant forest trees, and a clean white sandy beach of two thousand feet, washed by the restless waters of the crystal lake. Splendid bathing, fishing and boating are daily pastimes, and the entire ground is a shady nook sleeping on the eastern water's edge of the beautiful lake, where from the cottage windows you can see the last blush of the Sultan as he trails his lordly garmentage of carmine across the western surface of the waters. You should see the panoramic grandeur of a Lake Brownwood sunset.

Lake Brownwood is only a few hours from Chicago, and a two mile drive from Paw-Paw City, through the famous fruit lands of Michigan. It will soon reach the season when life's energy will reach the danger line, and you should come and enjoy the refreshing, health renewing breezes 'neath the shaded woodlands of Lake Brownwood. To reach Lake Brownwood by boat, you have the choice of two lake trips, Dunkley-Williams Steamer line to South Haven, and Pere Marquette Railway from South Haven to Paw-Paw City, or Graham & Morton steamer to St. Joseph, thence via Pere Marquette Railway to Paw-Paw City about thirty miles. To go by rail, the Pere Marquette Railway from Chicago to Paw-Paw City. The Michigan Central Railway for Lawton, six miles from Lake Brownwood. For schedule of boats and trains consult the agents of respective companies, as the summer schedule is subject to change. Avoid mistakes; always state to ticket agents, Paw-Paw City, Michigan. Don't confuse Paw-Paw City with Paw-Paw Lake.

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PEORIA MUSICAL COLLEGE

On May 31 the Peoria Musical College, Peoria, Ill., presented Mrs. C. G. Steinhardt, Miss Lucile Saville and Mr. Robert Doht in an organ recital at the College Building, assisted by Miss Edith Clinebill, soprano.

On Friday, June 11, a students' recital was given at Recital Hall, College Building, introducing Fred Doht, Mrs. Fred Mayer, Luverne Waltmire, Bretha Bradley, Inez Freeman, Marjorie Barclay, Mrs. E. M. Bailey, Julia Zimmermann, Elise Schlatter, Lona Hoover, Adelaide White and Eileen Hoover.

Carl Paige was presented in an organ recital at the Unitarian Church on Sunday, June 8, and a concert by the College Chorus and Orchestra was given at Recital Hall on June 7.

A dramatic recital was given on Monday evening, June 14, and on Thursday the commencement exercises were held with the following program:

Rosamond Overture.....	Schubert
The last Spring.....	Grieg
Hungarian Dance, No. 6.....	Brahms
Orchestra	
Concerto, D Minor.....	MacDowell
Larghetto calmo	
With second piano, organ and strings	
Miss Read	
Concerto, E flat Major.....	Liszt
Allegro maestoso	
With second piano, organ and strings	
Miss Reichelt	
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EARLE CEASERO

Mr. Earle Ceasero, baritone, of Bethlehem, Pa., was born in that city, but studied in New York and Los Angeles as well as with Trembath of Bethlehem.

He is distinctly a product of America and besides being a pianist and organist (Grace Church, Bethlehem), is a singer of distinction.

Some of his interesting press notices are here reproduced:

A great voice, and a complete mastery of the art of singing.—Denver Times, Denver, Col.

Voice, appearance, personality, the greatest singer who has ever appeared in Pueblo.—Pueblo Chieftain, Pueblo, Col.

A wonderful voice of marvelous sweetness and dramatic power.—Oakland Tribune, Oakland, Cal.

A splendid voice, coupled with the ability to use it.—Gazette, Colorado Springs, Col.

One of the really great singers of the day—his work can best be described as being triumph of diction, finesse of style, the climax of vocal art.—Plain Dealer, Cleveland, O.

A voice of marvelous texture and wonderful power.—Metropolis, Jacksonville, Fla.

The work of Mr. Ceasero was marvelous and he thrilled his hearers by the strength and beauty of his voice.—Plain Speaker, Hazelton, Pa.

Ceasero's work was magnificent—he is an artist and a gentleman with a charm all his own.—Courier-News, Plainfield, N. J.

His singing was like the throwing open of a new and garish world of music.—Reynoldsville Star.

It is seldom indeed that Punxsutawney people have an opportunity to hear a finished vocalist such as Mr. Ceasero proved to be.—Punxsutawney Spirit. (Advertisement).

Hadley—Miss Clara Throndrud, contralto, a pupil of Grant Hadley, will give a song recital under his direction at Perrin Hall, seventh floor Auditorium Building, this (Friday) evening at 8:15.

BISPHAM WILL REVIVE "ADELAIDE"

David Bispham recently returned to New York after a series of engagements throughout the Middle Atlantic and Middle Western States. Among his appearances was one at the spring festival at Ames, Ia., at Charleston, Mo., and other important cities included in his itinerary were St. Louis, Pittsburgh and Atlantic City. Since his return he appeared twice in New York, and on May 25 he was a soloist at the production of the cantata "Columbia Triumphant in Peace," which was given in Washington, D. C.

In a recent letter to the Musical Courier, Mr. Bispham speaks as follows regarding his offerings for the coming season:

"Years ago when I was studying in Florence I saw at the house of a friend a photograph of the celebrated Viennese actor, Jauner, in the character of Beethoven in a one-act play called 'Adelaide,' a romantic episode in the life of the great composer, and at once realized—in a state of mind that is commonly called 'a hunch'—that I could look like Beethoven and that I would play in that drama before I died. I was not yet upon the stage; but several years later when I was singing in the Wagnerian operas at Covent Garden in London I set about finding this piece. I had told a German friend about it, and by a lucky chance he discovered the little faded pamphlet in a second hand book stall; for a penny he bought it and gave it to me. To brush up my German for the operas I translated and adapted 'Adelaide,' but still there never was opportunity to act in it. That did not come until I was singing in New York at the Metropolitan Opera, when I was engaged to give something out of the ordinary for a special occasion. The first performance was at the

EDWARD WALKER
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opening of the new ballroom at the Waldorf-Astoria, when Anton Seidl conducted the orchestra and Schumann-Heink sang before the rise of the curtain. Julie Opp supported me as the beautiful Adelaide, and among others in the cast were Yvonne de Treville and the celebrated actresses, Mrs. Whiffen and Mrs. Walcott.

"After the play the apparently unemotional Seidl paid me the greatest compliment by coming on the stage, wiping his eyes, which were filled with tears, and with a warm grasp of the hand, saying: 'You are the first man with half effort made me so weep.' Since that time I have frequently performed this affecting and effective little piece in New York, Boston, Chicago, Philadelphia, Washington and also in London, where one season I took a theater for its production.

"I realize that our American public wants novelty now, and I propose during the coming season to give my play with a cast so chosen that the second part of the program will be a miscellaneous concert, which will be given by the ladies and gentlemen who support me in the drama. In the play Beethoven's dingy, untidy studio is shown. In the second part, however, a modern drawing room will be the setting for the concert, which I shall call 'The Rehearsal.' A hostess is awaiting the arrival of the artists, whom she has engaged for her musicale shortly to take place, and they have an hour or so of informal music in preparation for the occasion. This is a good idea in the opinion of many, and I have patented it."—The Musical Courier.

Mendelssohn Conservatory—Anna J. Brenne and Anna M. Leeb, pupils of Miss Carrie Scott in the Mendelssohn Conservatory, gave a thoroughly attractive and very successful piano recital at the conservatory rooms in the McClurg Building on Friday, June 4, being assisted by J. Elvira Anderson, soprano, pupil of Joel Mossberg, Sarah Catlin, reader, and the Mendelssohn Conservatory Ladies' Quartet, the latter being a favorite organization at this time, as always, won the heartiest approval from the audience and responded to many encores.

Boston, Mass.

Editor
LESTER S. BUTLER

"SIEGRIED" GIVEN FIRST OUT-DOOR PERFORMANCE IN THIS COUNTRY

Before an audience of about 20,000, (Wagner's) "Siegfried" was given its first out-door performance in this country, at the Stadium, Harvard University, Friday night, June 4.

The writer was not present, but from reliable reports it appears that the critics are evidently trying, owing, maybe, to the prominence of the soloists, management, and financial interests behind the affair, to make the most of a questionable production, when musical and artistic results and effects are considered.

Everything possible to make the acoustical conditions of the Stadium perfect was done, and yet, as expected, the finest effects of the orchestra were lost to ears some distance from the stage, the facial expressions of the singers were unseen, and action, at least in detail, was unobservable.

The daily papers gave double-headed headlines and several columns to the story of the production, and of the generous financial support of Alexander Steinert, and the amazing energy of S. Kronberg, manager, which made interesting reading about an event destined, perhaps, to become a precedent for future performances, similar in character, in American cities.

In reviewing the reviewers of the production, it is interesting to note their labored effort to say that the soloists played their roles in a great way. Mr. Hale, Boston Herald, says, "The scene between Erda and Wotan is one of the grandest conceived by Wagner. It has justly been called Aeschylean, and Mme. Schumann-Heink sings her music in the Aeschylean manner."

Mr. Downes (Boston Post), remarks that "Mr. Sembach was the only artist who was practically unknown to Boston audiences. His Siegfried was beautifully sung. The voice is fresh and youthful and is used with uncommon skill."

Speaking of Mr. Whitehill's Wotan, the same critic says: "Mr. Whitehill's Wotan is a sonorous and generally impressive impersonation." But his voice had a sameness of color on this occasion, which was not conducive to the utmost interest on the part of the hearers." Further, Mr. Downes' remarks, "Intelligent, reverent as this artist is, he is to be commended for his dignity and breadth in the treatment of phrases, his intelligence and sincerity."

The Boston Evening Globe of Saturday, June 5, gives much space to describing the spectacular features, which all agree were wonderful; to the display of motor cars, more than 5,000, to the dressing in sweaters, overcoats and other apparel suited to a cold New England night, of the audience, and to its movements about, and in the Stadium before and after the performance.

It was announced that a part of the proceeds would go to the American Red Cross Society. While the expenses, said to be \$30,000, were large, the receipts, it is also said total more than that sum, so that some benefit, in a general public way, may

come from this spectacular and stupendous undertaking. Whether it will prove of lasting, or temporary value to music as an art, or to its devotees as an incentive for study, or to its promoters as an integral factor in community culture and life, is a most debatable question.

At first view, it would seem that this sum of money expended in promoting good concerts in small towns and cities throughout the United States, at popular prices, would do more for American music and musicians than this "Siegfried" performance can do.

Alfred Hertz conducted. The cast was as follows:

Alfred Hertz conducted. The cast was as follows:
Siegfried.....Johannes Sembach
Mime.....Albert Reiss
Der Wanderer.....Clarence Whitehill
Alberich.....Otto Goritz
Fafner.....Basil Ruysdael
The Forest Bird.....Alma Gluck
Erda.....Ernestine Schumann-Heink
Bruennhilde.....Johanna Gadske
L. S. B.

Personals

The Plymouth Choral Society gave its sixteenth concert at Old Colony Theater May 16. The soloists were Grace Bonner Williams, soprano; Miss Eleanor Shaw, contralto; Mr. Louis Carroll, tenor; Mr.

Willard Flint, bass. The chorus, Brocton Philharmonic Orchestra and ensemble were under the conductorship of Charles B. Stevens, also conductor of the Faneuil Choral Society, that gave its spring concert in Warren Hall Thursday night, June 3.

New England Conservatory Note

Representatives of many families of greater Boston gathered at Jordan Hall yesterday afternoon, Saturday, May 29, for the annual recital of pupils of the pianoforte normal department. This class is composed of young people who at a nominal expense acquire the rudiments of a musical education sufficient to enable them later to enter the regular courses of the conservatory and, who, at the same time, give to student teachers practical experience in instructing under supervision. Yesterday's program included pieces by forty-three youthful soloists, a class drill in notation, sight reading, rhythm and ear training, conducted by Maude M. Hardstock, and a class drill in scales, intervals, chords and ear training, conducted by May M. Lynch. Superintendent F. Addison Porter of the department announced that pupils for the normal classes of next season will be examined the third week in September. A special course has been arranged for those who finish the fourth year.

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WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

WANTED—To sublet studio in Kimball Hall one afternoon or part of two afternoons each week: Grand piano. Call at 322 Friday afternoon, or address "Studio," care Music News.

WANTED—Experienced player wants position for the coming season as studio or concert accompanist; violin or voice. Mrs. Helen H. Morgan, 3834 Lake Park avenue. Phone Oakland 5272.

FOR SALE—Pipe organ; three-manual, tubular pneumatic, 38 stops, complete couplers and accessories; seven years old, and in good condition; now in a Chicago church; will have to be moved to make way for a larger one; will be moved and erected, ready to play, for \$4,000. A real bargain for some large church or music studio. Instrument can be seen and heard by addressing F. D., Music News.

St. James—A special praise service will be given at St. James M. E. Church next Sunday evening under direction of Miss Tina Mae Haines. Permelia Newby Gale, contralto, will assist.

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DAVID BISPHAM

Mr. David Bispham desires to announce that, during the season 1915-1916, it is his intention to revive the one-act play, "Adelaide." This romantic drama, founded upon an incident in the life of Beethoven, has been adapted by Mr. Bispham from the German, and in it he appears as the great composer.

In the cast will be six persons selected by Mr. Bispham for their musical as well as for their dramatic ability. They will support him in the second half of the evening in a beautiful miscellaneous concert. Thus there will be afforded an entertainment at once artistic, educational and entirely unique.

All communications in regard to terms and dates should be addressed to

R. E. JOHNSON, Manager,
145 Broadway, New York City.

MARIE SIDENIUS ZENDT

Mrs. Zendt will sing this Thursday evening at the California Avenue Congregational church in Barnby's "Rebecca," and Mendelssohn's "Forty-second Psalm." June 29 she will go to New York for five weeks to study and for recreation.

Marie Sidenius Zendt sang with great success at Hastings, Neb., at its June festival Monday evening concert; Tuesday, "Creation." Hastings Daily Republican says: "Mrs. Zendt has a voice of much beauty and feeling, and captivated her hearers with the charming way in which she rendered her songs. Her encore was especially appreciated by the audience, and was highly applauded. Mrs. Zendt's voice was thought by many to be at its best in the duet from "Cavalleria Rusticana," which she and Mr. Hall sang in Italian." (Advertisement.)

STEIN MUSICAL DRAMATIC CONSERVATORY

Christine Deuel, soprano; Grace Leonhardt, reader, and Eva Peterson, pianist, pupils of Mr. and Mrs. Karl Buren Stein and Edwin Gemmer, gave a program at the Deaconess' Hospital, Tuesday afternoon, June 15.

Miss Marguerite Haase, pupil of Mr. Stein, will be the soloist at the annual concerts of Grace Lutheran church of Oak Park, Friday and Saturday evenings, June 18 and 19.

HOWARD VAN SWERINGEN

Mrs. Elizabeth Ruffner, soprano, was principal soloist in Des Moines, Ia., last week at the commencement exercises of St. Joseph's Academy.

Mr. William Lawler, baritone, was soloist last Sunday at St. Alban's Episcopal Church. Mrs. Ruffner and Mr. Lawler are pupils of Howard Van Sweringen.

Mr. Van Sweringen announces that he will teach during the entire summer.

VAN DUSEN PUPIL

Mr. Marmaduke Eide, a pupil of Frank Van Dusen, left on June 14 for Lancaster, Wis., where he will spend part of the summer. Mr. Eide has filled a number of concert engagements during the season, among which are engagements at Jefferson Theater, Fort Wayne, Ind.; Hotel Ryan, St. Paul, Minn.; Daughters of the American Revolution, Congress Hotel, Chicago.

THE N. F. M. C. AND THE CONGRESS OF AMERICAN COMPOSERS

The meeting of the Federated Clubs and the Congress for the Encouragement of American Music to be held at Los Angeles,



CHARLES WAKEFIELD CADMAN

beginning on June 21, will be reported in full detail for Music News by Charles Wakefield Cadman, the distinguished composer and writer.

HONORARY DEGREE CONFERRED ON GEORGE B. NEVIN

The degree of Honorary Master of Arts was conferred on George B. Nevin by Lafayette College, Easton, Pa., June 16.

Mr. Nevin is one of America's most successful composers, and his many friends will be glad to know that he has in this way been honored.

Mr. Nevin is the father of Gordon Balch Nevin, the composer, and organist, who has just been elected organist and choirmaster of the Second Presbyterian Church of Cleveland, Ohio.

This is one of the strongest churches in the city and is said to be the wealthiest one in Ohio.

This young composer's organ recital "Will o' the Wisp" has been played by four organists at the expositions in California, and is one of the most successful recital numbers of the year.

Owens—Miss Margaret Owens, soprano, made a fine success in a recent concert at Woodstock, Ill., the alternate artist being Francis Moore, organist.



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People & Events

IVA BIGELOW WEAVER

A singer who is locally very well known in both Chicago and Milwaukee, and whose successes throughout the country have been numerous and emphatic, is Iva Bigelow Weaver.

Mrs. Weaver has a soprano voice of power, sweetness and great flexibility. Her knowledge of repertoire is very extensive, enabling her to fulfill recital engagements as well as to make appearances in oratorio and all sorts of miscellaneous programs, her preparation for these various purposes being also very great.

Recently she has fulfilled several May festival engagements during which her successes have been unusual, as may be noted in the press comments printed elsewhere in this issue of Music News.

At Pittsburgh, enormous audiences heard Mrs. Weaver in the soprano solos of "The Messiah" and in Bruch's beautiful "Ave Maria," which she sang in a miscellaneous concert. For an encore she used the Stern "Spring," (Waltz), which won her a distinct ovation.

At Abilene she was highly successful also in a recital and in "The Rose Maiden," besides which she gave a recital in a private home and sung at a Sunday morning church service.

During the past week Mrs. Weaver has sung at Janesville, Wis., and her engagements for the future are many and of splendid character.

LEMUEL KILBY

Recent dates:

"Elijah," Goshen, Ind., grade school festival, Fort Wayne, Ind.

High school commencement, Samonauk, Ill.

The Fort Wayne Journal-Gazette says of Mr. Kilby's work:

"Mr. Lemuel Kilby of Chicago is the soloist of the festival. Mr. Kilby has a fine baritone with an appealing quality in it, and he sings with a great deal of expression, in fact, with dramatic fire. He has a dignified and easy stage presence, with a graciousness which recognizes the presence of the audience and at the same time is oblivious of self. He fully realizes the artistic value of his vocal offerings, making them duly pathetic or gay, as the case may be."

Thursday, June 24, at 4:30 p. m., at the weekly organ recital of the Fourth Presbyterian Church, Delaware place and Lincoln Park boulevard, Mr. Kilby is to sing cantata "Hymn of Praise," by Eric De Lamarier. —(Advertisement.)

Ceasero—Mr. Earle Ceasero, baritone, gave an evening of song at Phillipsburg, Pa., in April.

CHARLES WAKEFIELD CADMAN

Charles Wakefield Cadman, who is chairman of the Congress for the Encouragement of American Music in connection with the ninth biennial convention of the Federation of Musical Club, left this week for Los Angeles to arrange the final details of the programs to be given in that city which entertains the big convention between June 24 and July 2.

Mr. Cadman will hear his new piano "Sonata in A Major," played by Claude Gotthelf, pupil of Joseffy and Lehvinne, on the evening of June 30. This will be the first performance in America. The work is now being published by White Smith Music Company of Boston, and is being eagerly looked for since Mr. Cadman's "Trio in D Major" has proved such a success. This latter work was heard with brilliant success at Chicago before the American Chamber Music Organization recently. The Tollefsons of New York have used it no less than three times this season and there is a likelihood of its being given in St. Petersburg, Russia, in the very near future.

Mr. Cadman will include it in his programs during his fall tour, playing the piano part in the work. In this way the "trio" will no doubt be given in quite a few eastern cities. Mr. Cadman in conjunction with Princess Tsinina will be heard in various parts of the east and middle west in his famous Indian music talk and with choral societies in his own compositions. Their sea-

son opens in October. Princess Tsinina, the composer, and his mother will join the National Federation special train at Colorado Springs and proceed to the convention this week. The Indian girl is to appear on the afternoon of June 24 on the program conducted by Mrs. Jason Walker of the American music section, illustrating a talk on Indian music by Charles F. Lummis, the well known archaeologist.

MARTHA STEELE GIVES SPLENDID PROGRAM

On Tuesday evening, June 22, Martha S. Steele, contralto, will appear in recital at the residence of Mrs. Gertrude Johnston Barry in Pittsburgh.

Following is the program that Mrs. Steele will present:

Widmung	}	Schumann
Ich Grolle Nicht		
Fruehlingsnacht		
Botschaft	}	Brahms
Von Ewiger Liebe		
Weine Liebe ist Grun		
Der Schmied	}	Goring-Thomas
Aria, from Nadeschda, "Oh, My Heart is		
Weary		
Cacile	}	Strauss
Zueignung		
Heimliche Aufforderung		
And a group of songs by American authors		
Dawn in the Desert		Gertrude Ross
O Moon Upon the Water		Charles W. Cadman
Separation		Ward-Stephens
Wind Song		James H. Rogers
The Star		James H. Rogers
Morning Song		Horatio Parker

Orr—Miss Nellie W. Orr completes the tenth year of service as organist of the Washington Park Congregational Church, next Sunday, June 20. A special musical service is being prepared for the occasion.

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IVA BIGELOW WEAVER

Recent press comment reads as follows:

Madame Weaver's highly developed dramatic so-
prano notes were clear and sweet. She took the high-
est pitches without effort and put deep feeling and
expression into her work. Her rendition of the aria
"I Know That My Redeemer Liveth," won generous
approval. She also showed her wonderful accom-
plishments in the singing of the aria, said by critics
and close students of Handel to be the most difficult
of the serious numbers of the oratorio.—The Head-
light, Pittsburgh.

Mme. Weaver, to whom warmest praise must be
given, displayed a brilliant, dramatic soprano voice,
capable of pleasing the most artistic and thrilling
the least emotional. "The Pastoral" from the opera
"Rosolinda," was sung in an exquisite manner, the
phrasings and shadings were done beautifully. The
"Prelude" from Ronald's "The Cycle of Life," a num-
ber full of pathos and demanding deep emotional feel-
ing, was rendered satisfactorily in every sense. And
Scott's setting of "When Spring Comes Laughing,"
a gem genuinely lyric in its character, was interpreted
in such a manner as to thrill every listener. Her
singing of Bemberg's "Tis Snowing," was done in
a most captivating manner. "Dearest," one of Ho-
mer's most popular compositions, proved Mme. Wea-
ver's ability to sing a true legato most admirably.
This was followed by an excellent rendition of Rum-
mel's "Ecstasy," which gave ample opportunity for
the singer to show her brilliant, dramatic voice to the
best advantage. Her singing of Dvorak's "Songs My
Mother Taught Me," struck a sympathetic chord in
the heart of every listener. Mme. Weaver was at
her best in Stern's setting of "Spring," a coruscating
waltz song. In this number did she show her ability
to execute passages of the florid style of singing in
real elegance of manner. She was forced to respond
to encores at the end of each of her groups of songs.
The waltz song closed the program of the evening
and left everyone in such a spirit as to be thankful
for what they had heard, expressing themselves to the
effect that Mme. Weaver was the most satisfying and
pleasing singer who had visited our city.—Abilene Re-
porter.

The following criticism of the Weaver-Smith con-
cert recital at the Wesleyan Chapel last evening is
contributed by one of Salina's prominent musicians:

Mme. Weaver was in splendid voice and held the
close attention of the audience. The program was
mostly in English, giving one German number and
one French aria, which was, perhaps, the best received
number that she rendered. Her French pronuncia-
tion was perfect and her interpretation pleased all.
Mme. Weaver's program was entirely new to the
audience and it would be hard to say which English
number was best, "My Treasure," by Travalsea, and
"Unmindful of the Roses," by Schneider, received
much applause. Mme. Weaver has a voice of wide
range with wonderful resonance. Too much cannot
be said of her low and middle registers for depth and
sympathetic quality. The song, "Spring," by Stern,
displayed her upper voice, showing splendid technic
and perfect control.—Salina Daily Journal. (Adver-
tisement.)

SOME HEGEDUS PRESS COMMENT

We herewith reproduce some London
comment on the playing of the Hungarian
violinist, to tour America next season:

There is no question of the very interesting nature
of his performance since he combines truly Hun-
garian vigor and refined restraint that holds his
abundant energy in check and keeps him well within
the artistic limit. This violinist has earned a very
high place among his contemporaries.—London Times.

Ferencz Hegedus gave a concert at Queen's Hall
in which he was assisted in a superb manner by the
London Symphony Orchestra under Arthur Nikisch.

The splendid technic, pure tone and artistic con-
ception of Hegedus were heard at their best in his
finished playing.—London Times.

When composers such as Tartini, Handel, Gold-
mark, and Paganini are rendered by a startling and
original personality, their greatness makes unfailing
appeal to all. Ferencz Hegedus is possessed of a
highly-strung artistic temperament, the poetry, fire,
and mysticism of his race. To speak of his technic,
his aplomb, his facility, is to lessen his genius. Great
as these are, they never force themselves upon the
attention. His realization of his subject, his delight
in its expression, his communication of both, tinged
with his own personality, are the great powers he
possesses.—London Telegraph. (Advertisement.)

Corlew—Miss Mabel Corlew was soloist
at the Englewood Sunday Evening Club
on June 13.

GRACE BRUNE MARCUSSE

Mrs. Marcusse has had a very success-
ful western trip, and so many have been
the demands for return engagements, she
already has an even more extensive trip
booked in the same part of the country for
next season. The following comment is
from the Mason Valley News, Yerrington,
Nevada:

The four groups of Madame Marcusse's program,
as rendered at Rink Hall Friday evening, cover a
wide range of possibilities in vocal accomplishment,
and her remarkable voice met every requirement,
with an ease, too, that delighted her hearers. Noth-
ing is so disturbing to the temperament of one who
loves and appreciates the artistic in music as a real-
ization that a voice is roaming in fields of uncer-
tainty. When listening to Madame Marcusse this
disturbing element of a concert program is distinct-
ly missing, for even in the passages most exacting
in both tone and technic there was no suggestion
of her wonderful volume and power being taxed; and
the substantial manner in which her beautiful tones
were produced was positively soothing to the listener,
through the constant realization each note came forth
with support in reserve; this was quite true in every
aspect of her seemingly unlimited range, high or low
register, whether in the modulations of the simple
melodies or in the most difficult passages of the aria,
"One Fine Day," an arrangement from "Madame But-
terfly," in the superb execution of which our audi-
ence had a glimpse of the real possibilities of the
singer's talent.

A most notable feature of Madame Marcusse's
work is her very precise enunciation, or clarity of
voice. The master under whom this gifted woman
studied has the unreserved thanks of a suffering pub-
lic for the ease and distinctness with which she pro-
duces her tones, at the same time preserving language
in a state that can be distinguished from a mush.
Bell-like were her tones.

The dramatic ability of this artist is of a high order,
such as to adorn her as a distinctive attainment; it
was, indeed, a surprise to learn she has never been
on the operatic stage, for her interpretation demon-
strated an understanding of operatic work which, in
the absence of stage experience, evidences a native
dramatic ability indeed rare.—(Advertisement.)

HELEN WARE'S SOUTHERN SUCCESSSES

Some press comment from Gainesville,
Fla., reads as follows:

Helen Ware's violin recital was undoubtedly the
most important musical event of the season in this
city. The music lovers of Gainesville had a rare
musical treat and the glowing tributes of the press
did but echo the hearty reception which was ac-
corded Miss Ware.

The program was such as to make its appeal to
the numerous scholarly musicians as well as to the
majority of the audience to whom music appeals but
through its esthetic powers and through that emo-
tional fervor which so truly characterizes all of
Miss Ware's interpretations.

Here is an artist whose simplicity and unaffected-
ness shine through all her artistic endeavors and
give her work a power that makes a direct appeal
to her audience.

The accompanist, Mr. Wilhelm Meyer, gave Miss
Ware splendid support, and especially in the spirited
rendition of the Hungarian and Slav numbers, which
were played by the soloist with all the abandon and
ad libitum privileges that but few soloists dare at-
tempt without sad results, here did the accompan-
ist's fine musicianship and true sympathy prove in-
dispensable. Mr. J. Oscar Miller is to be congratu-
lated for insuring success by giving Miss Ware such
a thorough accompanist.

Artists may come and artists may go, but Helen
Ware will at all times be heartily welcomed by Gaines-
ville music lovers.—(Advertisement.)

SUCCESS OF ANOTHER RADANOVITS PUPIL

The following comment was taken from
the Benton Harbor Daily:

Mrs. Louis Schulz of St. Joseph, a wonderful
singer, has just returned from a season's study un-
der Sandor S. Radanovits. While twin city friends
have often listened to Mrs. Schulz's voice and ad-
mired it, they quickly noted the great improvement
since studying under the great master of the art in
Chicago. (Advertisement.)



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CHARLES E. WATT, Editor and Publisher

Published Every Friday at 522 Kimball Hall, Chicago. Tel. Wabash 5595

Entered as Second-Class matter November 24, 1908, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879

Chicago, June 25, 1915

ANNUAL SUBSCRIPTIONS

United States, per year, postpaid.....\$2.00
Foreign, per year, postpaid.....3.00
Single Copies, 10 Cents

On failure to receive The Music News regularly subscribers should notify the office promptly. Copies of the paper for sale at the news counter of Lyon and Healy's, Gamble Hinged Company, Summy's music stores and at McClurg's book store; or may be ordered through any of our correspondents in other cities.

In New York at Brentano's, Fifth avenue and Twenty-Seventh street.

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Vol. 7.

CHICAGO, JUNE 25, 1915

No. 26

Editorial

PASSING COMMENT

Among the first Worcester Festival engagements to be announced is that of Mabel Sharp Herdien, the Chicago soprano, for a part in Pierne's "Children Crusade." The announcement is most welcome and the Festival management is to be congratulated.

h h h

There is much discussion over the proposed change of name of the Chicago Amateur Club. By all means it ought to be changed, for not within memory has the club been "amateur" in any sense. It is distinctly and absolutely a club of Professional Musicians of the highest degree of excellence.

h h h

Three of the Chicago music schools held their commencements in the great Auditorium this spring, and all drew magnificent audiences. Other commencements have been given to a succession of "capacity" houses in the smaller halls. Surely there is no indication of hard times in the Chicago schools and studios.

h h h

The announcement that Frances Ingram is to play "Carmen" with the Chicago Grand Opera Company during the coming season is a thoroughly agreeable one. Geraldine Farrar and Conchita Supervia, will be seen and heard in the part also, but Chicagoans will have a very lively interest in the performances in which our own contralto will appear.

h h h

A letter from William Wade Hinshaw, postmarked "Los Angeles," announces that immediately after the "Fairyland" appearance in the Pacific coast city, the famous baritone will go to Chautauqua, N. Y., to head the vocal department of the summer school for the balance of the season. This

is good news to the many who wish to study with Mr. Hinshaw during the summer.

h h h

A young woman, in a studio in the Athenaeum Building, was "held up" and robbed one evening last week. When it becomes necessary for any teacher, man or woman, to be alone in a down town studio in the evening it might be a good thing to have a small, pearl-handle revolver, close at hand, or a hatpin. Or, better still, it might be a fine idea for the managements of all studio buildings to keep a closer watch for sus-

If you get simple
beauty and naught
else,

You get about the best
thing God invents.

—BROWNING

picious characters and land a few of them in the hands of the police.

h h h

The following, taken from the latest issue of the Chautauqua (N. Y.) Quarterly, furnishes much food for thought:

Americans who travel and take vacations this year will do so almost wholly in the United States; and while the reasons are melancholy the first effect on some activities within our own borders is sure to be favorable. Chautauqua is planning for distinctly more than normal attendance, both of its old patrons and of those who usually go elsewhere. Ex-

traordinary efforts will be made to provide a rich and varied program. Not to mention engagements for major hours at the Amphitheater, such attractions as Charles Rann Kennedy and Edith Wynne Matthison in dramatic presentations, and Mrs. Carrie Jacobs Bond in reading and song recitals are provided for the delightful 5 o'clock hour at the Hall of Philosophy.

h h h

Music News is in receipt of a protest from a professional musician who was present at the Riverview Singing contest, a week ago last Sunday, and who claims that one of the societies winning a prize in that contest should have been debarred because of the fact that it was not really a society at all, but merely a body of picked singers gotten together for the occasion. Of course the judges could not know of such an arrangement but—if the charges be true, it was a distinctly wrong thing to do, and the prize should not have been awarded under such circumstances, had they been known.

Also—We are in receipt of a letter from Lydia Pearl Coe in which the claim is made that the "Go to Sleep Song," accredited to Lulu Jones Downing, on a recent program given by Jessie Mack Hamilton (and reprinted in Music News) really was written by Beatrice Hubble Plummer.

The music, as issued by the Gamble Hinged Music Company, carries the name of both women—Mrs. Plummer and Mrs. Downing, therefore, the program and, its reproduction should probably have done the same, though the question as to which really deserves the most credit for the song is one which we cannot determine, either from the printed sheet or from Miss Coe's letter of protest.

h h h

A LETTER FROM J. FRED WOLLE

Mr. Charles E. Watt,
Editor Music News,
522 Kimball Hall,
Chicago, Ill.

My dear Mr. Watt:

I desire to express my appreciation of the Bach festival review written for Music News by Mr. Earle Ceasero. The writer seems to have caught the spirit of the affair and transcribed it in a happy manner in language at once elevated in style and forceful. I remain,

Yours truly,

(Signed) J. FRED WOLLE.

THE NEW KIMBALL BUILDING

A very attractive card is being sent out by the W. W. Kimball Company which contains an authentic and very useful map of the Loop district and a large part of Chicago, with a handsome picture of the new Kimball Building, which is to rise at the corner of Wabash and Jackson.

At the expense of a great deal of trouble and re-arrangement the Kimball Company has managed to make temporary quarters for almost everyone of their tenants in the part of the building which will remain intact until half of the new building is completed. After that they will be moved into the new quarters, while the second half of the building is being put up.

By this arrangement there will be no change of address for any of the Kimball tenants and very little disarrangement of business during the process of rebuilding.

Music News, which—fortunately, has its office in the part of the building which is not to be disturbed this year, does not expect to change location until the first half of the new building is completed.

The usual entrance to the building, the same elevator and stairways always used by our customers will be found intact throughout this year.

THE END IS NOT FAR OFF

A Southern clergyman tells of a certain congregation whose annual report to its denominational authorities regularly reads like this:

"Number added last year by baptism, none.

"Number added by letter, none.

"Number dismissed by letter, five.

"Number of members who have died, three.

"Amount raised for state missions, nothing.

"Amount raised for home missions, nothing.

"Amount raised for foreign missions, nothing."

Each year the letter closes with this request.

"Pray for us, brethren, that we may continue faithful to the end."—Young People.

EFFA ELLIS PERFIELD AT THE ORCHARD SCHOOL

Effa Ellis Perfield has been engaged to conduct classes in keyboard harmony at the summer session of the Orchard School of Music, beginning on June 28.

This will be an exceptional opportunity for south side teachers and students wishing to study the famous Perfield method, to take the work under the most favorable conditions. For particulars, write Orchard School of Music, 1533 Hyde Park boulevard.

Defau—Miss Jenny Defau sang at an anniversary service at the French church, (37th and Langley) last Sunday.

NATIONAL CONSERVATORY OF MUSIC

Announcement is made that henceforth the Walter Spry Music School will be known as the National Conservatory of Music. Walter Spry will continue as president and musical director of the new organization.

This school has developed from a personal following of Walter Spry, when he organized his piano school ten years ago, to an institution among whose faculty are some of the world's greatest music masters. The name of Hugo Kortschak is known both in Europe and America as one which stands for the highest attainment as a virtuoso and teacher. Walter Spry is himself a pianist and teacher who stands in the front rank of American musicians, and he has organized a piano department which has few equals in any school. In this work, Mr. Spry has had the able assistance of Cedric W. Lemont the past nine years.

It has been found necessary to make additions to the faculty owing to the greatly increased following. Among the most eminent new teachers will be Alexander Raab, the famous Hungarian pianist, who has been such a favorite in Europe for the past five years. Mr. Raab was booked last sea-

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son for one hundred concerts in England, but was compelled to flee owing to the war and his nationality. He has the past three months been making records for the Aeolian Company in New York and they are said to be among the finest ever made. Mr. Raab was for several years a favorite pupil of Leschetizky.

Another important engagement is that of Sandor Radanovits, the well known vocal teacher. He has been very successful in all the branches of vocal art—voice building, song interpretation, oratorio and opera. Mr. Radanovits is a graduate of the Budapest Conservatory, and was a favorite singer at the Royal Opera House in Budapest. Mr. Radanovits will have the assistance of Mrs. Augusta Meeker and also of John Carl Jackson. Other prominent members of the vocal department are Minnie Fish-Griffin and Cora Libberton.

This institution has always insisted on good theoretical training, and the faculty will be further strengthened by the addition of John Palmer, who is very favorably known as teacher and composer. The organ department will be in charge of Palmer Christian, one of Chicago's best organists and teachers.

With such a faculty it is to be expected that the National Conservatory will take its place among the important schools of music in this country. It is Mr. Spry's ambition to make it one of the greatest institutions in the world. The school occupies a beautiful suite in the Fine Arts Building and the new catalog will be ready for distribution the last week of June.

MacBurney Studios—The Summer term at the MacBurney studios began on June 21, and will continue for six weeks.

A SPLENDID PIANO AND SONG PROGRAM

On Monday evening, in a downpour of rain and with no street cars at all in commission, a small audience came to the Auditorium Recital Hall to hear a program by Miss Agnes Bodholdt, pianist, and Miss Lucia May Smith, soprano, the latter being a pupil of Miss Lucile Stevenson.

This audience was more than repaid for the effort, for the recital was one of superior attractiveness and worth.

Miss Bodholdt is a pianist of the most unusual charm, for to great personal attractiveness she adds musical attainments of the finest sort.

Her stage appearance is most ingratiating and her bearing at the piano could well serve as a perfect model for all players.

She has relaxation in plenty—loose wrist to perfection—but she does not flaunt this acquirement in the face of her audience, and not for many months has a pianist been heard who sits so quietly and yet who is so evidently and so wholeheartedly absorbed in what she is playing.

Mannerisms are far too plentiful and those assets of a pianist which are admirable in themselves, but which, overused, are always tiresome, are to be encountered every week, but they are not in evidence in the work of this pianist who instead displays always an evident sincerity and a perfect poise, coupled with beautiful position and telling technic.

On Monday the Beethoven "Thirty-two Variations" were done with distinct style and abundant power, while the MacDowell "Concerto in A Minor," with which the program closed, was virtuosic to the final degree and equally as clean cut.

The group of smaller pieces by Sauer and MacDowell were admirable in their musical intention and technical finish. A "Study in Double Thirds," by Sauer, was a piece of virtuosity which has not been excelled by any young pianist in Chicago of late.

It was eagerly redemanded as also one of the MacDowell excerpts.

When she first came upon the stage, and at every reappearance, Miss Smith was greeted with such hearty applause as to prove that she is a very great favorite.

This is no more than her merits warrant and indeed so beautiful was her program and the rendition of it on Monday that it is a great pity that it could not have been heard and enjoyed by a very large audience.

Handel was treated with great care and an equally fine effect was gained, while in three Franz numbers there was such utter sincerity of poetical feeling as well as such an abundance of vocal charm that the numbers were made to glow with meaning and beauty. "Chere Nuit," (Bachelet), was a piece of pure lyricism, fluent and expressive, the Napravnik "Cossack Cradle Song" was set forth with due regard to its intensity of musical feeling as well as sincerity of form, while Coleridge-Taylor's "Death and Life," that ultrapopular song of the moment, which indeed justifies its popularity through an intensity of color and a tremendous musical worth, was sung by Miss Smith so extremely well that the audience demanded a repetition.

Miss Bodholdt further justified a fine impression of her musical worth by playing exceptionally good accompaniments for Miss Smith.

C. E. W.



The Elderly Person

He sat, or sprawled, or curled up on a species of natural grand stand, being restrained on one side by the brow of the hill and on the other by an outline of vines and tree branches following the circle of the hill, and leaving a wide free space of flat sand for the stage. In the center was what appeared to be a small thicket on a mound, until sharp eyes discovered that scooped out stand made the hillock, and that, and the deftly placed tree tops hid a deep cavity for the director and the hidden music. The thick verdure climbed close to the top and peeped over the edges of the plateau, but there were suggestive openings to tempt the venturesome and which promised many mysteries, that there was no surprise when the unexpected finally emerged from them. But on one side the plateau was a wide opening looking down a smooth expanse of sand to the beating breakers of the lake and the farther stretch of waters that were lost at last in the vague blues and amethysts that drenched the horizon beyond and hid its line. Above was a sky almost dazzling in its play of color, and carrying, capaciously, great shoals of fleecy clouds in a perfect abandon of frolic and changing form. It was just a day to be mad with the delight of life, when sky, and sea, and cloud, and sunshine, and birds, and flowers, and shrubs, and trees yielded their gifts to the happy wind which went in and out among them with a kind of intoxicating freedom and left every particle of life touched and quivering with exhilaration.

In his busy moments, in years gone by, this same wind had begun the series of experiments which had in time made possible the present order of things. A seemingly fortified line of sand cliffs faced the lake. But the wind found one weak place, and began blowing the sand inland. A small cleft in the hill soon became widened and the sand blew more freely to the inner base of the hill. In the countless wrestling matches the wind tore away supports for trees and shrubs and vines, and left the skeleton roots bare and lifeless, but it treasured every grain of the shining sand and added it to its increasing mound on the other side, until there was a wide opening between two hills with a smooth approach from the lake and a natural platform that shifted and moved when the wind wanted play time and a place to make use of it. In the parlance of the versed such a formation is called a "blow-out," and on this afternoon mortals were to be allowed to see, for the first time, just what use the wild things of the woods could make of the gifts they made to one another. And the wind elected itself host of the occasion, as was most fitting, since the environment was of his own choosing. He was ubiquitous, welcoming everyone with unfailing cheerfulness and danced and frolicked unseen but buoyantly, and by his unceasing hospitality, and that elixir he can inoculate beings with by means of a little caress, he made people happy just to be in his playground.

And while the musicians, and writers, and poets, and artists, and teachers and all other

earnest workers waited, behold, a man and woman wearily climbed the hill from the sea. The man is not happy. He is in middle life and large of build and carries himself as if he wished always to be cared for. There is no vigor or spirit in his manner, but a resentful mood of tolerance. The pretty girl beside him feels this dissatisfaction. She droops apologetically and forgets the sweet enthusiasms that make youth and nature usually such ready comrades. Near the mound the man halts suddenly and says he will go no farther. He throws down the wraps and sticks, mops his forehead and says sharp things about the questionable pleasures of outdoor life. Golf links or an automobile are much better than tramping in sand, and he kicks the sand spitefully as he says it. The maid is almost tearful in her disappointment, and says she is tired and must rest at least. He finds his better self at once, and is solicitous for her comfort as he sits beside her. Gaining courage, she asks him to smell the odors of the spring, to see the swelling beauty of lake and sky, and to feel the wind's message. But he answers that it is the same old lake that he sees from his office window every day, and the wind is an equally old story. That he will give her a few minutes more for rest, and then they'll get back to town, quick as possible, have a good dinner and go to a show. He smiles complacently at his program as summing up life's ideals. And while he speaks, the far away tones of an elfin horn sound again and again, and the maid, starting up, says she knows something lovely is going to happen, and they must hide and see what it may be. While they seek a copse a faun laughs and capers from the forest's edge. He has been watching them, and he is a veritable Pan for dancing and the mellow lines that flow from his flute. He is glorious of figure, lithe and swarthy, with a jovial laugh and merry eyes. His arms and legs are bare and his body restless under the tunic and garlands of leaves, and he has the sweet smelling grape leaves and bloom in his hair. And, suddenly, in response to his lively melody there is a troop of fauns and dryads dancing and singing about with him, until, exhausted with their exertions, they throw themselves on the sandy reaches and beg Sylvan for a story. He tells them of his precious charge, the sleeping lady consigned to his care by Helios, the sun-god. She has been asleep now for nearly a year, and the time for her awakening is near at hand. Before the story is fully told a rumbling chariot is heard, and all hasten to meet Helios himself, attended by his sunbeams, most radiant maidens, whose yellow garments glisten in the bright light. With the wild, strange fauns and dryads there is more dancing and singing and weaving and twining of colors. The sun-god asks as to his beauteous lady, whose long sleep he deploras, and for whose smiles and loveliness he has languished and longed these many months. Sylvan assures him that there are indications that she is ready to meet and greet her lover once more

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but not until she is borne into his presence can she be fully awakened. The lover doth protest his eagerness to breathe upon her, to arouse her, to embrace her, and urges the faun to send his messengers to bear her from her secret place in the forest into his presence. With wild shouts and echoing laughter the fauns disappear and their calls are heard through the woods. While the others wait the "Spring Song" is heard and Flora dances and sprinkles her flowers, the lavish lupine and puccoon and sprays of the wild grape. From the wood is borne the litter twined and wreathed with the exquisite blue and green of the lupine and its star-like leaves sheltering the form upon it, are the rainbow maidens with their scarfs of blended colors. Reverently these are waived aside by Helios while Sylvan lies upon the sand and blows the witching calls of elfland. Slowly, in response to the calls, the music and the warmth of love's insistence, the eyes are opened, the hands raised, the figure rises to a sitting posture and, finally, with rapture and surprise at the new vitality, becomes erect—and summer is come once more, and the sun has his bride. The sprays of flowers fall all about her, her hands yield herbage and bloom, and her freshness radiates light and gladness and brightness. For a time the many figures move about in dance, in song, in posture, and in groupings. Then, slyly, the faun, or sylvan, as he was called, perches himself upon the hillock and the faraway calls are heard once more. With summer and Helios at their head the glistening groups circle about the plateau and then, one by one, disappear in the embracing shadows of the wood, leaving those who watched their disappearance with a lump in the throat. The man and the maid run from their hiding place to follow the train, but their feet are leaden beside the wild ones, and they come back alone, but oh, so happy and content and uplifted. They gather up the lupine and grape clusters and kiss them gratefully. Hand in hand they pass on their way with gladness and benediction for the day and its message.

And the Elderly Person, who wasn't making any disguise of a lumpy throat and wet eyes, gathered for milady a cluster of the discarded flowers and kissed and blessed them for their new beauty and significance. Perhaps everybody did not see all this, because everyone does not yield readily to the impulses such sights and sounds engender. But to those who carried the right spirit with them all these and more beauties were unfolded when Mrs. Abt's Masque, "The Awakening," was given on "The Dunes," on Decoration day for the Prairie Club. For Summer comes on May 31, and it was beauteous beyond words.

THE ELDERLY PERSON.

Richardson—G. Dexter Richardson, announces for the coming year the following artists: Maude Klotz, soprano; Ruth Cunningham, mezzo contralto; Berenice Pasquali, soprano; Lillian Blauvelt, soprano; Diamond Donnar, soprano; Carrie Bridewell, contralto; John Finnegan, tenor; William Wade Hinshaw, baritone; Harry Munro, baritone; Charles Bowes, basso; Ruth Deyo, pianist; Louise Hopkins, pianist; Franklin Cannon, pianist; Dorothy Hoyle, violinist and Gustav Hornberger, cello.

WILLIAM JOHN HALL

Students of William John Hall, St. Louis, gave the following attractive program at the Musical Art Building in that city last Tuesday evening:

Beneath the Willows.....	Cowles
Dusk in the Lane.....	Lehmann
The Riddle.....	Miss Hahn
Cuddle Doon.....	Gaynor
The Riddle.....	Gaynor
Miss Saxe	
A Southern Hammock Song.....	Clutsum
Mena (Chinese Love Lyrics).....	Bennett
Miss Yeargain	
Absent.....	Metcalf
Cradle Song.....	Del Riego
Miss MacIlvane	
I Know a Little Rose.....	Warner
When Song Is Sweet.....	Sans Souci
Miss Enzinger	
Who Knows.....	Dunbar
Dream Divine.....	Sanderson
Mr. Newsum	
Two Violets.....	Scott
Snowflakes.....	Cowen
Miss Sale	
Come to Me.....	Barry
Spring.....	Andrews
Miss Johnston	
Tears.....	Bacon
Because of You.....	Strickland
Mr. Van Horne	
A Wild, Wild Rose.....	Foster
In Dreamland.....	Dennee
Miss Griffin	
Acceptance.....	Bingham
Garden of Sunshine.....	Lohr
Miss Hazeltine	
My Love's a Butterfly.....	Johnson
As in Waves Without Number.....	Chadwick
Mr. Werth	
Where the Abana Flows.....	Woodforde-Finden
Allah, Be With Us.....	Woodforde-Finden
Miss Fabian	

MRS. BUCKLEY PRESENTS HER PUPILS

A very successful pupils' concert was given by Caroline E. Buckley at her studio, 315 Pleasant street, Oak Park, on last Saturday afternoon. The program read as follows:

Fireflies.....	Hannah Smith
Edith Gerry	
Chivalry.....	Burgmuller
Waltz.....	Reinhold
Linnie Soule	
Song of the Armorer.....	Jessie L. Gaynor
Evening Song.....	Jessie L. Gaynor
Paul Johnstone	
Dance of the Gnomes.....	Schytte
Under the Linden Tree.....	Schytte
Elizabeth Webb	
Angel Voices.....	Burgmuller
On the Meadow.....	Lichner
Helena Bradford	
Poupee Valsante.....	Poldini
Janet Keefe	
Rustic Dance.....	Gurlitt
March.....	Giese
Dorothy Ech	
Will o' the Wisp.....	Jungmann
Helen Dieterle	
Prelude, Op. 28, No. 20.....	Chopin
To a Wild Rose.....	MacDowell
Marion Webb	
Waltz, D Flat.....	Chopin
The Evening Hour.....	Kussner
Mrs. Lewis Cook	
Impromptu, Op. 90, No. 2.....	Schubert
Pan.....	Godard
Helen Soule	
Duo—Idylle Arabe.....	Chaminade
Helen Soule, Mrs. Buckley	

Sherwood School—In the concert given by the Sherwood Music School at Thurber Hall, on last Thursday afternoon, the pupils appearing were: Florence Mertens, Hilda Gremmel, Alma Goebler, Edwin Kemp, Lillian Harkness, Ruth Howe, Walburga Loeppart, Mary Whitcomb and Dorothy Cass, assisted by Georgia Kober and George Ralph Kurtz of the faculty.

Music in Chicago

CHICAGO PIANO COLLEGE COMMENCEMENT CONCERT

The twentieth annual commencement concert of the Chicago Piano College was held in Kimball Hall on Thursday evening, June 17, with eight young ladies from the graduation class furnishing the program. One movement from as many concertos was assigned to each, and either Harmon H. Watt or Eleanor F. Godfrey, the directors of the school, was at the second piano furnishing the orchestral parts throughout the evening.



ELEANOR F. GODFREY

Miss Agnes Peterson, in opening the program, played the first movement of the "Concerto, Op. 72," by Reincke. A splendid unity of both pianos was maintained throughout the performance of this composition and the playing of Miss Peterson was distinguished by a clear and strengthful execution of the difficult score.

Miss Lillian A. Rogers offered the last movement of the "Concerto, Op. 73," by Rosenhain, and she at once brought pleasure to the audience through her pleasing appearance at the piano and the graceful use of her well schooled technic. By continued study and encouragement she should achieve success in the near future.

Miss Florence E. Watson in her playing of the "Marcia-Assai Presto," from Weber's "Concertstueck," furnished convincing proof that she possessed an intelligent grasp of the musical value of this rather popular number and a sufficient technical equipment to display its beauties in a most pleasurable light.

Miss Frieda Friedman, who played the first movement of the Moszkowski "Concerto, Op. 59," was very successful in her portion of the program. She has style, personality and confidence in her resources and plays with an unusual amount of feeling. She is indeed a credit to the school from which she graduated.

Miss Julia B. Perry was heard in the last movement of the "Concerto, Op. 47," by Schuett, and received the sign of approval from her hearers by a vigorous round of applause. She is a brilliant young pianist and should meet with gratifying success in her chosen profession.

Miss Ada Marie McCarty played the last movement of the Godard "Concerto, Op.

31," and knew the work extremely well. There was assurance, delicacy and repose adorning her playing which brought rare pleasure to the real lover of good piano playing.

Miss Agnes M. Davidson revealed an immense amount of strength and surety in her playing of the magnificent first movement of Rubinstein's "Concerto, Op. 70." Her chord playing was clean and distinct and through a skillful use of the pedals she made the legato phrases especially commendable.

Miss Elizabeth W. Leitch brought the musical activities of the evening to a close by playing the last movement of the "Concerto, Op. 22," by Saint-Saens. She has developed a brilliant and reliable technic as well as thorough musicianship, which makes it possible for her to present a work of this type in a rare and artistic manner.

For Miss Watson and Miss McCarty the second piano parts were played by Miss Godfrey in a sympathetic yet masterful style and for the remaining six performers Mr. Watt supplied the accompanying parts in a manner which denoted rare skill in this type of playing.

The large and appreciative audience was very enthusiastic throughout the evening



HARMON H. WATT

and the young ladies who played well deserved the beautiful bouquets showered upon them.

The presentation of diplomas, medals and certificates followed the program.

Those who graduated were Elizabeth W. Leitch, Elsa A. Ewert, Julia A. Williamson, Nellie Sparks Dohman, Lillian A. Rogers, Agnes M. Davidson, Frieda Friedman, Irene Greider, Ada Marie McCarty, Agnes Peterson, Julia B. Perry, Florence E. Watson, Helen M. Browne, Christine Miller, Bessie M. McAllister and Berton Williamson.

H. M. B.

JENNIE F. W. JOHNSON

Miss Johnson, the contralto, is still busy, she sang in DeKalb, Ill., June 15; at the Dante school, Chicago, June 16; Kankakee, Ill., June 21, Auditorium Hotel, June 22, and a south side wedding, June 23. This month closes her synagogue work until fall, but she teaches the summer term at the American conservatory, not taking her vacation until August.



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A PUPILS' CONCERT

Mildred Millett and Lenore Word, presented their pupils in recital, June 17, at Hamilton Park. A large audience assembled, who responded enthusiastically, children from six to twelve years, who had studied from 3 months to 3 years, were at the piano throughout the entire program. Remarkable poise, technical display and good tone work were manifest, those who took part in the program were:

Katherine and Pearl Kane, Herbert Hill, Virginia Hannan, Gordon Spivey, Irma Bailey, Evelyn and Mildred Solomon, Franklin Suthers, Elizabeth Nolan, Ethel Blue, Helen O'Shea, Marion Muncester, Margaret John, Helen Jackson, Marion Murphy, Dorothy Murdock, Marjorie McDougall, Ruth and Maryalice Hutchinson, Dorothy Mae De Forest, Elise Peterson, Kathryn Montgomery, Wayne Spalding, Kathryn Cox, Anna Anderson and Rose Mowrer.

Especially mention should be made of Rose Mowrer, who displayed amazing skill in the Wollenhaupt Etude, A flat.

Kathryn Montgomery showed much musical feeling for her years in the "Berceuse" from "Jocelyn," also Elsie Peterson gave an especially brilliant rendering of "Alla Marcia," by Rogers, and this little girl is but 10 years old. Little Marjorie McDougall played the "Gypsy Rondo," from "Hayden" in a most interesting manner.

Wayne Spalding will be heard in the same hall, Friday, July 9, at 8 p. m. N. X.

McGranahan—Mr. Thomas McGranahan left Chicago on June 17, for a summer Chautauqua tour, beginning at Des Moines, Ia. The states to be traversed during the next few weeks include South Dakota, Minnesota, Wisconsin, Illinois, Ohio and Iowa.

MISS EDNA COOKINGHAM'S CLASS AT IRVING PARK.

Irving Park is one of those places where people live in houses instead of flats, where there are rows of pretty homes, some with fences, others without, but all with the grass running to the walk and so carefully looked after that one suspects that the neighbors compete to see who shall be most snug and neat. There were stately trees and clumps of shrubs, among them, the fragrant syringa, to keep the reviewer company last Tuesday night, when he was hunting in the thin moonlight, for the Carl Schurz high school, where Miss Edna Cookingham was presenting her pupils. The natives said it was just a few blocks from the station, but don't you ever believe it, for the distance is a good mile. It is a very handsome building, when found, and the observer simply must stop and greet two big cottonwood trees on the campus. Inside is a fine auditorium and it was well filled, but the program was half done when I reached there, because the train was late and the walk a neat one.

Miss Cookingham is fortunate in finding herself in a musical community, which Irving Park has demonstrated itself to be in its sturdy and generous support of the orchestral concerts given under the direction of Mr. George Dasch. The impression was felt at once that these pupils were in an environment which seconded and aided the able tuition of a capable teacher. For example, girls of from twelve to fifteen played things like Chaminade's "Scarf Dance," Strelezki's "Serenade," Grieg's "To Spring," Moszkowski's "Etude," and other pieces of like weight, with a general feeling for the musical message, that it has to be spoken of. The little maid who played the "To Spring," put into it the poetry and tenderness and joy of an adult and yet preserved her own sweet simplicity. I cannot praise Miss Cookingham too highly, she has a remarkable group of pupils, and she is putting a note of individuality upon each one that speaks volumes for her fitness for what she is doing. In one number she played the second part for a movement from the Hiller "Concerto," revealing also her own taste and facility of finger and mentality. Unfortunately the two pianos did not agree in pitch and marred the full pleasure. The following pupils were listed to play, although all did not appear: Florence and Grace Heath, Gladys Duval, Katherine Flanagan, Dayton Rathmelle, Evelyn Muenzenberger, Helen Yeakel, Gladys and Mildred Rosevear, Beatrice Hatzfeld, James and Norman Bengston, Virginia Zoph, Elizabeth Barrett, Jean Gregg, Esther Berry Fredstrong, Edna and Herbert Rosenberg, Lillian Martin, Berenice Davis, Sidney and Herald Rosenberg, Vivian Shourds, Edwin Paxton, Vera Bean, Fannie McCay, Frances Sochotoff, Edith Hunter, Alfred Diamond, Beatrice Meseviow, Margaret Williams, Dorothy Bernan, Jeane Haskins, Donald Bean, Doris Plapp, Marvel Davis and Miss Luson.

ALBERT COTSWORTH.

Charleston—The Commencement Exercises of the Charleston, W. Va., high school was given at the Burlew Opera House last Thursday evening, the music being under the direction of J. Henry Francis.

CLARA EDMUNDS HEMINGWAY PRESENTS PUPILS IN RECITAL

Monday evening, June 14, at the First Congregational Church in Gary, Ind., Mrs. Clara Edmunds Hemingway presented four of her talented pupils in a most enjoyable recital, with Fanny Amstutz-Roberts, accompanist.

Mrs. Hemingway is a very talented musician and a most charming woman, who has won a host of friends and admirers during her residence in Gary.

The program heard on this occasion was a musical and artistic success, and reflected great credit upon Mrs. Hemingway as a teacher.

Miss Hemingway, contralto, opened the program with a group of songs by Montague, Bohm and Edwards, not heard by this writer, but she appeared later as a pianist, proving herself to be a very talented young musician. She plays with sincerity, poise and with a fine regard for tonal and musical values. She is a beautiful girl, and her personality is such as to immediately ingratiate her with any audience.

Miss Beatrice Cavell has a lyric soprano voice, very sympathetic in quality, and she

by Nevin, DeKoven and Buck, he drew his interpretations along broad lines, wholly effective and artistic.

A group of Scotch songs and stories are seldom given in such a wholesome and enjoyable manner. He has musical feeling in abundance that adds greatly to his offerings. His presentations of the Lauder songs were greeted with much acclaim, and well they might, for he sang in a capital manner.

Mrs. Hemingway may well feel proud of the work of her pupils and they will be heard again with great pleasure. A novelty duct given by Mrs. Hemingway and Miss Hemingway was thoroughly enjoyed by the audience.

Mrs. Amstutz-Roberts comes in for a large share of merited praise for she furnished musicianly and artistic accompaniments that added greatly to the enjoyment and success of the evening. H. W. P.

NEW ENGLAND SOCIETY

Thursday, June 17, the New England Society of Chicago enjoyed a splendid program of music at the Chicago Beach Hotel.

The soloists of the occasion were Sarah E. Paine, pianiste; Ethel Connely Cutler, soprano, and Martha J. Owen, reader.

Miss Paine opened the program with the brilliant "Hungarian Fantasie, No. 14," by Liszt, played with fine breadth of interpretative thought, brilliant display of technic, and understanding of the musical values wholly artistic and effective.

Mrs. Owen gave several enjoyable readings that met with much appreciation.

Mrs. Cutler was heard with great pleasure in songs by Huhn, Ware, Cadman and Tate. She has a pleasing stage presence that adds greatly to the presentation of her offering. "At Dawning" and "I Hear a Thrush at Eve" were sung with a fine display of artistry, and "Somewhere a Voice is Calling," with flute obbligato, was beautiful indeed.

Miss Paine is a talented flutist, and her solo offering met with fine favor.

She also added much to the pleasure of the program in furnishing musicianly and artistic accompaniments for Mrs. Cutler in her splendid vocal offering. H. W. P.

HELEN M. BROWN PLAYS AT LITTLE THEATER

Saturday afternoon, June 19, Miss Helen M. Brown, pianist, of the Chicago Piano College, was the soloist on a program given by pupils of Mrs. Elizabeth Foresman-Bagg.

Miss Brown displayed excellent pianistic gifts in her group of solos that were a musical and artistic delight. Her playing is at all times musical, and she uses her well developed technic to a fine advantage in whatever she chooses to present.

The first movement of the Grieg "Sonata" was made to glow with interest in variety of musical thought and the many touches of tonal color and shade employed.

Scenes from Coleridge-Taylor's "Imaginary Ballet, Op. 74," is wholly charming in musical and rythmical content, and Miss Brown gave it with a fine breadth of style and with the poise and surety that was at once convincing, again proving herself to be the possessor of interpretative gifts far above the ordinary. H. W. P.



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uses it in a very effective manner in the presentation of songs.

"A Sky of Roses," by Salter, and Grieg's "Dream of Love" were given with a good understanding and a beauty of voice that was very effective and enjoyable. De Riego's "Hayfields," and "Butterflies," also received thoroughly grateful treatment at her hands, and it is well to say she should go far in her chosen work if she continues along the same good line. Mr. Walter MacPherson was heard in two groups of songs, disclosing a baritone voice of good range and quality.

His singing is very musical and the interpretation he gave the allotted songs was a distinct credit to himself and his teacher.

Lohr's "Little Gray Home in the West" was given with a fine display of vocal resources, and also in numbers by Batten and MacDowell did his splendid voice give great pleasure.

Mr. Edwin C. Edmunds closed the splendid program with a very attractive list of songs. His voice is very appealing in quality and he uses it with much skill in whatever he chooses to present. His stage presence is attractive, and his offerings were given with a good grasp of the musical and poetic content. The first group of songs, by Bond, Homer and Slater, were given with distinction and later, in numbers

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KUPPIN VOCAL SCHOOL RECITAL

Six splendid singers, including Mr. Louis Kuppín, director of the Kuppín Vocal School, gave a highly enjoyable and commendable studio recital in the Fine Arts building on Sunday afternoon, June 20. The singers were assisted by A. L. Shynman, accompanist, and his artist piano student, Miss Gertrude Bates.

Mr. Louis Barber, the possessor of a rich, powerful baritone voice, opened the program by singing "Vision Fugitive," from Massenet's "Herodiade," in a manner which disclosed an ease of vocal production and a thoroughly musical style, such as one hears only occasionally in a recital of this type. Later in the program Mr. Barber sang "O Casto Fior," from "Il Re di Lahore," by the same composer, and was very effective in this also. The audience showered a vigorous round of applause upon him.

Miss Ruth Jackson, a soprano who should be heard from, sang the "Habanera," from "Carmen," with a voice and enunciation quite out of the ordinary, and aiding these two assets was her charming personality and a deep intent for the musical values of this popular aria. In "Lilacs," by Cadman, and "Going to Market," by Diehl, which came later in the afternoon, Miss Jackson pleased to a still greater extent, and well deserved the congratulations she received at the close of the recital.

Mr. George Schneider is another singer of great credit to Mr. Kuppín. His voice is a well rounded baritone, used with keen intelligence. His first two songs, "Der Asra," by Rubinstein, and "Thy Beaming Eyes," by MacDowell, were apparently very grateful to his vocal resources for he delivered them in a delightfully interesting style. To Mr. Schneider fell the task of closing the program, at which time he sang "In Old Madrid," by Trotter.

Miss Jackson and Mr. Schneider joined forces in a rendition of Schubert's "Serenade," arranged in duo form, and they pleased immensely with it. Their voices blended well and there was a unity of thought and expression throughout.

Mr. Henry Pfafe had two appearances during the afternoon, singing first "Du fragst mich taeglich," by Meyer-Helmund, and "O Mighty God," by Woeller, then later the "Bedouin Love Song," by Coombs. Mr. Pfafe has a tenor voice of splendid quality, which should be wholly at his command soon under the guidance of Mr. Kuppín. More of the Kuppín concert style will no doubt come to Mr. Pfafe in the near future, and when it does he is going to be a satisfying and welcome singer.

Miss Julia Flavillo, who possesses a rich, full voice of the mezzo soprano type, and is extremely well versed in the delivery of operatic song, was heard with the magnificent voice of Mr. Kuppín in the duet, "Si la stanchezza," from "Il Trovatore," and there-in came one of the artistic achievements of the afternoon. The audience tried hard for

a repetition of this number but were unsuccessful.

Miss Bates gave a splendid account of herself and teacher in the playing of two piano solos, "Waltz in C Sharp Minor," by Chopin, and the "Tocatta in D Minor," by Leschetizky. The is indeed a highly gifted musician, and Mr. Shynman is wholly justified in setting her forth as an artist student.

No small portion of the honors of the afternoon are due Mr. Shynman, who played accompaniments during the afternoon that were elegant from every standpoint. He is an artist in this line of work and is fast taking a leading place among the professional accompanists of the city, which he rightly deserves.
H. M. B.

AT THE ORCHARD SCHOOL OF MUSIC AND EXPRESSION

It is seldom that one is privileged to spend a more enjoyable hour than that which surrounds a recital at the Orchard School of Music and Expression out on Hyde Park boulevard and there are many at this time of year in this flourishing school. A junior recital given by pupils of Mrs. Orchard, Miss Zeigler, Miss Wallis and Mrs. De Vore, on Saturday afternoon, June 19, was one of the best yet attended, and led by the congenial Mrs. Orchard, friendliness, good feeling and pleasure abounded throughout the hour. However, this atmosphere is not the main and only attraction of this school for an efficient corps of teachers has been training a large body of students there during the past year, and these pupils are now showing the fruits of their study and the endeavors of their teachers in a series of recitals at which it is a pleasure to be present.

Foster Lewis, Marie Harney, Katherine Sefton, Catherine Gardner, Alexander Alison, Katherine Kennedy, Carlin Crandall, Maude Cameron and Julia Tomlinson were the pupils who presented this particular program. Whether they were first year pupils or in a more advanced stage of musical development there was the undeniable trait of good instruction and no small amount of musical talent shown at all times.

The various numbers played disclosed the fact that the pupils are working with compositions exceptionally well suited for their present needs and into each has been instilled a confidence in his or her present attainments and a sincerity for the art which helped very materially in the performance of these numbers. The audience, while of the usual Saturday afternoon size, was nevertheless enthusiastic in its praise of every effort shown by the pupils, and Mrs. Orchard merits high commendation for making possible these necessary and enjoyable recitals.
H. M. B.

Paine—Pupils of Miss Sarah E. Paine will play at 503 W. 62nd street this (Friday) evening.

VIVIAN SCOTT'S PUPILS

The young pupils of Cosmopolitan School of Music and Dramatic Art, who, on last Saturday afternoon, in one of the school's recital halls, on the 9th floor of the Auditorium building, appeared in a program of compositions all written for two pianos, certainly demonstrated the fact that they are receiving most efficient training in both music and public deportment at the hands of Miss Vivian Scott, their teacher.

Miss Scott's connection with the Cosmopolitan school pertains almost exclusively to the teaching of children in the piano department.

She also has charge of the south side studios on East 47th street.

The program on Saturday afternoon opened with "Barcarolle," by Reincke, played by Viola Westberg and Clara Erickson, with good touch, fine shading and smoothness. They also played the closing number, "Mandolinspieler" (Reincke).

"Melody" (Gurlitt) was daintily and carefully played by two small tots, Winifred Cook and Mildred Lewis.

The Whelpley "Minuet" was given with smoothness and varied tone color by Fanchon Bennett and Ruth Henion.

In the absence of Dorothy Kohler, who was programmed to play the weird little "Gavotte," by Gurlitt, with Hilda Fleming, Miss Scott played the second piano, and the number was thoroughly successful and enjoyable.

"Hunting Song" and "Valse," (Gurlitt) were played by Tyra Christiansen and Betty Blichert. Both young ladies showed much ability and technical skill.

Hilda Fleming and Charlaire Welter appeared in an accurate and confident rendering of a "Minuet" by Gurlitt.

The quiet Gurlitt "Melody" received careful execution and poetic interpretation from Winifred Cook and Charles Williams. It was a delightful little performance.

"Gavotte," (Ten Broeck) and "Ballet Scene," (Schultz) occupied the attention of Master Brook Ballard and Master John Bennett, and a fine account they gave of themselves, playing with full tone or light sparkling touch as the occasion demanded, but always with accuracy and confidence.

The whole program was judiciously chosen and well within the present capability of the players, two brief lapses of memory being the only untoward occurrences, and what grown-up does not experience such accidents occasionally.

It was one of the most interesting, unique and well presented pupils' program we have heard.
C. J. B.

Lighthall—Mrs. Marie Lighthall, soprano, who has been ill for some weeks, has now recovered and resumed her work as soloist at the Belden Avenue Baptist Church, last Sunday.

COMMENCEMENT EXERCISES OF THE BALATKA ACADEMY OF MUSICAL ART

The Balatka Academy of Musical Art in the Auditorium Building, which has just completed one of the most successful years in its history, held its annual commencement exercises in Auditorium Recital Hall on Friday evening, June 18, amid great enthusiasm, many beautiful flowers and a large and appreciative audience.

Anna H. Balatka, director of the school, as well as her efficient corps of teachers, should feel highly elated over the results of the evening. The writer has heard many programs given by pupils of this school heretofore, but never has the standard been set quite so high and maintained throughout the evening as that of Friday night, when twelve members of the graduating class offered a program full of interesting, enjoyable and well rendered numbers. In addition to the work of these twelve young musicians, the ensemble class, composed of twenty or more stringed instruments under the direction of Albert Green, head of the violin department, played a splendid number, entitled "Germania," by Moszkowski,

in opening the program, which far surpassed the playing of this class on former occasions. The piano soloists of the evening were Isabelle Mohr, who played in a delightful manner a "Tarentello," by Heller; Erhardt Bergstraffer, who played the first movement of the Beethoven "Concerto in C Major" in a style eliciting much praise for both himself and teacher; Winnie May Hornbeck, in the first movement of Mendelssohn's "Concerto in G Minor," likewise showed splendid schooling and acquitted herself with credit as did Winifred Youngberg, who played in fine style the first movement of Weber's "Concertstueck"; Ethel F. M. Scholefield was very successful in her performance of one movement from the "Concerto in F Sharp Major," by Hiller, and Charlotte Krause, a brilliant and very satisfactory pianist, who never fails to please, brought the program to a magnificent close by a well rounded reading of the first movement of the "Concerto in G Minor," by Saint-Saens. Anna H. Balatka supplied splendid orchestral parts on the second piano and deserves a large portion of the honors of the evening for her masterful delivery of these very important yet often abused parts.

The violinists who appeared were: Evelyn Morrow, who pleased immensely in her playing of a "Gavotte," by Pepper; Robert Springsguth, a very talented youth, who should be heard from, played a movement from the "Ninth Concerto," by DeBeriot, and Lenise Harber, who played "Gypsy Dances," by Nachez, in a style that denoted especially good training and she well merits the honors bestowed upon her Friday night.

The singers who appeared were Madeline Gerhard, whose voice is well trained and of a quality which made her numbers, "Der Himmel hat eine traum Geweint," by Kueckes, and "Mein heimath Wald," by Bachman, a keen pleasure to the large audience present; Esther Oppenheim, who sang "Elsa's Dream," by Wagner, and "Ill Baccio," by Arditti, gave a splendid account of her vocal equipment and also deserves commendation for her good concert style and charming stage presence. Leah Marks sang a Chopin "Valse" (posthumous) and "Preludium," by Mozart, in a wholly effective and enjoyable manner. Her voice is of the coloratura type and should gain for her much success in the future.

Mr. Carl Weiss furnished the accompaniments for violinists and singers.

The graduating class, which numbered over twenty-five, received diplomas and certificates following the program. Over forty students received medals, merit prizes or honorary mention.

H. M. B.

ST. LUKE'S CHOIR

St. Luke's Choir of Evanston, Ill., which was reorganized two years ago by Mr. William Brooke Reeve, and has been doing such creditable work for the past year will give their first annual Festival at the home of Mr. and Mrs. W. G. Gunthrop, June 30. The choir will be assisted by Mrs. Mitchel Hoyt, soprano. Mr. Arthur H. Ranous, baritone and Mr. Walter Diedrich, tenor; Mr. Richard Babcock, violin and St. Luke's orchestra. The Boy soloists will be Master William Sumner and Master Hubert Welter, the program will appear later.

CLARENCE EIDAM'S PUPIL GIVES RECITAL

Friday evening, June 18, Miss Cecelia Eva Hentges, pupil of Mr. Clarence Eidam, gave her graduation recital at the Cosmopolitan school.

That Mr. Eidam is a serious and capable teacher is well known fact and he has enjoyed much success also, as a concert artist of excellent attainments.

His pupils have given many splendid recitals throughout the past year, and on this occasion Miss Hentges presented a program of works chosen from the best in classic piano literature.

The program opened with the Bach "Prelude" and "Fugue," in D flat, played with surity, poise, and a good understanding.

Her technic is so well developed that there doesn't seem to be any difficulties in whatever she chooses to present.

The Beethoven, "Sonate" Pathetique, Op. 13, is always a great favorite with lovers of good music, and in this Miss Hentges, did some splendid playing. Her sense of rhythm is good, and the clarity with which she employs her splendid technic, is highly enjoyable and commendable.

In the second group numbers by Schumann, Chopin, MacDowell, she again displayed much musical intelligence in the interpretation of the group, especially fine was her rendition of the Chopin, "Polonaise." The MacDowell number was given with much unction.

The program was brought to a brilliant close by Miss Hentges, with Mr. Eidam at the second piano, playing the "Capriccio Brilliant," from the Mendelssohn concerto Op. 22, with surity and a fine display of musical intelligence and a breadth of style that won them the enthusiastic approval of the audience. Mr. Eidam may feel justly proud of the work accomplished during the course of study and the results obtained.

H. W. P.

MISS PILLSBURY PRESENTS PUPIL

Miss Agnes Hope Pillsbury, who has just been added to the faculty of the Caruthers school of Piano, introduced Miss Vini Fravel in a "Movement from the Grieg," pianoforte "Concerto," at the school concert last Saturday afternoon, and proved her own skill in teaching, at the same time showed Miss Fravel to be a very talented and sincere young pianist.

Rhythm in perfection, tone well made and deftly shaded, vivid contrast in color and a general alertness in technic, are the requirements for the successful playing of this Concerto and all these assets were brought to her task in full measure by Miss Fravel, who furthered showed a nice concert style and keen interpretative powers.

C. E. W.

Proctor—The recent engagements of Warren Proctor, tenor, in Michigan, have been, in every way successes. The return dates at Cadillac, Hillsdale, and Albion, are assured.

Hinshaw Conservatory—The twenty-fifth Commencement concert of the Hinshaw Conservatory will be given this (Friday) evening at Central Music hall.

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CHICAGO MUSICAL COLLEGE
COMMENCEMENT

The forty-ninth annual commencement exercises of the Chicago Musical College were held at the Auditorium Theater, on Tuesday evening, June 15, and an audience which nearly filled the first two floors was in attendance. The new and efficient manager of the college, Carl D. Kinsey, was overseeing things in his usual courteous manner and the esteemed founder and president of the school, Dr. F. Ziegfeld, surely felt gratified over the success of the evening.

An orchestra of sufficient proportions to form a very satisfactory ensemble, under the musicianly conductorship of Karl Reckzeh, played splendid accompaniments for



DR. FLORENCE ZIEGFELD

each of the soloists who appeared on the program.

In opening the musical activities of the evening, Mr. Reckzeh led his body of musicians through a performance of a "Symphonic March," by Florence D. Bettray, a student in the composition class of the college, which at once stamped her as a composer to whom the music world can look for excellent and valuable material in the future. Its strains formed the swing and accompaniment for the marching in and seating of the many, many students who were to receive degrees, diplomas and medals.

The diamond medal winners in piano, voice and violin from the post-graduating class, graduating class and teachers' certificate class furnished the major portion of the program. The pianists were Miss Mary Dulsky, who played Adolf Brune's "Concerto, Op. 24, in C Minor"; Mr. Frank Mannheimer played Weber's "Konzertstück," and Mr. John Wiederhorn played Paderewski's "Polish Fantasia." The singers were Miss Leta Mae Forsaith, who sang "Una Voce Poco Fa," from "Il Barbiere di Siviglia"; Miss Ruby Lyons sang the "Prayer," from "Tannhauser," and Miss Naomi Nazor sang the aria, "Ritorna Vincitor," from "Aida." The violinists were Miss Florence Eaton, who played one movement from the Leonard "Concerto, Op. 16"; Mr. Stanley Church played one movement

from a Goldmark "Concerto," and Miss Claudia Page played the "Faust Fantasia," by Wieniawski.

With one or two exceptions, each of these young musicians well merits the encouragement and honors bestowed upon them on this occasion, yet with no exception will each prove a credit to the college for which he or she performed on Tuesday night. The concert was one which the public hears only occasionally and those who suffered inadequate transportation service to attend should feel well repaid.

The conferring of degrees, diplomas and awarding of medals was made by the Hon. Richard S. Tuthill. The following graduated:

Artists' Class

DEGREE—MASTER OF MUSIC

Bernard Deiter	Florence J. Sausman
Mary M. Massman	Mildred Brown

Post-Graduating Class

DEGREE—BACHELOR OF MUSIC

Georgena Davidson	Vera M. Talbot
Grace M. Elphinstone	Mamie Thilo
Granville E. English	Kathryn E. Thomas
Sophia Grosbernd	John A. Wiederhorn
Esther V. Kaczorowski	F. Caro Lindley
Minnie Lebovitz	Jane MacArthur
Sibyl MacDonald	Frances N. Nazor
Elsie H. Mueller	Valerie T. Walker
Myrtie B. Peterson	Stanley A. Church
Helen I. Prinderville	Samuel Price
Julia M. Rebell	Louise M. Dwyer
Viola E. Rensink	Ruth A. Luckow
Mable A. Rippe	Frankie E. Swain
Sister M. Virginia	Ethel Woodstock
Hilbert E. Stewart	

Graduating Class

PIANO

Rosila M. Baker	Bertha M. Larsen
Sophia Beilin	Clella K. MacClaran
Vera Bowen	Frank S. Mannheimer
Hazel A. Dallach	Gertrude Manske
Margaret A. Dirks	Evelyn A. Meyer
Dorothy D. Eichenlaub	Nellie Morris
Edna J. Friedrich	Beulah W. North
Taubie M. Gertz	Sue Ogura
Louis J. Halpern	Stella F. Potstock
Vetolia Hayes	Edith M. F. Randolph
Elmer M. Hegbom	Nettie M. Rieken
Ida Hickman	Estye R. Ruekberg
Gretchen A. Hinkley	Mildred Samp
Lena M. James	Minnie A. Sampson
Lydia S. Jones	Rosa C. Schmidt
Bonnie I. Knowlton	Henrietta Spruhan
Esther M. Kolste	Ethel Stevenson
Julia B. Kryl	Florence E. Trockey

VOCAL

Maud B. Askew	Ada Miller
Mrs. Maude M. Hawkins	Mary G. Oddrick
Ruby Lyons	Mary Shouse

VIOLIN

Frederick A. Braucher	Claudia Z. Page
Helen M. Kramer	

SCHOOL OF EXPRESSION

Grace P. Bourke	Antoinette Schwen
Gertrude Henken	Sister M. Jane
Dorothy Hogan	Esther B. Wheeler
Meriwyn T. Parsons	

H. M. B.

Edwards—Miss Marie Edwards will be in the city during the summer and will teach both at the Illinois college of music, 2831 Washington boulevard, and at her studio No. 612 Fine Arts building, on Saturday mornings.

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CONCERTS

ORATORIO

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ORATORIO AT NEW ENGLAND CHURCH

Owing to the exceeding inclement weather and the street car strike, only a few persons were present at New England Congregational church on Monday evening, June 14, to hear Hugo Goodwin's oratorio, "From Easter to Pentecost," rendered by the chorus choir and soloists, Mr. Goodwin, himself presiding at the organ and directing.

Those who came were more than repaid for any special effort they may have exerted to get there, for the oratorio is one of much beauty, both as to music and text, and under the composer's careful direction, his musical forces gave a most successful performance.

As indicated by the title, the text of the oratorio traces the history of the apostles and friends of Jesus Christ from the Resurrection until and including the day of Pentecost.

The text matter is from the scriptures, with the words of appropriate hymns interspersed.

The music is mainly contemplative and gentle, although some splendid fortissimo climaxes are skilfully wrought out and introduced which prevent any suggestion of monotony.

The burden of solo work falls to the tenor, and while not requiring a voice of

"Sang with great effect. 'Vision Fugative.'"—Chicago Tribune.

GRANT HADLEY

BARITONE

Auditorium Building, Chicago

unusually extended range, the music is so full of subtle suggestion that the soloist must be thoroughly equipped and experienced to bring out all the meanings, which the music only suggests.

Mr. Harlan Haines, whose excellent voice has been commented upon several times in Music News, sang the tenor part with good tone and considerable artistry.

The baritone solos were sung with experienced authority by Mr. Edward W. Blatchford.

The one extensive solo for this voice is a fine opportunity for the singer to display all his vocal resources.

Miss Alice Gile sang the small bit allotted to the contralto, with rich tone and fine effect.

Miss Madeline Gallagher read the extensive and sustained soprano portions with most commendable smoothness and beauty of tone.

Her voice is beautifully clear, light and well trained and her singing of the beautiful and melodious, "O Saviour make me to know Thee" and "What Love Divine" with the chorus, were exceedingly enjoyable and satisfactory.

Mr. Goodwin at the organ was more than equal to all demands. He knows his organ thoroughly, played it artistically and directs his singers with musicianly taste and confidence. He is to be congratulated upon the beauty and worth of "From Easter to Pentecost," and upon the success of this performance.

C. J. B.

"AS PANTS THE HART" AND "REBEKAH" GIVEN BY WEST SIDE CHOIR

On Thursday evening, June 17, the chorus choir of California Avenue Congregational church, under the direction of George Francis Kortzenborn, presented Mendelssohn's "As Pants the Hart," and Barnby's "Rebekah," in a manner that reflected credit



MARIE SIDENTIUS ZENDT

upon itself and at the same time proved that its new director, is a worthy successor to the former efficient director, Mr. Milton Harris.

Much of the credit for the successful outcome of the evening's offerings is due to the fine work of the soloists, Marie Sidentius Zendt, soprano; Grant Kimbell, tenor, and Earle Houghton, baritone. Also the work of Myrtle E. Mattison at the piano, deserves generous commendation, for it



GRANT KIMBELL

was splendid. "As Pants the Hart" was marked by some clean cut, confident singing on the part of both chorus and soloist. This composition is written for chorus and soprano soloist only.

The aria "For My Soul Thirsteth for God," is not of the most grateful character, yet Mrs. Zendt mastered the difficulties, and sang it with beautiful clarity of tone and able interpretation. "The Lord Hath Commanded," male chorus and soprano air, should be mentioned especially also because of its good reading.

The Barnby "Rebekah," is mainly tuneful, melodious and not too difficult, although the opening and closing choruses, contain some fugue work that tests the metal of the singers. On this occasion the young folks under Mr. Kortzenborn's careful and intelligent guidance proved themselves equal to the task, singing these parts with surety and snap.

In this cantata as in the Mendelssohn



GEORGE FRANCIS KORTZENBORN

work, Mrs. Zendt demonstrated her worthiness to be ranked among the best soloists in the city, an artist who for excellence of voice and graciousness of manner, one enjoys hearing.

Mr. Kimbell is another singer who can be relied upon to do things as they should be done, when fine effects are desired.

The recitative "With Overflowing Heart" and aria "The Soft Southern Breeze," as sung by Mr. Kimbell brought him into immediate favor with the audience; which favor was in no way lessened by his work in the duet for soprano and tenor, "Oh Flower of the Verdant Lea." Both singers distinguished themselves in its rendition.

The baritone parts were well taken care of by Mr. Earle Houghton a young singer with a mellow voice of ample range, and a musicianly way of delivering the music assigned to him.

Director, chorus, accompanist and soloists all deserve great commendation for an artistic performance.

C. J. B.

GRANT HADLEY PRESENTS PUPIL
IN SONG RECITAL

Mr. Grant Hadley whose studio in the Auditorium Building is an exceedingly busy place these days presented Miss Clara Throndrud, a young and artistic contralto, in recital at Perrin Hall, Auditorium Building, on Friday evening, June 18. The program was of a varied character, enjoyable to the utmost from first to last and presented in a manner quite out of the ordinary by Miss Throndrud. The aria, "Love of Thy Might," from "Samson and Delila," which opened the program offered the singer a splendid medium for the display of her well schooled vocal abilities as well as her thorough musicianship and at once established a lasting bond of sympathy and intimacy with the audience present. The personality of Miss Throndrud is very much in her favor as is her gracious stage presence. She also has the poise and authority which adds greatly to the pleasure of her offerings and combined with these assets is a voice of unusual beauty used with an intelligence which makes it effective in any style of song she chooses to sing.

The group of songs made up with "Es hat die Rose sich beklagt," Franz; "The Swan," Grieg; "As My Old Mother," Dvorak; "Zueignung," Strauss and "Elegie," Massenet was presented with a wealth of beautiful tone quality and charming interpretation throughout. The Strauss and Massenet numbers being especially commendable.

The "Banjo Song," Homer; "Cradle Song," MacFadyen; "Where Go the Boats?" (Dedicated to Miss Throndrud) by the composer, Alice M. Olson and "Kerry Dance," Molloy, made up the closing group and Miss Throndrud received quite an ovation from her hearers for the artistic presentation of these songs.

Both Miss Throndrud and her teacher, Mr. Hadley, should feel highly gratified over the success of the evening and it is only fair to state that should this talented contralto enter the church, concert and oratorio field of Chicago, she deserves and should receive the highest recognition.

William H. Cheesman, violinist, added pleasure and variety to the program by playing numbers well chosen for the display of his powers and to Miss Edith Schwarze is due a strong word of praise for the skillful and satisfying accompaniments furnished the soloists throughout the evening.

H. M. B.

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PEATED

The unusual success which attended the recital of Virgil pupils at Chickering Hall, New York, May 22, led to a repetition of the program for the accommodation of several hundred who were turned away.

Many convents and music schools were represented at the second performance, May 29.

The playing was consistently excellent in expression, pedaling and technic.

Many seasoned and critical teachers became enthusiastic as the young pupils proceeded. Favorable comments were made upon tonal richness and beauty, intelligence of interpretation and finished technic. Few young pianists indeed have acquired such a well-rounded training, coupled with so clear an insight into musical content.

Miss Emma Lipp's opening number was MacDowell's "Polonaise," a number which she has always rendered with individuality of expression and fluency of technic. The same was true of the more brilliant Liszt Rhapsodie No. 10. In Mrs. A. M. Virgil's newly published "An Old Love Story," Miss Lipp made effective use of delicate tone color and direct simplicity of presentation.

Miss Marion Blair's first group consisted of two new pieces by Mrs. A. M. Virgil, the "Mazurka Romantique," and "Le Caprice." She played them with a charming sincerity and grace, which emphasized the refreshing, frankly joyous spirit in which they were conceived.

The more brilliant numbers, the "Fourth Rhapsodie," by Liszt, and the "Staccato Etude," by Rubinstein, required more extended technical powers, but Miss Blair seemed fully confident and at ease. In fact, her grasp was so secure that she played them with a great deal of dash and fire.

The audience, composed largely of teachers, paid many tributes to the results of Mrs. Virgil's method, as illustrated by technical exercises on the tekniklavier. Her new pieces also attracted considerable attention. In every way their debut was successful. The young players presented them skillfully, and they made an instant appeal. Mrs. Virgil is indeed to be congratulated upon her double achievement.

The program was as follows:

Polonaise	MacDowell
Emma Lipp	
Mazurka Romantique	Mrs. A. M. Virgil
Le Caprice	Mrs. A. M. Virgil
Marion Blair	
Liebesträume	Liszt
Polish Mazurka	Mrs. A. M. Virgil
Emma Lipp	
Rhapsodie No. 4	Liszt
Marion Blair	
Five minutes' talk	Mrs. A. M. Virgil
Subject: "The Value of Technic"—with illustrations on Virgil "Tek's" of scales, arpeggios, octaves and bravura work. Velocity 600 to 1152 notes per minute.	
An Old Love Story	Mrs. A. M. Virgil
Black Key Etude	Chopin
Emma Lipp	
Magic Fire Scene	Wagner-Brassin
Staccato Etude	Rubinstein
Marion Blair	
Rhapsodie, No. 10	Liszt
Emma Lipp	

Diederich—Walter A. Diederich, tenor, will be soloist in a concert given by St. Luke's Episcopal Church choir, Evanston, On Wednesday, June 30.

ST. PETER'S CHURCH

Herbert E. Hyde, organist and choir director at St. Peter's Episcopal Church, presented his musical forces in the last monthly festival service at this church for the season, on Sunday evening, June 20.

Mr. Hyde's choir is a large one composed entirely of male singers and there is always a heartiness and enthusiasm about their manner of participation in the services that is felt by one in the pew most forcibly.

Sunday evening was no exception in that respect, everything being carried to successful issue with confidence and vigor, after evident thorough preparation.

Besides the regular Versicles and responses, "Magnificat" and "Nunc Dimittis" (in B flat by Lutkin) and processions, the choir sang, "Ho! Everyone that Thirsteth," (Martin) and "Awake Up My Glory," (Barnby) and as already suggested, their work was inspiring and effective.

Mr. Hyde used as his prelude, Stebbin's "In Summer," bringing out its lights and shades most skillfully.

After the service Mr. Hyde presented a short recital on the organ, the first number being, Grieg's "Cradle Song" and the second "Gavotta," by Martini, both of which received beautiful interpretation.

The last number played was "Bonheur," a

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composition by Mr. Hyde, still in manuscript form.

One should hear a composition more than once before attempting on extensive review of it, but on hearing this work, on Sunday evening, for the first time, the writer was most favorably impressed.

Built along brilliant and pretentious lines generally, it yet has its quiet moments which are melodious and extremely grateful and appealing.

Mr. Hyde obtained splendid effects in the rendering of it, although an organ of much more extensive resources than that at St. Peter's Church, would be required to do the composition justice.

C. J. B.

Hostetter—Hildred Hanson Hostetter, soprano, has just been added to the faculty of the Lyceum Arts Conservatory. Mrs. Hostetter is singing at present as substitute soprano at the Church of the Redeemer.

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BUSH TEMPLE CONSERVATORY

The Masonic Hall in Bush Temple was handsomely decorated for the commencement week of the Conservatory, and doubtless proved inadequate for the crowds at the latter part of the festival. But on opening night the street car strike and drenching rain interfered with the attendance and the young people appearing had to do without the stimulant of a crowd. But they went ahead with the best kind of an eager spirit, the young women wearing their pretty gowns and flowers with just as much evident desire to look well as if they had a multitude to entertain.

The program did not state what teacher sponsored the students on the list, but as Madame Julia Rive-King played the second piano parts in the concerted numbers, it was fair to presume that the pianists were from her workshop. Three talented young people these proved to be. Miss Esther H. Goetz plunging into the intricacies of the first movement of Hugo Kaun's "Concerto," and emerging with a splendid record of sureness, speed and strength. There was a sort of requiem-like middle section that called for considerable breadth and feeling and it was well met.

Supple and clear was the touch of Miss Rozelda Cohn, who did two movements of the little heard Schuett "Concerto." This composer is so continuously musical that his works are grateful to the ear, and lend themselves equally well to an earnest exponent. Miss Cohn was particularly convincing in the development of the allegro, with its dancing theme, elaborated to a degree and calling for abundance of lightness and grace of style.

Replacing Miss Lulu Matheson, absent because of illness, the audience was treated to a surprise in the brilliant endeavor of young David Marcus, a lad of sixteen, with a burning talent that displayed itself in a rush of impetuosity and rich color in the presto and allegro of the MacDowell "Concerto, No. 2." He dashed off the embroidery of the presto with stunning speed, and in the broader phrases of the allegro showed that he had power to match his fleetness. Madame Rive-King was a persuading foil for all these students, calling them on by her own resourceful abilities and stirring and stimulating them by her finished art.

Harold Dosch did the Wagner "Prize Song," as arranged by Wilhelmj, with a big resonant tone, always pure and true and with well planned and worked out thought for nuance and color.

The vocal contributions came from Dr. John J. Killeen, an excellent baritone, who did Handel's "Aim, Aim, Ye Brave," with a nice sense of its musical content. Miss Mercedes Davis-Holden used the former song of triumph of all prima donnas, the "Robert" aria of Meyerbeer, and showed herself well schooled and fully adequate to its dramatic demands. Miss Shirley Mallette has a contralto voice of quality, and with possibilities which she does not yet foresee, and she sang very well the Henschel "Morning Hymn" and Tipton's "Spirit Flower." Mr. Clay Hart has intensity and purpose to back him in the use of his robust tenor voice, and these gave a vigorous interest to his presentation of Leoni's "Birth of Morn," Clarke's "Bowl of Roses" and Cadman's "Dawning," the latter once

more declaring itself to be a song of unusual caliber. ALBERT COTSWORTH.

h h h

Second Concert

The second concert of the series was given on Tuesday morning at 10:30, the program being as follows:

Concerto (first movement)	Edward Bredshall
Master Edward Bredshall	
Returning Spring	Vidal
Ferry Me Across the Water	Homier
Miss Helen Lomax	
Les Farfadets	Pente
Miss Mary Thomas	
Slumber Song	MacFadyen
Song of Joy	Woodman
Mrs. Louise Schulz	
Caprice Viennois	Kreisler
Miss Marietta Livengood	
L'Amoro (from Il Re Pastore)	Mozart
Miss Anna L. Beebe	
Rhapsodie No. 8	Liszt
Miss Vivian Stoik	
Floods of Spring	Rachmaninoff
Miss Lillian Wright	
Concerto, No. 2	MacDowell
Presto	
Allegro	
Master David Marcus	
Madame Julie Rive-King at second piano	

h h h

The Third Concert

The third concert was given on Wednesday evening and brought to notice some remarkable piano playing and some good singing, in the latter class being a group of songs by Hildred Hanson Hostetter, a singer of advanced technic and truly professional style.

Mrs. Hostetter has a beautiful voice, very full and clear and of unusually sweet quality. Added to this she has personality and poise and, on Wednesday, she gave a very clear and convincing reading of the group of songs assigned to her.

Grant-Schaefer's "The Sea," a noble song, was given with great repose and great beauty of vocal art, MacDermid's "Saerament" was a piece of sustained beauty and Boyd's "In Italy" was made to sparkle in its usual fashion.

The Grieg "Sonata in E Minor" was well played by Miss Charley Stinson, and the "Concertos," G minor (Mendelssohn), No. 1 (MacDowell), and A minor (Grieg), were played by Eugene Musser, Violet Bourne and Georgia Jones, respectively.

Mr. Musser has a most beautiful touch and very great facility. He made the "andante" movement glow with musical charm and the "presto" was scintillant.

Miss Bourne, grown as tall or taller than her teacher, Madame King, played the slow movement of the MacDowell opus in a rather perfunctory manner, her poetical development not yet being great enough to thoroughly compass such items, but in the rapid last movement, she was superb. Such brilliance and such certainty are not often encountered except in the case of the greatest and most experienced artists.

Miss Jones showed good training and much promise in her work.

Dr. M. A. Bernstein sang an "Elijah" aria with clear enunciation and good tone, and in the absence of Miss Ruth Agar, scheduled for Cadman songs, Miss Lillian Wright gave two songs with good intelligence, one being the Clough-Leigher "Possession."

Miss Alice Calvert also sang two songs, one of which was the "Bird of the Wilderness," by Rogers, in both displaying nice voice and style, but lacking considerably in the matter of clear text enunciation.

Edgar Nelson provided model accompaniments for all the songs and played also for Mr. Musser, in the absence of his teacher, Miss Grace Potter.

Madame Julie Rive-King, who is responsible for the great development of Violet Bourne, played the second piano for her "Concerto" and Mr. Harold Mickwitz played for Miss Jones.

There was present a large audience and enthusiasm was plentiful. C. E. W.

On Thursday morning at 10:30 there was an informal faculty concert in connection with the conferring of degrees, diplomas, etc., as also an address by the president of the conservatory.

Closing Concert

The closing program of the commencement concerts at Bush Temple Thursday evening was very attractive in musical works, and also the persons on the program disclosed talents of a superior sort, that should carry them far.

Mr. Lyell Barber, pianist, opened the program with the Beethoven "Concerto, No. 4, G major" (first movement). He has advanced far along musical and technical lines, and the reading he gave the programmed number was brilliant and musical, with Mr. Harold von Mickwitz providing a thoroughly fine second piano part.

Misses Lillian Wright and Alice Calvert gave a good account of themselves in the "Flower Duet," from "Madame Butterfly."

Misses Marion Forgan and Marian Patterson Boyce proved themselves to be very talented singers, and they sang with a good understanding of the music and a good display of vocal development in numbers by Massenet, Rimsky-Korsakow and Hue.

Miss Marion Forgan in the "Giga con variazioni, Op. 91," by Raff, won the enthusiastic approval of the audience. Her playing is musical, enhanced by a surety and poise at once convincing and artistic.

Mr. Joe Wynne has won a fine place in musical circles by his splendid playing. His technical equipment is of a superior sort, enabling him to grace his offerings with many touches of color and shade thoroughly effective and artistic. He has true musical feeling in abundance, and in the Saint-Saens "Concerto in G Minor" he played with a fine breadth of style and much imagination, and with Mr. von Mickwitz furnishing a musicianly and artistic complement at the second piano, they won the sincere and merited approval of the audience.

Mr. Alexander Spiegel, in the Goltermann "Sonate," for 'cello and piano, disclosed a tone very attractive in musical color, and he should be very successful if he continues along the same good lines. H. W. P.

Orchard School—Tomorrow (Saturday) afternoon, Miss Olene Wallis will give her graduation piano program at the Orchard school. At 3 o'clock, on Wednesday, June 30, Miss Mabel Baker and Mr. Charles Laff, piano pupils of Mrs. Orchard, will present a program.

Correction—In the Music News article about Earle Ceasero of Bethlehem, Pa., last week the statement was made that he is organist at Grace church in that city. We should have said that he has studied piano with Mr. W. G. Trembath, organist of Grace church.

KURT DONATH'S OPERA CLASS

On Tuesday evening, at the Little Theater, Mr. Kurt Donath presented the pupils of his opera school in excerpts from three operas, he himself appearing in two of the casts.

On account of the street car strike the audience was not what it would have been otherwise and this writer, with others, had to leave before the end of the program in order to catch the only means of transportation homeward.

However, enthusiasm reigned supreme and, if "Lovely Galatea," (Franz von Suppe), which closed the program, and which was not heard, held up to the standard of the first two-thirds of the program, it was certainly a brilliant piece of work.

This may well be taken for granted and the hope is expressed that there will be another opportunity of hearing this dainty work given by Irene Graf, Pearl McAdams, Augusto Gonzales and Mr. Donath, who constituted the cast for its Tuesday performance.

The opening part of the program was devoted to the garden scene from "Faust," and surely there was never yet seen so cunningly bijou a setting of this familiar scene.

With scarcely room for four people on the stage at once the scene was yet very beautiful and wholly appropriate and the well known lighting effects at the Little were in full and convincing play with the one exception that a bad blunder was made just at the close of the scene. There was compensation for that, however, in the really astonishing effect produced with red lights at the moment of the satanic invocation to the flowers to help him in his designs upon Marguerite.

Marguerite was sung by Miss Graf, who has been heard in many parts and who is convincing in all. She looked the innocent German maident to perfection and she acted with rare skill, singing also so well as to prove her art is a growing one and the training is fine.

Miss McAdams appeared first as "Siebel" and gave to the "Flower Song" a good reading, after which she returned in a few moments to fulfill the ensemble demands upon "Martha" in quite a different dress and characterization.

In both items she was very good and the voice especially showed improvement over the last appearances.

In dress and acting she was thoroughly authentic and the audience found her comedy especially very diverting.

Mephistopheles was sung by Mr. Gonzales, his thoroughly fine voice suiting the score admirably and his make-up and action being professional in skill and finish.

The invocation scene was particularly fine, sung and acted so well indeed as it is seldom done even on the professional stage.

Mr. Donath appeared as "Faust" and once more provided an object lesson of fine natural abilities and real professional art. His vocal perfection in "Within This Sacred Dwelling" was marked.

In make-up, stage deportment, etc., he was, of course, authoritative to the last degree and a most agreeable lesson to all students present.

The garden scene from "Faust" provides a wealth of solo opportunity and each one of the numbers was admirably done, while

the quartet ensemble was of very unusual and effective worth.

This was followed by scenes from Mil-loecker's "Beggar Student," in which Misses Graf and McAdams shared honors with Marguerite Farady and Mildred Nisted, all four doing spirited acting and graceful singing.

In the last division of the program many other students of the school also took part as Grecian maidens and throughout good piano support was afforded by Miss Marie Simon. C. E. W.

— # # # —

MISS PILLSBURY PRESENTS PUPIL

Dagmar Andersen Herem, a pupil of Agnes Hope Pillsbury, gave a piano recital, Sunday afternoon, June 6, in Miss Pillsbury's studio in the Fine Arts building. The program was as follows:

Carnaval	Schutt
Gavotte and Musette	d'Albert
If I were a Bird	Henselt
Barcarolle	Rubinstein
Etude Japonaise	Poldini
Capriccio Brilliant	Mendelssohn

The salient characteristic of Mrs. Herem's playing is a rarely found poise, a poise which never leads into constraint but is simply a fine sense of values. This sense of balance and proportion was nowhere more apparent than in the Schutt Carnaval, which was perhaps the best thing she did. She showed a really beautiful discrimination in mood and color.

Mrs. Herem chose to interpret the d'Albert Gavotte and Musette with the daintiness of old form dance rhythm rather than with the complete abandon with which this number is more often played. The Henselt, "If I Were a Bird," was played with great delicacy and charm, and the three other numbers of this group were equally interesting. The Mendelssohn Capriccio, with Miss Pillsbury at the second piano, was given a brilliant reading and closed a delightful program. B. L.

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SALEM CHORUS GIVES CONCERT

Saturday evening the chorus of Salem Swedish Lutheran Church, under the direction of A. R. Johnson, gave a splendid performance of "The Prodigal Son," by Berridge. Some special numbers were given as follows: Miss Marian Larkins gave some pleasing harp solos, and the Ogden Male Chorus proved themselves to be a splendid body of singers under the direction of their capable leader.

Mr. Robert Quait, tenor, gave a group of songs with much artistry, and in the solo and duet numbers of the cantata he also proved himself to be thoroughly capable and musically in his interpretations.

Mr. Fred Soderborg handled the bass role with much skill and a good display of musicianship and in his group of songs his presentations were very finished and musical.

Mr. Johnson, the regular organist and director of the choir, has built up a splendid chorus that sings in a very enthusiastic manner. He is a musicianly director and he uses good taste in the variety of choral effects gained. The shading, attacks and releases were well taken and the quality and volume of tone at all times commendable and satisfying.

The opening chorus was given with much unction and also in chorus numbers with the quartet did they give of their best, gaining some fine effects in color and shade.

Miss Helen Edith Peterson sang the one solo for the contralto with a fine display of artistry and vocal resource that was a musical delight, and left nothing to be desired in beautiful singing.

Miss Ellen Larson, soprano, sang her solos with much surety and she should be heard from. Her voice is very pleasing and covers the requirements of the role very nicely.

The closing chorus numbers, "Rejoice" and "How Pure and Heavenly Is the Sight," were brought to a high point of excellence in choral singing and Mr. Johnson may well feel proud of the work accomplished, and too much praise and commendation cannot be given.

Mrs. Robert Quait furnished good accompaniments for Mr. Quait and Mr. Soderborg in their solo groups.

Miss Ella Olson, pianist, and Mr. Emanuel Anderson, organist, furnished excellent support for the chorus. H. W. P.

Tenney—Mr. George L. Tenney and family have gone to the west for the summer. They will spend some time in Colorado and considerable also in California.

Sunday Evening Club on Tour

Reviewed by CLIFFORD JOHNSTON

With a special train of four cars, the Chicago Sunday Evening Club left Chicago for their Pacific coast tour on Friday, June 18. Friends in great numbers accompanied the members to the station, some new members going on the complete trip with the choir. Approximately one hundred people left Chicago behind for a tour which is remarkable in every way. Various other organizations had planned similar trips, only to fail through some miscarriage of plans, and it remained for the Sunday Evening Club to show the way, and accomplish the fullest expectations of its members. The greatest praise is due Mr. Gordon Erickson, the director, who, by his executive ability, staved off a last possible handicap, and started every one away in good spirits.

Five prominent soloists accompanied the club—Mrs. Mabel Sharp Herdjen, soprano; Mrs. Rose Lutiger Gannon, contralto; Mr. John B. Miller, tenor; and Mr. Burton Thatcher, basso. Mr. Thatcher took the place of Mr. Holmquist on short notice, and will remain with the club till after the Salt Lake City engagement. The accompanist is Mr. Edgar Nelson, who is well known to all musicians of Chicago.

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Joliet

Leaving Chicago at 6:10 on the Rock Island, the choir arrived at Joliet about 7:30 after a trip during which the main occupation seemed to be asking questions of Mr. Erickson and trying to arrange permanent location on the Pullmans. Despite the inclement weather and the unsettled conditions generally, there was a good lively spirit in the air which promised much for a successful and happy trip. At Joliet everyone hurried to the Ottawa Street Methodist Church, where the concert was held, and though the seating for the choir was far from convenient, each one made the best of conditions, and a very good program was given. The choir showed its versatility in both accompanied and unaccompanied numbers, and also in its ability to cope with both the heavy and the light effects. Clean cut attacks, striking volume, definite releases, and varied shadings were handled in a manner reflecting great credit on Mr. Erickson, who conducted with surety and precision, and a thorough understanding of each text. Beauty of voice and remarkable tone quality as a club were shown which, with fine enunciation, made for an evening of pleasure and musical value to the audience.

The soloists were the recipients of much applause. Mr. Thatcher appeared first in three numbers, and his resonant, ample bass voice gained him much favor. He was thoroughly artistic, and his poise was admirable.

Mrs. Herdjen sang the "Ritorna Vineitor," from "Aida," with great beauty of tone and fervor. Her high work was particularly effective and her diction clean cut. She is always a grateful singer, and was much appreciated in Joliet.

In two songs by Kellie and MacFayden,

Mrs. Gannon pleased the audience in all respects. Her rich contralto voice was in great form, and she thrilled with an easy high voice that rang full and vibrant.

Mr. Miller sang songs of Beah and Rummel in a most satisfying manner. Years of experience and a well developed musical instinct enabled him to give fine renditions of these numbers, and he found great favor with the audience.

Mr. Nelson's accompaniments were the production of the finished artist and were commendable in all respects. He is a thorough musician of much versatility and his work was no small part in the success of the concert.

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Rock Island

After a night declared by many to have been "the limit," the choir arrived at Rock Island early on Saturday morning. Unfamiliarity with surroundings was the cause of the lack of rest, but all felt sure that a few days of train life would find everyone in ship shape. At Rock Island various trips were taken, some to Davenport and Moline, others to the large arsenal, while many availed themselves of the opportunity to "jitney" around on sight-seeing tours.

Two programs were given at this place, both at Watch Tower park about three

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miles from the city. This is one of the most beautiful parks to be seen anywhere because of its great natural advantages. These, coupled with the many attractions of the average amusement park, made for an ideal spot. The afternoon concert was held in the open air, and though rain necessitated a removal to the pavilion in the middle of the program, the audience was immensely pleased at the entire program. The accompaniment of a rooster's crowing and the downfall of rain gave a decidedly informal atmosphere to the first half of the concert. A feature of the afternoon was the quartet's singing of the famous "Rigoletto" quartet, after which the audience showed great appreciation.

The night's program was given in the pavilion and was featured by fine chorus work, a brilliant rendition of the "Lucia" number by the quartet and by the wonderful work of the soloists.

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THE EMINENT PIANISTE
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CLEVELAND IN JUNE

"ROSE MAIDEN" BY HAYDN OWENS CHOIR

It was quite a different Frederick Cowen who unfolds the mysteries of "The Veil" from the one who reels off the flowing melodies of "The Rose Maiden." Of course the latter belong to his formative period the years that also gave "The Better Land" and "The Promise of Life" and there are those in plenty who would have him disown the value, at least, of his earlier productions in the light of his greater offerings. But an analogy may be suggested by the difference between Frederick Cowen, the plain citizen and Sir Frederick Cowen, knight.

The same man is behind each sobriquet, and he is not true to himself if he forget the days of his beginning or the stepping stones by which he rose to higher things. And the same can be said of the romantic and even sentimental little story with its fitting lyrics which serve so useful a place in the field of choral music. Its very fluency and its cheerful moods have worth and have made it so to live, that for a long time to come it will be heard and enjoyed more frequently than the "Veil," with its exacting demands upon the many forces that are required to demonstrate its superiority.

And so it came about on last Friday night that a thoroughly pleased audience listened to the unfolding of the romance of the Fairy Queen, who came to mortal life, loved, lived, and died happily in the new sphere she chose. Mr. Owens has choice qualities as a director. His band of singers is the usual mixture of those who sing because they love to sing and therefore do it with a whole heartedness that seldom fails of its purpose. There was spirited volume of sound with many pleasant and effective pauses for accent and strength, and many moments when the stream of love was limpid and mellow. With his earnestness and adaptability and his unquestioned and well felt abilities, Mr. Owens can look a long way ahead and see himself increasingly successful. As he progresses towards a place of marked importance.

The soloists were well prepared for their portion of the work. Mr. H. E. Haines the tenor, calling for especial praise because of his very nice voice and thoughtful attention to the needs of the text. He used with fine discrimination a mezzo voice that had a hint of falsetto at times that gave to it a delivery very marked. To Miss Augusta Collson fell the large part of solo work and she sustained its demands with unfailing freshness and breadth of tone and in no moment failed to understand and interpret the full spirit and beauty of the smoothly flowing lyrics assigned her. Miss Nina Shankland had but one opportunity and it fitted her darkly colored voice admirably, and her enunciation brought very clearly to the front the needed text to make the story coherent. Mr. Carl H. Brown, has a resonant, wide sphered voice and a good sense of the declamatory demands of the phrases so plentifully sprinkled throughout his score. Together these soloists made much of several trios and quartets, and almost every combination is made of the voices by way of these means and sundry duets. Two really fine numbers fell to a double quartet of male voices and female voices and they were given with much attention to neat phrasing and shading.

ALBERT COTSWORTH.



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HAROLD HENRY'S PUPILS

Monday afternoon, found an interested audience in Thurber Hall to listen to the group of pupils, Mr. Harold Henry informally presented. There were eight well trained young women, who supplied a program that was enjoyably contrasted and not so intricate as to be exacting upon either listener or player. The indications seemed to point that these numbers had not been specifically prepared for the occasion, but were portions of a repertoire that could be given readily on call. The fact gave a certain ease and freedom and made for that much more pleasure. The young people were varied as to natural gifts but it was to be observed that Mr. Henry had evidently studied the individual traits and sought to develop them, rather than to put his own hall mark decidedly upon them and make each talent to shine in the same way.

Thus, Miss Lenore Wood gave one part of a Beethoven sonata and did it with a sturdy steadiness that went with her make up, while Miss Ellen Elzlohm used the Chaminade "Autumn" with a certain feeling for its tender message that showed her tendency towards the poetry. Later on she played a movement from a Beethoven concerto with splendid fire and breadth. Miss Annic Neil contributed the Bach "Bourree," with a rhythmic swing that showed her love for the square, well defined melodic idea and its logical working out. Miss Katherine McFadden chose the richly colored D flat "Etude" of Liszt, and made it warm and pulsating with a lovely tonal coloring. Miss C. B. Bennett voiced her love for strength, bigness and power in a

Chopin "Etude" and the peculiarly marked rhythms of the Rubinstein "Barcarolle."

Mr. Henry added the requisite bit of personal touch in a taste of his own fine quality when he played the second piano part in the Beethoven concerto. It was, as ever, of a pervading purpose and musicianly feeling.

Unfortunately the two final numbers selected by Miss Augusta Rasch and Mrs. E. C. Buckley, were not heard.

ALBERT COTSWORTH.

AT THE MACBURNIE STUDIOS

On next Monday evening Mr. MacBurnie presents Worth Faulkner in a program of songs by Chicago composers as follows:

When I Bring to you Colored Toys.....	John A. Carpenter
On the Day When Death Will Knock at Thy Door.....	John A. Carpenter
The Sleep that Flits on Baby's Eyes.....	John A. Carpenter
On the Seashore of Endless Worlds.....	John A. Carpenter
Light, My Light.....	John A. Carpenter
With Strawberries.....	Leo Sowerby
The Ghost.....	Leo Sowerby
The Full Sea Rolls and Thunders.....	Leo Sowerby
Dainty Little Maiden.....	Isaac Van Grove
What Can an Old Man Do but Die?.....	Isaac Van Grove
Jenny Kissed Me.....	Isaac Van Grove
To a Dreamer.....	Eleanor Everest Freer
Sonnet 14.....	Eleanor Everest Freer
How Many Times, Do I Love Thee, Dear.....	E. E. Freer

Mr. Sidney Arno Dietch will be the accompanist.

Russell—The Russell School of Music will give a pupils recital at Auburn Park M. E. church, on Monday night, June 28. Pupils of Louise Cozad, Mary Hester Cleary and L. Douglas Russell will appear.

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Richard B. De Young, president of the Calumet Conservatory of Music and Dramatic Art, has, with the aid of his efficient teachers, built up a splendid school in Roseland.

The concert on this occasion was given in the Palmer Park Assembly Hall, which is in nearly the center of Roseland. A



RICHARD B. DE YOUNG

splendid audience was there to greet and lend encouragement to those appearing on the program.

The concert opened with the "Octet" for violins, "Scenes Pittoresques," by Allen, played with a splendid body and quality of tone by Frieda Bethig, Louise Bauch, Grace Houle, Louis Schneider, Fred Schneider, Arthur Sorenson, William Tatter and Walter Wiessner, under the direction of their talented and musically teacher, Melvin Martinson. Two pupils from the piano department, Misses Irene Bury and Florence Wiersma, were heard in numbers by Mendelssohn and Schubert-Tausig. They displayed well-developed technical equipment, and they set about their tasks with a sincerity that was very gratifying and praise meeting.

Miss Mildred Verhoeven gave a reading by May Isabel Fisk in a delightful manner.

The voice pupils appearing were from the class of Mr. De Young, director of the vocal department, who may well feel proud of the showing made at this time. They came upon the stage with much assurance and poise, and they sang with sincerity, displaying voices of good quality that have been developed along lines that enabled them to present their songs in a very musical and convincing manner, proving Mr. De Young to be a very painstaking and artistic teacher. The pupils were Misses Esther Lundquist, Ethel Handley and Jessie Myers, and they sang numbers by White, Sanderson, Woodman and Dvorak-

Rix, with a good grasp of interpretative thought.

Mr. Martinson is well known as a violinist of splendid attainments, and as a teacher he is enjoying much success.

Miss Louise Bauch gave a musicianly reading of the "I Lombardi" fantasia, (Vicuxtemps), that won her much applause. Her technic is well developed, and she draws a good tone from her instrument that is very pleasing to hear.

Mr. Louis Schneider is the possessor of a musical talent far above the ordinary. He played the very difficult "Faust" fantasia with abandon, brilliancy, and a warmth and breadth of tone that was very astonishing as well as satisfying and musical, and it is safe to predict that both Miss Bauch and Mr. Schneider should go far if they continue their studies along the same good lines.

Miss Josephine Pignata was the accompanist of the evening, and she acquitted herself in a praise meriting and commendable manner.

DRAMATIC ART

Miss Rhoda Hiestand

Miss Mary Louise Isherwood

TEACHER'S CERTIFICATE

Violin—Miss Louise Bauch

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Gold medal—Miss Irene Bury

Silver medal—Miss Rose Kuiken

Honorable mention—Miss Olive Brandt

Junior Department

"Bertha Leitzman" silver medal (donated by Mrs. C. Lucas)—Gladys Friedlander.

Silver medal—Johanna Vellenga

Honorable mention—Hazel Steward, Catherine Bass, Christine Dekker, Alma James

Dramatic Art

Junior Department

Silver medal

H. W. P.

CHARLOTTE BURTON

The following comment on the work of this young American violinist is from the Bloomington (Ill.) Pantagraph:

Miss Burton proved herself an exceptional artist and immediately won the admiration of her hearers. She played with a strength and self-forgetfulness which carries its charm. She is indeed a born artist and plays from her soul. Miss Burton has been appearing on the concert stage since she was four years of age, obtaining her early violin education in St. Louis.

Eugene Ysaye heard the young girl play and spoke of her afterward as "the little girl with the big tone," and prophesied a brilliant musical career for her. (Advertisement.)

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HANDEL ORATORIO SOCIETY

A fine concert was given by the Handel Oratorio Society, on Tuesday evening, June 15, in the First Baptist church of Austin. The whole event was in the nature of a testimonial to the society's director, Miss Ida Belle Freeman, and certainly the spirit of the singers, and the enthusiasm of the large audience assembled, spoke most eloquently of the sincere regard that Austin has for Miss Freeman's untiring efforts in maintaining a standard of things musical there.

The program was arranged from the compositions of Dudley Buck, with the exception of one number, "Triumphal March," played on the pipe organ with good execution by Miss Jessie Adams, organist of Austin's First Presbyterian church, opened the program. The Handel society then sang "Arise, Shine" with telling brilliancy and skill, under Miss Freeman's direction. The incidental soprano solo was sung by Mrs. W. H. Amerson.

"My Redeemer and My Lord" was well presented by Miss Emma Ewen, a soprano with an admirable voice and much musical taste.

The Baptist Church Quartet, Lillian MacLeish, soprano; Mrs. Albert Sedell, alto; T. F. Thorsen, tenor, and Milton Severinghaus, bass, with Florence E. Boydston at the organ, gave "Sing Alleluia Forth." Good voices compose this quartet, and their interpretation of the numbers was spirited and generally effective, although the balance of parts is not always as uniform as one could desire.

"How Long Wilt Thou forget Me," tenor solo from "Triumph of David," was sung by Mr. Julian Mogensen, who displayed thereby, a splendid tenor voice and much interpretative ability, but the excellence of his reading was compromised by an evident lack of preparation and rehearsal with the accompanist.

"Wedding March," duet for piano and organ was brilliantly presented with Mrs. Lillian Grant Haeffner, at the piano and Miss Adams at the organ.

Miss Irene Briggs' excellent soprano voice and musicianship, contributed much to the beauty of the program with "I will

lay me down in Peace," from "Triumph of David."

The "Alleluinatic Sequence" was given a beautiful and artistic reading by the Presbyterian church quartet, Irene Briggs, soprano; Ida Belle Freeman, alto; Arthur Henning, tenor, and Murray Eldredge, bass, with Miss Adams at the organ.

The first part of the program closed with the famous "Te Deum" in E flat, sung by the society, Miss Briggs singing the tenor solo. All other incidental solo bits were sung by the parts in unison.

The ladies' chorus directed by Miss Freeman made enjoyable work of "Evening Hymn" and "Morning Invocation."

"Sunset," with violin obbligato played by Mr. R. H. Rathburr, was sung by Mr. J. I. Hamilton. He displayed a fine rich baritone voice, but he varied from the pitch at times.

Miss Vivian Helgesen, mezzo soprano, sang "There's a Merry Brown Thrush," and "Down by the Mill." Miss Helgesen has a delightful voice, and thoroughly pleasing manner.

"Hymn to Music" was accorded a splendid presentation by the society. Its many difficult phases were passed over with a confidence gained by thorough rehearsing. The necessity of catching the last train to the city prevented Music News writer from remaining for the balance of this admirable concert, which was programmed as follows:

- Piano—(a) Dance of the Guomes..... Liszt
(b) Polonaise, A flat major..... Chopin
Miss Marie MacMillan
(a) "Spring's Awakening"
(b) "Where the Linden Blooms"
Mr. Henning
(a) "On the Sea"
(b) "Vocal Combat"
Male Chorus
(a) "Creole Love Song"
(b) "It was a Lover and His Lass"
Mr. Eldredge
"When the Heart is Young"
The Handel Society

Miss Freeman has gained most satisfactory results in her work with this chorus. She directs authoritatively and the chorus responds with promptness. Confident attacks, intelligent phrasing and interpretation all contribute to general excellence of the society's work, and Austin is to be congratulated upon the maintainance of such a praise worthy organization, under such a competent director.

C. J. B.

JOHN LORING COOK

Mr. Cook is experiencing the busiest season in the sixteen years he has been in Steinway hall. His artist pupils are busy filling engagements all over the country. Irene Sage, leaves June 21, to fill a two weeks' engagement in Grand Rapids, Mich. Atlantis McClendon, singer of Mexican and Indian songs gave an interesting recital, June 17, at the home of Mr. and Mrs. Eugene Day, 533 Briar Place. This young singer has abundance of style and temperament in her work and was at her best upon this appearance. Beginning her program with a short explanation of the Mexican folk songs, Miss McClendon sang four songs in manuscript, in the peasant dialect. The compositions contained many an appealing strain and are decidedly characteristic of old Mexico. Other numbers on the program included two pianologues, "The Fiddler of Dooney," and "Lil Black Sheep." Both are interesting and effective and Miss McClendon, who is Mrs. J. C. Marshall, is enthusiastic over the work Mr. Cook has done for her, especially in the new departure, the pianologues. An appreciative audience heard the singer who was ably seconded by Mrs. George Shaw on the piano. Other talented singers working with Mr. Cook are: Harriett Hubert of Montana, Walter Moore of Ohio, and Jane Scorr of Iowa, who has returned now to her home.

John Loring Cook was presented with a silver mounted baton by twenty-five members of his Lyric club, which has been meeting all winter in his studio. The presentation was in the manner of a complete surprise to Mr. Cook and the club took possession of the studio bringing an elegant spread. Next season the organization plans many part songs concerts.

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Rankl—John Rankl will sing this Friday morning, at commencement exercises, School for Cripples, Park avenue and Ashland boulevard, accompanied by Miss Katherine Reiplinger.

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Richardson—Music News is in receipt of a card from Miss Isabel Richardson, written from Colorado Springs, enroute to Los Angeles, where she sings this week before the N. F. M. C.

AMERICAN CONSERVATORY COMMENCEMENT

A crowded auditorium and immense enthusiasm was the portion of the American Conservatory in its twenty-ninth commencement, held last Thursday evening.

The program was one of superlative worth, each student appearing proving beyond any question that natural gifts and acquired technic are sufficient to carry him to the greatest heights in his profession besides entitling him at the present moment to the name—Young Artist.

Mr. Adolph Weidig again showed his skillful authority with the baton and held the Chicago Symphony Orchestra, engaged for the occasion, to a good reading of the "Oberon" overture, as well as reliable accompaniments for all the solo numbers.

The program was not of excessive length and it moved along with commendable celerity as well as with a constant show of musical feeling and a glittering display of technic.

Miss Vierlyn Clough, a pupil of Henriot Levy, played the pianoforte "Concerto, C Minor," by Saint-Saens with a liquid purity of tone, clean cut musical thought and much neat distinction in the interpretation.

Miss Elsa Kressman, soprano, sang the "Robert tu che adore," from the Myerbeer opera, "Robert Il Diavolo," with great freedom of tone, much facility of coloratura effects and a general musicianship entirely worthy.

The Bruch violin "Concerto in G Minor" showed Miss Anna Nyberg, a pupil of Mr. Weidig, to pleasing advantage, her tone being firm and true and her technical equipment entirely consistent with the number assigned her.

Miss Aletta Tenold, a pupil of Kurt Wanieck, played the pianoforte "Concerto in D Minor," by MacDowell, with distinctly beautiful tone and a very fine regard for contrasts and color. She is fully able to differentiate between the moods of contrasting movements and has ample technical facility.

Miss Mary Hansen, a violin pupil of Herbert Butler, followed with the charming Mendelssohn "Concerto" and gave it an unusually good reading. Her tone in the slow movement was lovely, and in the last one it was sparkling.

Mr. Sol Heller, pupil of Charles La Berge, has a baritone voice of much quality and he has learned how to handle it with skill, and at the same time he was able to read the "Prologue" from "Pagliacci" with considerable authority and much finish.

The audience liked his work very much and gave him unusual commendation. The program ended with the Liszt piano "Concerto in E Flat," played with great verve by Miss Cora Anderson, an advanced pupil of Silvio Scionti. Miss Anderson is the prize winner of the post graduate class this year, and as such stands in the highest place of the program. She was entirely worthy of the honor and proved herself to be very talented and to have attained also a virtuoso technic as well as commendably sincere and scintillant musical interpretative gifts.

The address given by the Rev. Herbert W. Prince was full of good thought, and the program ended with an exhilarating display of honor-giving.

Scores and scores of teachers' certificates



JOHN J. HATTSTAEDT

were awarded, while the graduates were as follows:

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Viola Elizabeth Allen, Council Bluffs, Ia.
Babelle B. Anderson, Appleton City, Mo.
Lena Crescentia Auer, Bynum, Mont.
Margaret E. Badenoch, Chicago, Ill.
Clara D. Boehm, Chicago, Ill.
Lydia M. Bornhoeft, Chicago, Ill.
Catherine Cajori, Great Falls, Mont.
Helen Elizabeth Campbell, Oak Park, Ill.
Sylvia Chana, Chicago, Ill.
Honor Dolores Comerford, Chicago, Ill.
Carrie E. Dahlbom, Carpentersville, Ill.
Erna C. Ehrhardt, Chicago, Ill.
Ruth Marshall Freeman, Chicago, Ill.
Hazel W. Gabler, Chicago, Ill.
Sophie Hagen, Stanhope, Ia.
Thyra G. Hagstrom, Chicago, Ill.
Ada L. Honderick, Bison, Kans.
Marval Louisa Jimison, Cherokee, Ia.
Emma W. Kikkebusch, Maywood, Ill.
Helen Kirby, Mokenca, Ill.
Esther L. Kittilsby, Chicago, Ill.
Ida Florence Lapin, Chicago, Ill.
Mabel C. O. Lewis, Bavaria, Kans.
Mary G. Lussan, Chicago, Ill.
Sister Mary, Chicago, Ill.
Pearl Helyne Mayne, Tipton, Ind.
Mary Ethel McVey, Highmore, S. Dak.
Alice Nelson, Livingston, Mont.
Neva C. Norelius, Kiron, Ia.
Mamie O'Leary, Chicago, Ill.
Fleta Dell Pease, Chicago, Ill.
Leda Riley, Chicago, Ill.
Walter Buchanan Roberts, Centralia, Mo.
Ruth A. Scott, Kearney, Neb.
Harriet Shaffer, Muskegon, Mich.
Dorothy E. Smyser, Bartlesville, Okla.
Jessie Stanly St. Clair, San Benito, Tex.
Florence H. Swanson, Chicago, Ill.
Ruth I. Swanson, Chicago, Ill.
Nelle VanBroeklin, Livingston, Mont.
Oscar M. J. Wehrley, Wausau, Wis.
Gabriel Herbert Wellner, Chicago, Ill.
Ruth M. Wightman, St. Paul, Minn.
Lorene Ruth Kitch, Cheyenne Wells, Colo.

VIOLIN

Carrie V. Lewis, Grand Ridge, Ill.

SINGING

Hulda Blank, Great Park, Ill.

Della S. Bond, Chicago, Ill.
Mrs. Josephine Davies, Chicago, Ill.
Inez Dewey, Chicago, Ill.
Maud Louise Helmey, Sioux Falls, S. Dak.
Nora Rivers Jackson, Chicago, Ill.
Florence C. Jernberg, Chicago, Ill.
Robert List, Chicago, Ill.
Clara Bernice Smith, Lennox, S. Dak.
Allen E. Takken, Holland, Mich.
Harriet C. Vannatta, Chicago, Ill.
Carrie Edna Wackerbarth, Independence, Ia.

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Edda Mae Gibson, Aurora, Ill.
Abbie Lurena Harvey, Chicago, Ill.
Sara Hall Knisley, Greenfield, Ill.
Elizabeth Gillin McCartney, Sioux City, Ia.
Florence M. McDermott, Canton, S. Dak.
Lucille Morrison, Ft. Madison, Ia.
Lillian Louise Redeker, Elgin, Ill.
Marie Schaper, Ft. Madison, Ia.
Gretchen Richards Seyler, Marietta, Ohio.
Drusilla Lane Shaw, Escanaba, Mich.
Anita Naoma Stevens, Ogden, Ia.
Bernice Florence Swift, New London, Wis.
Annetta F. Wahlstrom, Chicago, Ill.
Alberta Wells, Marissa, Ill.
Edna Blanche Wilder, Chicago.
Muriel Willard, Chicago, Ill.

MUSICAL THEORY

Phyllis Fergus, Chicago, Ill.
Pearl Belle Komp, Chicago, Ill.

The post graduate list reads as follows:

PIANO

Cora S. Anderson, Appleton City, Mo.
Ellen Carlson, Chicago, Ill.
Linnie Chronister, McEwen, Tenn.
Margaret A. Dittmann, Chicago, Ill.
Gustav Dunkelberger, Newton, Kans.
Nora Funkenstein, Chicago, Ill.
Dorothy Vera Ginsberg, Chicago, Ill.

William Oscar Haeuser, Pontiac, Mich.
Ruth A. Hall, Chicago, Ill.
Mrs. Emma Grant-Holmes, Berwyn, Ill.
Carl F. L. Jessen, Clinton, Ia.
Viola L. Kerber, Chicago, Ill.
Katharine T. Kittilsby, Chicago, Ill.
Goldie Marguerite Grace McKenny, Chicago, Ill.
Vivien O'Brien, Chicago, Ill.
Delos Owen, Chicago, Ill.
Nannie Mae Strayhorn, Meridian, Miss.
Aletta L. Tenold, Flandreau, S. Dak.
Mary S. Thrash, Chicago, Ill.
Margaret Weick, Muskegon, Mich.

SINGING

Velma Margaret Steiner, Grant Park, Ill.

VIOLIN

Raymond T. Burkholder, Streator, Ill.
Florence M. Hermann, LaCrosse, Wis.
Anna E. Nyberg, Chicago, Ill.

MUSICAL THEORY

Katherine C. Baker, Chicago, Ill.
Clara J. Rubey, Chicago, Ill.

ORGAN

Elmer Friedrich Ende, New Bremen, Ohio.

C. E. W.

A TALENTED LITTLE PUPIL

The accompanying picture shows Elizabeth Harris, the young Oak Park girl, who



ELIZABETH HARRIS

was so successfully presented in recital recently by her teacher, Mr. Arthur Randolph Fraser, comment appearing in Music News last week.

MR. DIEDERICH IN RECITAL

Mr. Walter A. Diederich, tenor, will sing the following songs in recital, at Wolcott, Indiana, on Tuesday, June 29.

Where'er You Walk—(Semele).....	Handel
Nymphs and Shepherds.....	Purcell
Caro Mio Ben.....	Giodini
A Roaming.....	Schubert
Hark! Hark! the Lark.....	Schubert
Where My Caravan has Rested.....	Lohr
Invictus.....	Huhn
Besides Thee.....	Parks
The Nightingale.....	Ward-Stephens
Aria—Thou Enchanted Land (L'Africaine).....	Meyerbeer
Somewhere a Voice Is Calling.....	Tate
Life and Death.....	Coleridge-Taylor
The Wind Speaks.....	Grant-Schafer
The Call of Spring.....	Daniels

###

Craven—Carl E. Craven left Chicago last week for an all summer Chautauqua engagement. A note located him at Yandallia, Ill., last Wednesday.

ST. JAMES M. E. CHURCH

To the rapidly increasing list of genuine concert organs in Chicago churches there was lately added a splendid instrument at St. James.

On Sunday night, when a sacred concert was given by the choir, this organ was heard to wonderful advantage, under the skillful and experienced manipulation of Miss Tina Mae Haines.

Virtuosic to the final degree is her technique and full of authority and finish are her readings.

The St. James organ is apparently perfect for the place it has to fill. There is enormous power when wanted and also the most wonderful of pianissimo effects.

The chimes and the echo are beyond criticism and the scores of vitally characteristic stops have been chosen with rare skill.

On Sunday night Miss Haines was entire mistress of the situation and used all the varied effects and resources with great skill and abiding artistry. Her solo numbers being "Pastorale," (Yon) "Evening Song," (Matthews) and "Moonlight," by Karg-Elert.

It was not alone in solo numbers that the prowess of Miss Haines and her new organ were shown, for in combination, they dominated the service superbly.

Even the hymns were shaded and climaxed, and the prelude to Mrs. Gale's solo number was positively orchestral in effect.

A splendid chorus was presented and showed fine drill as well as much innate ability in several selections.

It would be difficult indeed to imagine a more beautiful quartet than that made up by Naomi Nator, Permelia Gale, Artur Platz and G. Magnus Schutz.

An absolute perfection of blend and a wonderfully fine pianissimo were shown in Federlin's "Show Thy Loving Kindness," in which Mr. Schutz was fine in an incidental solo and in Miss Haines' "Bow down Thine Ear," the total musicianship in composition, accompaniment and quartet ensemble was notable.

This strong number is dedicated to Mrs. Gale and to her was assigned the long incidental solo, which she sang beautifully. Miss Nator also excelling in the excerpt falling to her lot.

A quintet, "There Shall Be no Night There," (Wood) was not well done, rehearsals evidently having been insufficient.

"To Him Who Left His Throne," from Stainer's "Daughter of Jairus," was sung with great power and authority. Miss Nator rising to a superb climax at the end.

In the Gounod "Sanctus" (Messa Solenne), Mr. Platz did the prelude solo admirably and the chorus was splendid throughout. Miss Nator again coming to the front also with a clearly ringing high tone.

Mrs. Gale (who belongs to the First Congregational Quartet in Oak Park) was peering in the aforementioned quartet she peering in the aforementioned quartet she sang also as a solo, Stevenson's "The Salutation of Dawn," and sang it with consummate artistry. A wonderful song it is, musical and logical, and—with the fine Haines accompaniment, Mrs. Gale made its every beauty apparent and proved herself,

again one of the most pleasing church singers in Chicago.

Merriam Downe was the scheduled contralto for the day but at this service was heard only in the unfortunate quintet number referred to above.

C. E. W.

###

THEODORA STURKOW-RYDER PRESENTS PUPILS

On last Saturday afternoon Mme. Sturkow-Ryder presented the last of her splendid pupil's recitals at her home studio, 4715 Lake Park avenue, with Jessie DeVore and Wally Heymar, violinists, assisting.

These artists played the "Double Concerto," by Bach, with much distinction, this being followed by piano numbers from the same master admirably played by Ruth Hanak, Alexander Alison, III, Mildred Mathews, and Ernau Smith, this in turn being followed by technically brilliant and musically exact readings of numbers by Wagner, Hummel, Von Weber and Beethoven, by Darwin Curtis, Ruth Hanak, Mildred Mathews and Ernau Smith. The program ending with a Moszkowski "Suite" played by Mmes. Heymar, De Vore and Sturkow-Ryder.

###

ESTHER MAY PLUMB AT SAN DIEGO

Under the Captions—Chicago Vocalist Scores Triumph at the Fair, Esther Plumb Delights Exposition Throngs on Short Notice and Ovation Given Her, the San-Diego Union comments as follows:

"With James MacDermid's effective setting of the Ninety-first Psalm as her principal offering, Miss Esther Plumb, contralto of Chicago, yesterday made her bow to a large audience gathered at the Spreckels music pavilion at the Exposition. The soloist's appearance was arranged on extremely short notice by Miss Gertrude Gilbert immediately on learning that Miss Plumb is passing a short vacation in San Diego preliminary to taking up a series of engagements in the Northwest.

"Miss Plumb chose a simple aria and sang it simply, receiving something close to an ovation. A notably rich voice, particularly sweet in mezza voice, brought out the full beauties of her selection, more vividly, perhaps, than the somewhat more pretentious, "The Lord is My Light" of Allitsen. She was heartily encored and responded with a graceful lullaby, reminiscent of Eugene Field.

(Advertisement.)

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WALTER SPRY MUSIC SCHOOL COMMENCEMENT

The commencement concerts of the Walter Spry School of Music have always had such an intimate and personal charm, that it seems almost a pity that the Assembly hall has become too small for them—but, such indeed is the case, and on last Friday evening, hundreds were turned away unable to gain admission.

The announcement was made during the evening that there is to be a change in the name of the school, and a greatly enlarged faculty for next year—this will probably mean a much larger auditorium for the Commencement next year, and as a matter of good luck, Music News hopes that it does.

The program was a particularly fine one and contained examples of many schools



WALTER SPRY

and eras of music. Mozart and Hummel represented the Classical time, Hiller, perhaps, expressed the Romantic and there was a lot of modern compositions of various countries, including even one American—Converse, whose "Night and Day" for two pianos proved to be good music and thoroughly fine fare even if not vastly exhilarating.

Every member of the Post Graduate, Graduate and Teachers' classes was represented on the program and thereby the Spry school proved the excellence of its average teaching as well as that applied to the Young Genius, who figures so often in many commencements and proved also that membership in this school means

something very definite and very well worth while.

There was a string orchestra in attendance, under the capable baton of Hugo Kortschak and several of the concerts had the advantage of this accompaniment as well as the skillful and sympathetic support of the second piano, as manipulated by Mr. Spry.

This orchestra also was heard to splendid advantage in a Mozart overture.

Miss Miller, a very talented pupil of Mr. Kortschak, reflected great credit on his teaching as well as proving also that she is a faithful and careful worker.

The group of songs by Miss Nina Katharine Hager showed her voice to have been excellently trained by her teacher, Mr. Sandor Radanovits, and her numbers were presented with much style and authority, although the "Song of the Shirt," by Homer, should never be used in a group with anything else, being so distinct in mood that it needs to be entirely alone. Even at that it is neither a pleasing nor a grateful song and it is more than difficult to score success with it.

The best of the group was the Lester "Compensation," which was indeed a gem, and having the advantage of Mr. Lester at the piano, it again proved his great abilities.

It would not be fair to particularize in the piano work, for each pupil did so well and there was such unanimity in sincerity of purpose and expressiveness of interpretation that all deserve praise and commendation alike.

The program in full follows:

- Overture—Idomeneus Mozart
- The School Orchestra (Strings)
Mr. Kortschak, Conductor
- Concerto—Op. 69, Andante Espressio.....Hiller
Mrs. Ogle
- Concerto in A major—Allegro (Reinecke Cadenza)
..... Mozart
- Miss Whitfield
- Accompanied by String Orchestra
- Duo—Morning C major.....Chaminade
Miss Richart
- Russian Airs—Op. 6.....Wieniawski
Miss Miller
- Concerto in A minor—Allegro.....Hummel
Miss Freck
- Accompanied by String Orchestra
- Loreley, E flat major Op. 2.....Seeling
- Ballade, A flat major, Op. 47.....Chopin
Miss Donahoe
- Duo—Night and Day.....Converse
Misses Butler and Eberhardt
- The Star.....Rogers
- Compensation Lester
- Song of the Shirt.....Homer
Miss Mina Katherine Hager
- Concerto in A minor—Finale.....Grieg
Miss Cook
- Address and Presentation of Diplomas and Certificates by the Director
- Concerto in B flat minor—Finale.....Tchaikowsky
Miss Pound
- Baldwin Pianos Used
- Second Piano Parts, Mr. Spry
- Accompaniments, Mr. Whitaker and Mr. Lester

Miss Ida May Cook was the only Post graduate of the year, while Miss Dorothy Lueile Butler, Miss Mary Magdalene Donahoe, Miss Marie Westerlin Eberhardt and Mrs. George Braddock Ogle were given Diplomas and Miss Margaret Loraine Freck, Miss Ruth Miller, Miss Dorothy Leslie Pound, Miss Genevieve Sharpe Rieart and Miss Kathryn Thomas Whitfield were awarded teachers' certificates.

C. E. W.



People & Events

HAZEL DELL NEFF

Music News shows today, on its cover page, a picture of Hazel Dell Neff, an attractive young soprano, who is rapidly making a name for herself.

The following appreciation of Miss Neff was written by one who is in position to know her status thoroughly:

Hazel Dell Neff, as a singer of songs, is rapidly becoming a leader in her art. She has studied extensively with H. W. Owens, and coached with Herman Devries.

Miss Neff's repertoire contains the soprano roles of many of the oratorios, arias from the leading operas, and songs from the classic literature and the more modern writers of the French, Russian, German and English schools. She has not neglected the American and includes many songs from our native composers.

With perfection in singing as an aim, Miss Neff has not neglected the kindred subjects, she being an excellent pianist and thorough musician.

A NEW IDEA IN CONCERT PROGRAMS

Mr. Bispham is original and unconventional in everything he undertakes and his offering before the public for the forthcoming season is certainly novel. He writes us as follows:

Years ago when I was studying in Florence I saw at the house of a friend a photograph of the celebrated Viennese actor, Jauner, in the character of Beethoven, in a one-act play called "Adelaide," a romantic episode in the life of the great composer, and at once realized—in a state of mind commonly called "hunch"—that I could look like Beethoven and that I would play in that drama before I died. I was not yet upon the stage; but several years later when I was singing in the Wagnerian operas at Covent Garden in London I set about finding the piece. I had told a German friend about it, and by a lucky chance he discovered the little faded pamphlet in a second-hand bookstall: for a penny he bought it and gave it to me. To brush up my German for the opera I translated and adapted "Adelaide," but still there never was opportunity to act in it. That did not come until I was singing in New York at the Metropolitan Opera—when I was engaged to give something out of the ordinary for a special occasion. The first performance was at the opening of the new ballroom at the Waldorf-Astoria, when Anton Seidl conducted the orchestra and Schumann-Heink sang before the rise of the curtain. Julie Opp supported me as the beautiful Adelaide, and among others in the cast was Miss Yvonne de Treville and the celebrated actresses, Mrs. Whiffen and Mrs. Walcott.

After the play the apparently unemotional Seidl paid me the greatest compliment by coming out on the stage, wiping his eyes which were filled with tears, and with a warm grasp of the hand, saying: "You ze first man vitch haff effer made me to weep." Since that time I have frequently performed this affecting and effective little piece in New York, Boston, Chicago, Philadelphia, Washington and also in

London, where one season I took a theater for its production.

I realize that our American public wants novelty now, and I propose during the coming season to give my play with a cast so chosen that the second part of the program will be a miscellaneous concert which will be given by the ladies and gentlemen who support me in the drama. In the play Beethoven's dingy, untidy studio is shown. In the second part, however, a modern drawing room will be the setting for the concert, which I shall call "The Rehearsal." A hostess is awaiting the arrival of the artists, whom she has engaged for her musicale shortly to take place, and they have an hour or so of informal music in preparation for the occasion. This is a good idea in the opinion of many, and I have patented it.

FLORENCE MACBETH

After her recent La Crosse recital, Isidor Tippmann wrote in the Tribune as follows of her work:

All the elements which woman has in her nature—love, pathos, passion, poetry and religion—combine to perfect her song and give fitting expression to the ideas of the great musical creators. That, which generally goes under the name of artistic personality, is very complex in its organization and for the average person difficult to comprehend and appreciate. La Crosse musicians and music lovers have had the pleasure to make the acquaintance of a vocal artist, who exhibited all the above enumerated elements of an artistic womanly nature in a high degree of perfection. Miss Florence Macbeth, in her recital at the theater last evening, charmed her audience in the delivery of the most exacting program, which was a bouquet of vocal beauties, plucked in the musical gardens of the most musical countries of the world.

Miss Macbeth's voice is a high soprano of great compass and absolute purity. The ease with which she sings, her artistic repose, the classic style and a faultless intonation are only some of the most prominent attributes of this charming singer. Her voice may be likened to a fine Amati violin in its captivating and penetrating purity and bewitching sweetness. Miss Macbeth's singing also resembles the playing of a violinist with brains as her tones were free of the detestable wabbling called tremolo and her phrasing was that of a true musician.

The program contained some of the most celebrated show pieces of coloratura singing, such as the "Shadow Song," by Meyerbeer; "Bell Song," by Delibes; "Mignon Polonaise," by Thomas, and even the "Staccato Polka," by Mulder, the old war horse of concert singers of many years past, made a fine number by the charming way in which it was sung.

The three groups of German, French and English songs were happily chosen and showed the versatility of style which Miss Macbeth commands. For encores the German song, "Sah ein Knab ein Roeslein stehn," the "Last Rose of Summer" and "Annie Laurie" were performed with becoming artistic chastity of style and genuine warmth. (Advertisement.)

MRS. NERING PRESENTS PUPILS IN RECITAL

Mrs. Agnes Nering, teacher of singing, presented her pupils in an elaborate and varied program at St. Stanislaus Auditorium on last Sunday afternoon, with much success. Having the assistance of Angles Nering, soprano; Naomi Scanlan, contralto; Velma C. McKinley, dancing; Cecilia Maliek, pianist and the Agnes Nering Singing club.

A great number of pupils appeared in "A Musical Picnic," which constituted the first half of the program, part two being taken up by the opera "Ewunia," by Ardziejewski and the last part being devoted to "Ho-Ho of the Golden Belt," a Japanese Romance by Herbert Wareing.

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LAKE BROWNWOOD

Lake Brownwood, the new musicians summer resort, looms big for the current season, and reservations are already plentiful.

We herewith reprint a part of the attractive folder sent out by this attractive place and also show a few views.

Lake Brownwood, in the heart of Michigan's fruit Belt, two miles from the beautiful City of Maples (Paw Paw), appeals instantly to discriminating outing seekers because of its wealth of natural advantages.

On 23 acres bordering the shore of charming Pugsley's Lake is the storehouse of delight for the tired city worker who seeks the maximum of rest, recreation and relaxation, with the minimum of expense and effort.

Nothing seems lacking at Lake Brownwood for the comfort of man. The ruthless ax of woodsmen of two score years ago spared a grove of majestic pines and their balsamic effect gives the spot an enviable possession. Beneath the shade of symmetrical maples—the glory of Michigan—under the branches of gnarled oaks and in sylvan retreats made by black walnut, whitewood and hickory trees, the stranger from the busy city finds profitable and pleasing communion with nature.

His reveries may be broken by the merry splashing of bathers, for in all Michigan there is no bathing beach so admirable as that at Lakewood. If the eye wearies of the vista of the picturesque lake dotted with pleasure craft, it is immediately brightened as the shouts of the returning fishermen announce additional captures of gamy and firm bass, appetizing pickerel or the sweet and toothsome blue gill and perch.

The philosophy of the followers of Izaak Walton at Lake Brownwood is: "Spare the rod and reel and you miss the treat of your life."

Situated about 300 feet from the shore of the attractive Lake Brownwood Hotel affords an always interesting view of a crystal sheet of water. Cottages skirting the shore and distributed through the timber have their satisfied occupants all the outing season. The subdued shriek of the locomotive whistle in Paw Paw or the faint hint of municipal activity that penetrates this strangely pleasing resort for those on vacation, serves no summons on the guests to hasten to hot, dusty and oppressive urban offices.

The great charm of it all is: Two miles away is Paw Paw, a distinct type of the enterprising cities of the fruit belt, and only 80 miles away, as the crow flies, is Chicago, the maelstrom of all that is strenuous and health-wrecking.

In Lake Brownwood's captivating groves, on its pure sandy beach and in the shady nooks of its verandas, is all that a wholesome rural environment may provide for the health and mental and physical refreshment of the city toiler.



CINCINNATI CONSERVATORY OF MUSIC

Eight artist-pupils of Marcian Thalberg collaborated in a superbly given pianoforte recital at the Cincinnati Conservatory of Music, Monday evening, June 14. The attentive audience and the few vacant seats must have been gratifying for teacher, soloists and management. The successful young pianists taking part were: Helen Atchison, Margaret Poindexter, Frieda Besuner, Elsie Ricks, Grace Miriam Witt, Katherine Russell, Beulah Davis and Elizabeth Barbour.

§ § §

Miss Ina Dillow, pianist, pupil of Mr. Theodor Bohlmann, will be heard in a pianoforte recital at the Cincinnati Conservatory of Music, Saturday evening, June 26.

§ § §

The following program was excellently carried out by talented pupils from the classes of Miss Mozelle Bennett and Miss Carol Ferrenot on Friday afternoon, June 18, at the Cincinnati Conservatory:

Reverie	Fauconier
Celia Kaufman	
Lose Blatter	Koelling
Jean Loeb	
Badinage	Herrmann
Hilda Heinichen	
Good News	Tirindelli
Margaret Scheid	
Trombone solo, 'Cello solo, Guitar serenade	Gaynor
Dorothy Hayward	
Melody in F	Rubinstein
Olga Marohn	
Joy with Sorrow	Tirindelli
Eleanor Wachs	
Le Secret	Goutier
Janet Enger	
Duet—Symphony Concertante	Dancela
Nora Berr and Eleanor Wachs	
Sonata No. 3	Clementi
Two Etudes	Gurlitt
Ida Hoffman	
Concerto No. 7—Andante	DeBeriot
Edward Spangenberg	
Deutsches Tanze	Beethoven
Bess Marvel Coffin	
Scena Dramatica	Tirindelli
Nora Berr	

§ § §

EDWARD WALKER

Edward Walker did great singing this past season with the following splendid press criticism from Peru, Neb., of his singing at its May music festival, June 2, 1915:

The big audience had been looking forward for weeks to hearing Evan Williams. It was doubly a triumph, therefore, for Mr. Edward Walker, who hurried out from Chicago upon an emergency call to take his place, to win the hearts of every one before many minutes of the afternoon recital were gone.

Mr. Walker's program, made up of representative songs from Italian, German, English and American composers, was an especially charming one, most delightfully interpreted by an uncommonly lovely tenor voice, capable of infinite variation, from dainty lightness and simple pathos to extreme dramatic intensity.

Before the afternoon was over we knew what to expect from Mr. Walker's rendition of the wonderful "Swan Song" (from "Swan and Skylark," by Goring-Thomas) in the evening's cantata; and we were not disappointed.—The Peru Pointer.—(Advertisement.)

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IDA GARDNER

Miss Ida Gardner, a contralto singer of real merit—a newcomer in the world of musical artists—has just closed her first season with a most successful record.

Miss Gardner's ability as an oratorical artist was demonstrated in her rendition of the contralto parts of "The Messiah" with the Columbia University Festival Chorus, the Brooklyn Oratorio Society, and the Montclair Choral Society; also in "Samson" with the Boston Choral Society. At the musical festival in Lindsborg, Kas., in March, Miss Gardner's work during the



IDA GARDNER, Contralto

week consisted of three performances of "The Messiah," a performance of "Faust," and a recital, all of which brought forth numerous expressions of praise and admiration from both critics and audiences. Other artists taking part in the festival were Mme. Gadski and Mme. Claussen.

Miss Gardner also gave recitals at Schenectady, Pittsfield, Amsterdam, Olean Hutchinson, Kas., Newark, and other cities. By the quality and range of her voice, her superior style and musicianship, she has obtained written endorsements from such well-known directors as A. D. Woodruff, Dr. A. S. Vogt, Seth Clark, Carl Kinsey, and others.

The following criticisms also bear evidence of her successes:

Miss Gardner showed musical taste and a rich contralto voice.—Boston Globe.

Miss Gardner's rich and mellow voice found adequate expression in her three arias, each most beautifully sung.—Brooklyn Eagle.

Miss Gardner is a contralto of great promise, and sang her part delightfully.—Newark News.

Miss Gardner rendered a superb program. Her voice is genuine contralto of especially pleasing quality. Each song was rendered with utmost artistic finish and intelligent interpretation.—Lindsborg News.

Miss Gardner, in this varied classic program, showed herself to be an exceptional artist in that she possesses an enormous range, wonderful dra-

matic ability, and absolute control and command of her heavy, contralto voice.—Schenectady Gazette.

Miss Gardner's perfect mastery of her voice in the dramatic as well as the lyric passages, her charming stage manner, her art of interpretation and expression, puts her on an equal footing with the leading concert artists of the day.—Amsterdam Sentinel.—(Advertisement.)

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CHICAGO COLLEGE OF MUSIC COMMENCEMENT CONCERT

Sunday evening, June 27, at Central Music Hall, with full orchestral accompaniment by members of the Ballman Symphony Orchestra, under the direction of Martin Ballman:

Piano-Concerto, G minor, op. 25 (First Movement) Mendelssohn

*Miss Angelia Weinberg
(First appearance)

Piano-Concert Rondo, D major.....Mozart

*Miss Libbie Brasnick
(Age 11 years) (First appearance)

Piano—(a) Rondo all' Ongharese (from D major concerto) Haydn

*Master Morris Kowsky
(Age 10 years) (First appearance)

Piano—(b) Rondo all' Ongharese (from D major Concerto) Haydn

*Miss Esther Swiren
(First appearance)

Vocal—"My Heart at Thy Sweet Voice".....Saint-Saens

*Miss Ethel Heide

Piano—(a) Rondo (from C minor Concerto, Op. 37) Beethoven

*Miss Ruth Messe
(Age 12 years)

Piano—(b) Concerto, C minor, Op. 37.....Beethoven
(First Movement and Cadenza by Reinecke)

*Miss Gertrude Weinstock
(Age 10½ years)

Vocal—"Oh, Thou Sublime Sweet Evening Star" Wagner

Dr. A. A. Shere
Esther Harris at the Piano

Piano—(a) Concertstuck, F minor, Op. 79 (First Movement) Von Weber

*Miss Etta Blonstein

Miss Blonstein received several medals in the different classes 1907-14

Piano—(b) Concertstuck, F minor, Op. 79 (Last Movement) Von Weber

*Miss Mary Sternberg

Violin-Concerto, D minor.....Wieniawski

Romance and Finale

Miss Gertrude Consuelo Bates

Artist Pupil of Max I. Fischel

Piano-Concerto, C major, Op. 11 (First Movement) Von Weber

*Miss Josephine Harrison

Piano-Polonaise Brillante, Op. 72.....Weber-Liszt

*Miss Sarah Rifas

Piano—Concertstuck, C sharp minor.....Chaminade

*Miss Hilda Lipsky

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Mr. Leopold Salteil

*Pupils of Esther Harris

— — — — —

GRACE BRUNE MARCUSSON

Some recent press comment:

Never has a Reno audience had the opportunity of listening to a more talented artist than Mme. Brune Marcusson, who was heard here in concert on May 21. She carried her audience with her in every song, as was evidenced by the numerous encores. With an unusual soprano voice and a well chosen program, Mme. Marcusson had occasion to reveal her exceptional qualities of versatility and dramatic expression, giving the aria from Puccini's popular aria, "Madame Butterfly," with a brilliancy which would do credit to an artist of the highest stamp. A group of old English songs and "The

Asra" of Rubinstein's were also included in her program and sung with unerring effects. The singer has also in her favor an extremely magnetic personality. This, combined with a voice of perfect clearness, pure tones in the higher range, an exquisite refinement of phrasing, made her singing as a whole, a real delight to her hearers. The people of Nevada need more singers of this individual type and would gladly welcome Mme. Marcusson in a return concert at some future time.—Reno Evening Gazette.—(Advertisement.)

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FERENCZ HEGEDUS

Further press comment:

Last night was the first time we have heard Ferencz Hegedus, a violinist of great accomplishments, and splendid bow hand, who knows the art of singing on his instrument without becoming sentimental.

In the rarely heard Tartini "Concerto" he infused new life into the passage work. In overcoming the rhythmic difficulties with such ease and elegance one was made to forget the highly developed technique it requires to surmount the complexities of the old masters' compositions such as this concerto.

The other numbers, the "Serenade," from Tchaikowsky, a sad Cantilena, mostly on the G string, warmly and impressively rendered, and the grateful "Perpetuum Mobile," from Novacek, both won hearty rounds of applause, and resulted in many encores.—Mainzer Tageblatt:

A most noteworthy artist was heard last Saturday whose artistry is showing in his appearance as well as in his playing.

Every sign of superficiality is ousted from his playing, for a classic simplicity and control spreads over it all. It is evident that Hegedus is a born violin genius. Not a trace of apishness or seeking for effects can be found in his playing. What he brings us is a natural gift combined with authoritative craftsmanship.—Wiesbadener General Anzeiger. (Advertisement.)

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M. J. BRINES

M. J. Brines sang the Creation in Wooster, Ohio, on June, 15, at the annual commencement concert of the Wooster College Oratorio Society. This is the second time within two years that Mr. Brines has sung in Wooster at the annual concert and incidentally he has sung the Creation six times this season.

Mr. Brines will spend the summer in the west where he will be heard in concert and returns early in September to begin an exceptional season under the concert direction of Maurice Fulcher. Next year Mr. Brines will devote some time to teaching and indications are that he will have a splendid class.

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Owens—Mr. Harlan Haines, tenor, a pupil of H. W. Owens, sang Coleridge-Taylor's "Onaway, Awake," at a concert at the Diversey Boulevard Methodist Episcopal Church, last week, making a pronounced success and responding to an emphatic demand for encore.

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Hickish—Miss Anna Hickish, soprano, was the soloist with the Wesleyan Male Chorus of La Crosse, Wis., which gave a concert at the First German M. E. Church in that city last week. Her success was a very pronounced one.

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Bengel—Helen Bright Bengel is the substitute contralto at the First Presbyterian Church in Oak Park, June 20, 27 and July 4.

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HAZEL DELL NEFF

Some recent press comment:

Miss Hazel Dell Neff charmed her auditors with her sweet voice and pleasing manner. With perfect ease she soared to the higher notes with a voice clear and sweet. She easily won the audience and her popularity was proved by the numerous encores she received.—Austin, Minn.

Miss Hazel Dell Neff marked herself as a soprano of unusual talent and ability. Her vocalization and tone production were excellent and her pianissimo work was especially noticeable in its beauty. Her ability in coloratura was especially demonstrated in the magnificent polonaise, "I Am Titania," from "Mignon," which she rendered in a finished manner. This was received enthusiastically by the audience.—The News-Tribune, Muscatine, Iowa.

Miss Neff possesses a coloratura lyric soprano voice of pleasing quality, which was displayed to advantage.—The Republican, Rockford, Illinois.

Probably the greatest interest centers about the work of Miss Neff, whose beautiful voice, clear, full, well trained, of wide range and wonderful flexibility, delighted her audience in each of her numbers. Added to this is a most pleasing personality and winsome smile which won the hearts of her audience when she first appeared.—Telegraph-Press, Kalamazoo, Mich.

Miss Hazel Dell Neff took the audience slightly unawares. The wonderful range of her voice unlocked the door of hidden harmonies that were exhilarating in the extreme. Her fine bearing and natural grace add greatly to the Russian costumes of nobility and peasantry which she wore.—St. Charles, (Mo.) Daily Banner-News.

Miss Hazel Dell Neff, soprano, won instant favor. Her voice is lovely, a high lyric soprano with a rich and sweet quality that is very appealing. She sings with a finish and ease that is unusual, and there is a spiritual quality in her work, without which no music is complete.—Neenah, (Wis.) Daily News.

Miss Neff sang sweetly, with the ease and perfection of tone that bespeaks fine musical talent, splendid culture and a high order of interpretative ability.—Greensboro, N. C.

Miss Neff sang right out from her soul and into the hearts of her auditors. She never sang better.—Plymouth (Ind.) Daily Democrat.

Personal charm as well as a rich soprano voice which she used to the best advantage made Miss Hazel Dell Neff's vocal numbers thoroughly delightful.—Waterloo (Ia.) Evening Courier and Reporter.

—(Advertisement.)

ALICE VERLET

Some recent press comment on this favorite coloratura singer is here reproduced:

Mademoiselle Verlet is a coloratura singer who takes rank with the best exponents of this style.—Columbus Citizen, December 5, 1914.

A voice that is well formed and elastic; a temperament that is refreshingly ingenious and piquant, and a singing style that evidences her long and varied operatic experiences—these are her gifts.—Columbus Dispatch, December 5, 1914.

Mademoiselle Verlet is the possessor of a high clear voice under admirable control and she made a tremendous impression.—Hartford Courant, December 10, 1914.

Mademoiselle Verlet is mistress of a very charming manner. Her French is delightful, her English piquant and fascinating. She possesses a lyric voice of quality clear crystalline.—Hartford Times, December 10, 1914.

She has an exquisite voice of wide range, which she displayed to a striking advantage Thursday night.—St. Paul News, January 15, 1915.

Alice Verlet, a delightful and gifted coloratura soprano, gave her first New York recital in Carnegie Hall yesterday afternoon. She disclosed a beautiful coloratura voice, over which she had excellent control. Her compass was broad, her taste and expression praiseworthy, her diction excellent.—New York American, March 5, 1915.

Her singing was much liked by an audience that had evidently come prepared to enjoy all that should be offered and there was much applause that resulted in repetitions and encores.—New York Sun, March 5, 1915.—(Advertisement.)

Clarke—Edward Clarke, baritone; Rachel Steinman Clarke, violinist and Earl Victor Prah, pianist, will fill chautauqua dates this week in Iowa. Edward Clarke sang the baritone role in "Creation" last Tuesday evening at Wooster University, Wooster, Ohio.

ETHEL LEGINSKA AT SARATOGA

The following is from the Saratoga (N. Y.) Sun:

Leginska, the English pianist, gave a recital at Saratoga Springs, N. Y., on the night of April 30. She also appeared on a program given at the Academy of Music, Brooklyn, Sunday night, May 2. The appended notice tells the story of her success.

The wonderful Miss Ethel Leginska received a cordial ovation last evening in the First Baptist Church, Saratoga Springs, when she returned to the city to give her second recital. Saratogians had remembered her first recital of two years ago and as a consequence the auditorium of the church was well filled by music lovers and by admirers of Miss Leginska.

For nearly two hours she held the thoughts, the interest and admiration of the audience and when she had played her last number each was sorry that it was not the first, so wonderfully did Miss Leginska hold the attention of the audience. Dressed in an appealingly boyish fashion, she does not appear to be one who could draw from the piano the expression, the power, the sweetness and loveliness that she actually does. Miss Leginska is acknowledged one of the real masters of the piano in this country. She has played before the largest audiences which a master pianist has been capable of drawing not only in all the chief cities of this country, but in those of Europe. Musical critics have accorded her the honor of being the most wonderful pianist now before the public and the audience who heard her last evening and was swayed by the spell of her miraculous touch saw plainly why she has been such a drawing card. (Advertisement.)

SOME MUSICAL ATTRACTIONS AT THE SAN FRANCISCO EXPOSITION

Philippine Constabulary Band of 80 artists, Captain W. H. Loving, conductor, every day.

Sousa and his band, 65 artists, May 22 and July 24.

Boston Symphony Orchestra, 100 players, led by Karl Muck, May 15 to 26.

Exposition Orchestra of 80 artists, led by Bose and Bendix, every day.

Official Band, Charles H. Cassasa, conductor, every day.

Thaviu's Band of 50 artists, September 23 to December 4.

Conway's Band of 50 artists, May 18 to July 12.

Boston Band of 65 artists, Emil Mollenhauer, conductor, July 17 to September 17.

Ogden Tabernacle Choir, 300 voices, July 21 to 26.

United Swedish Singers, June 18.

Loie Fuller and orchestra, June 1.

Edwin H. Lemare in 100 pipe organ recitals, June to September.

Forty noted organists in concerts.

Eisteddfod \$10,000 prize choral competition, July 27 to 30.

SOME LETTERS TO A. RAY CARPENTER

Mr. Frederic W. Root says of his work:

Mr. A. Ray Carpenter is a scholarly singer with a fine voice, refined style and a large knowledge of the art of vocalization.

Mr. Jean de Reszke, with whom Mr. Carpenter studied in Paris, says:

You have a fine voice and musicianship, excellent tone production, style and French diction. You evidently have done a great deal of teaching as well as singing.

Mr. Claude Debussy of Paris, with whom Mr. Carpenter coached while in Paris, says:

You not only have a beautiful voice with which to interpret my songs, but also the musicianship. Your French is excellent. And on his leaving said: You may now sing Debussy with authority, and you have my best wishes for the success you merit.

NELDA HEWITT STEVENS

One of the most unique and beautiful circles ever seen in Music News office is that of Nelda Hewitt Stevens, who will specialize during the coming season again in



NELDA HEWITT STEVENS

costume recitals as well as in concert, oratorio and private recitals.

Two of her programs read as follows, the accompanying illustration being taken in the costume in which she sings the Old English program.

OLD ENGLISH

Come Beloved.....	Handel
A Spring Morning.....	Wilson
I've Been Roaming.....	Horn
Cherry Ripe.....	Horn
Have You Seen but a Whyte Lily Grow.....	Anon
No, John, No.....	Anon
Un bel di from "Madame Butterfly".....	Puccini

MODERN

The Weaver.....	Thurflow Lieurance
Aedh Wishes for the Cloths of Heaven.....	Clyde Van Nuys Fogel
Love Is the Wind.....	Alex MacFadyen
The Crying of Water.....	Campbell-Tipton
Sing to me, Sing.....	Homer

AN APPRECIATION OF PERMELIA NEWBY GALE

The following is from Arcato (Cal.) Union:

It was indeed a delightful evening enjoyed by music lovers Monday, when Mrs. Permelia Gale, of Chicago, gave her song recital.

The program was a splendid one, the numbers rendered being sufficiently contrasted to display many details of expression.

Mrs. Gale has a beautiful contralto voice of wide range, full of color and added to this, the soul of an artist. Her talent is versatile, and the unassuming ease with which she sings will always make her appearance welcome.

In the German lieder, her phrasing and clever enunciations were admirable. The dainty "Shadow Song" was charmingly given.

Two songs of the desert, cast in so exquisite a mold that they have almost the quality of pastels, were particularly attractive. The singer in each displayed rare insight, finesse and true appreciation of the text.

To sing Handel means that the interpreter must have rich qualities of temperament and style, combined with deep tonal brilliancy. Mrs. Gale's rendition of this selection was extremely effective. Her singing of an aria from "Samson and Delila," by request, was illumined by intensity of feeling, and mellowed by ripe scholarship.

A gem of the evening, by MacDermid, was notable for strength of tone and fine poetic sensibility. It expressed every nuance of feeling.

Mrs. Gale used her voice with unusual skill in the group of Indian songs by Lieurance. Her encores were well chosen. (Advertisement.)

PERMELIA NEWBY GALE IN ALBION

Mrs. Gale sang in "Samson and Delila" with the Philharmonic Choral Society of Albion, Mich., last week, under direction of H. J. Cozine. The Albion Evening Recorder spoke of her work as follows:

During the years the Philharmonic Society has been in existence, many different soloists have appeared in conjunction with the society's appearances. It is safe to say, however, that on but few occasions has there been such general satisfaction from the viewpoint of the auditors, displayed toward the solo singers during any particular rendition as in Monday night's. All three of the artists were enthusiastically received and were very deserving of the applause given them.

It was Albion's first opportunity of hearing Mrs. Permelia Newby Gale of Chicago, who sang the role of Delilah, and it is to be hoped it will not be the last. Her voice was beautiful at all times. Possessed of plenty of strength and volume it was used with the most discriminating fashion in the singer's shading and phrasing and in her enunciation. Mrs. Gale's voice is a mezzo contralto, with a remarkable register which was very necessary to the part she sang.—(Advertisement.)

RENARD TO MANAGE SPOONER

Philip Spooner, the young American tenor, will be under the management of Fred O. Renard next season. Mr. Renard is now traveling in the west and no doubt will be able to book Mr. Spooner a number of important engagements, as this artist is well known in that territory. Negotiations between Mr. Renard and Mr. Spooner have been under way for some time but were not concluded until the day the former left New York. Having passed through several successful seasons without the assistance of a manager, Mr. Spooner deemed it advisable to place his interests in the hands of a personal representative for the coming season, as the amount of work entailed by supervising his own campaign was assuming such proportions that he recognized the necessity of relieving himself of both the responsibility and the burden thereof.

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STANDARDIZATION

We have had another convention in New York of the State Teachers' Association. The next one is slated for Syracuse, a year from now; which ought to allow of ample time for improvements, if there are any—of methods now before the teachers, with additions to a circular of 34—only 34—propositions in alleged vocal methodizing and standardization, adopted if you please by vote. Each proposition forced down the gullet of each unoffending and uninformed person with the patience to listen, by gag law.

The foolish physicians and scientists who are striving each after his own idea and method to isolate the microbe of cancer (if there be one) would better crystallize the fruits of their explorations upon the subjects in a paper of more or less lucid propositions and call upon the cancer specialists for a majority vote—the ayes to have it—as a final decision. The surgeons running the conclave.

If, dear reader, you have an idea that vocal methods are a matter of sane and reasonable discussion, with illustrations to help in making decisions, why you have much to learn, and you have lost a great opportunity; for at this conference of vocal teachers it was shown that the only way to prove or solve a problem is to take a majority vote upon it; proving that we are still living in an age when the subject for the witticism of a Barnum is born every minute.

We live by formula and juggle with names and polysyllables; therefore the peradventure of a more or less scientific statement is the matter of a majority vote.

What the teachers of the state of New York need is an organization of serious minded persons who are willing to delve deeply and patiently into the recesses of their problem. To do this without any idea at all of personal gain or individual graft, but altruistically and with the high ideal of reaching the truth by honest and conscientious methods.

If it is essential for the teachers of voice to be instructed in the functions of the vocal instrument, let them invite a body of disinterested—yes disinterested—physicists and anatomists (not throat specialists who combine the teaching of singing—such as it must be under the circumstances—with their professional activities) to deliver a series of lectures explanatory and illustrative; let suitable text-books be recommended and a list of writers upon anatomy and physics be supplied. Authorities of reliability.

After due study and consideration it will be matter of small difficulty for the teacher to decide whether he has been helped or hampered by his incursion into the domain which invites Garcia to penetrate with dabbings of a speculative and foolish nature.

He may, if he has time, money and inclination, set up a laboratory of his very own, and experiment in the measurement of sound waves, their deflections and directions, to his hearts content. Or he may conclude that registers exist or not; are divided into fives or threes, as his inclinations urge him; that the cricoid or trytenoid muscles with an infusion of the muscle orbicularis oris, are far more important in an exposition we will say of the concluding phrases of the tenors dramatic aria from "The Messiah," than a demand upon the dura mater.

If a professor of the Greek devoted his life to the observation of the dative and genitive, why may not Mr. Bogert, dedicate himself to the study of the "proximate and direct action of the vocal cords"—his own statement about these fixed bands. As he did not qualify his statement it was left to the hearers imagination as to what he meant, and whether he was talking about the true or false—so called—vocal cords.

A man named Muckey was much in evidence—indeed he was the whole show, and a very boring and tiresome one to my mind. If he is the chosen guide and counselor of the vocal contingent of the N. Y. T. A., he should take more kindly to a discussion of the printed statements he insisted the audience must swallow; infuse a little of patience, if not that subtlety for which nearly all physicians are famous, into his manner. Also he might with profit take a few lessons in elocution, and put into practice some of the reasonance he talks about; which reminds me to say that the voice teachers were notoriously lacking, from the chairman of the voice contingent to a white-haired officer, in the power to make themselves heard beyond the 4th or 5th row.

The white-haired one mumbled in a surprising fashion. How do these gentlemen illustrate for their pupils the manner of sending a tone or word to the end of an auditorium?

The first requisite of a speaker or a singer is the power of making himself heard, and the association is here advised to name a committee of four or five to pass upon the powers of intending speakers at conventions; the committee proving first its own capacity to judge and to make itself heard.

Queer things I thought about did I not during the times I sat bored; trying to make

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out what these would be authorities on the vocal problem were attempting to pass over to the audience. One thing was certain. Each one was a type more or less perfect of the gloved or muffled tone.

A few teachers who know their business—men with carrying voices—ought to be selected to instruct the instructors. As the treasury of the association appears to be at very low ebb, perhaps Mr. John C. Freund, editor of the Musical America, and apparently the chief adviser and guardian angel of the organization, would be only too delighted to pay for lessons out of his own pocket. Indeed since his name is before us, and since he is insisting upon a legislative oversight of Music Teachers and their affairs, he will doubtless be chosen to pay for their licenses whether they are advertisers in his paper or not. And as one of his admirers, whose speech was quoted in an issue of the America not so long ago, says, "Mr. Freund might be said with truth to have literally gone through a martyrdom for the cause," and as one form of martyrdom is delivering up the contents of one's pocketbook, I suggest here, in all earnestness, that Mr. Freund put himself on record with a promise to pay all licenses and expenses incurred by the musicians for whom he is martyrizing himself.

The business meeting gave me more pleasure than going to the "Movies." When a motion was before the house, certain members, officers of long standing I am told (for the personnel of office holders seems rarely to undergo any startling changes, though an infusion of warm, young blood might profit its fortunes and bring its proceedings up to date), rose up and delivered themselves of whatever appeared to be upon their minds without reference to the matters to be voted upon. I am sure that I was not the only one who was immensely entertained, for I heard a voice behind me say clearly yet in sotto voce, as one of the teachers talked wide of the point:—"Numbskull."

Instead of Muckey next season I should suggest a teacher of Parliamentary usage. I charge nothing for the advice—I merely give it.

I visited the meetings at the McAlpin twice. During the discussion of the 34 "Fundamental Principles" (sic) I was haunted by that song familiar to the German student mind, and which, unfortunately, came after Hans Sachs moved by the Beckmesserian futilities shrieked out:—"Wahn, Wahn, Ueberal Wahn!"

"Ich bin der Doktor Eisenbart; billi, willi, wim bam boom!"

Kurir die Leut nach meiner Art, billi, willi etc.

Kann machen das die Lahmen sehn, und das die Blinden wieder gehn.

Billi willi wim bam boom."

The Music League of America, putatively a philanthropic organization for the uplift, etc., etc., and with women back of it who represent millions of dollars, is demanding an increased sum to be devoted to music in the Parks this summer; notwithstanding the impoverished condition of the Civic Exchange.

Why don't the moneyed females behind this organization "dig down?"

Why don't they establish a fund (out of their own pockets), of about one half mil-

(Continued on page 30)

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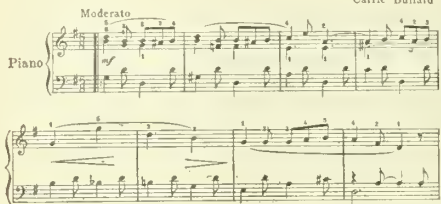
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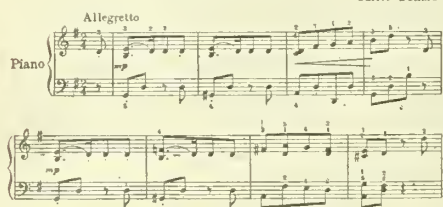
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Music in America

LOS ANGELES

All musical efforts seem to trend for a great culmination in the presentation of the prize opera, "Fairyland," by Horatio Parker, and the libretto by Brian Hooker, for which \$10,000 will be paid to the successful contestants by the Los Angeles promoters of American Opera Association.

The National Federation of Musical Club's biennial opening, June 24, and will continue until July 3, during which time six performances of the opera is expected. The rehearsals promise a good presentation. I had the pleasure of hearing the fifteenth orchestra rehearsal and the soloists and understudy, who have arrived and today director Alfred Hertz, will arrive to put the finishing touches necessary.

Tickets are selling rapidly and full houses are anticipated from far and near places. Los Angeles has a wide reputation for entertaining delegates and visitors and will not come short in this most interesting educational event. The public schools will make a good showing. They are at a high mark of popularity at present, having given to the city the finest floral parade and three performances of the "March of Empire," pageant, using 6,500 of high school pupils which seems to have outstripped all former efforts on graduation and magnitude. We expect them to make good in music. The programs of the convention utilizes a goodly number of our local talent, and our symphony orchestra's talent. The tournament, or parade, July third, will surpass all others previous.

The Orphans Club, in the seasons closing concert displayed great advance in their vocalism. Much time has been given in preparation of the club to enter the contest for prizes, at the Exposition, competition in July.

Mrs. Maude Reeves Barnard, mezzo soprano, was the soloist, who gave a song by Chaminade. Rubinstein's, "Since first I met thee." Gertrude Ross, "Dawn in the Desert," and an encore song, Cadman's "At Dawning." Her voice shows much training in artistry, but seldom asserts power or marked vitality, always delicate, a pleasing quality throughout.

Miss Gertrude Cohen, a growing artist pianist, has been delighting good audiences with her charming skill and artistry.

Mr. Thilo Becker, presents his pupil, Raymond Schouten, in a high grade recital. Miss Esther Sharp, soprano, assisting.

The Beall concert, at the Temple, with orchestra and chorus, in Dubois' cantata, "The Seven Last Words," and also a chorus and good orchestral introduction, "I Will Arise," from Mr. John David Beall's cantata, "Song of Solomon." The chorus, though small, gave a good rendering of both works and the soloists, Mrs. Beall, soprano; Mr. Chas. Barkdull, Tenor; Mr. Henry Page, baritone; were pleasing

and successful. Mr. Hermann Seidell, violinist, gave Bruch's, "Concerts in G Minor." Mrs. Sybilla Clayton-Bassett, rendered Liszt's "St. Francis Walking on the Waves," finely.

The graduating class of the N. So. California, presented a program of good order and student talent of much promise. Dean W. F. Skeele, at the organ in a solo number for Mr. Willard Halteen, in Allitsen's, "The Lord is My Light," Miss Guelph McQuinn, in an organ solo. Miss Lucy Seator, in Drowning's, music to the "Pipes of Pan," by Ceciel Fanning.

The St. Cecilia Musical Club, gave a splendid program at the home of Mrs. L. J. Selbey this week.

Mr. Cecil Fanning, has been appearing considerable in musical and social clubs, lately, and with popular favor everywhere. He will sing for the Lyric Club the coming week, also will appear with the musical clubs programs convention.

Mrs. Jas. Henry Ballagh, has been re-elected to Matinee Musical Club presidency.

At the home of Miss Lillian Ammalee Smith, a dinner and musicale was given in which the writer, participated in song and social, with Mr. Carl Bronson, and his daughter, soprano, and other friends. Mr. Bronson's contributions were Buck's "Capture of Bacchus," and "Creole Lover's Song." Also Allitsen's "Love is a Bubble." Mr. Monutz gave, "Alone in the Desert," by Emanuel, Malloy's "Boatswain," and King's "Israfel." Miss Smith, the "Brook" and the "Butterfly," Olsen.

The Kathryn Barnard Song recital last night, at the Alexandria hotel concert room, was a fine social and musical event. She appeared in thirteen solos, from German, French and Italian authors, six being in English. The "Mad Scene" from "Lucia," and an aria from "La Bohemme," were the best in artistry. All were daintily rendered. An extreme holding back of the voice and smothering of the articulation made it difficult to get, even the English text, intelligibly.

The Adolf Tandler Quartet gave three choice selections and an encore. Mr. Tandler, first violin; Mr. Rudolph Koop, second violin; Mr. Axel Simonsen, 'cello, and Mr. Alexander Kavnbach, piano.

Mr. William Bassett, baritone, in a group of three songs, "Caro Mio ben," and "Two Grenadiers," Schumann, sang quite acceptably in a good quality voice and good diction. Mrs. Bassett being the accompanist of the evening, met all demands in a finished manner in good proportion to the voices of both artists.

S. W. MOUNTZ,
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Loudon—The Jennette Loudon Studios presented an elaborate children's program, at the Anna Morgan Studios on last Saturday afternoon.

CHARLESTON, W. VA.

The pupils of the Charleston High School, under direction of J. Henry Francis, presented "The Captain of Plymouth," a comic opera by Eldridge, at the Burlew Opera House in Charleston on June 8. From the Charleston Gazette we copy the following comment:

With every inch of available space taken in the Burlew theater last night the curtain went up on the quaint chorus of pilgrim maids who carried their audience back nearly 300 years. The reward of several weeks' hard labor came last night in the thunderous applause with which the great audience received the "Captain of Plymouth." It was the class play of the High School seniors.

Into the midst of the joyous chorus of youths and maids came the old elder, Brewster, bidding them cease their frivolities and return to their toil. The play in brief is the old familiar story of John Alden and Priscilla.

To attempt a criticism of the players and their playing would be a task indeed, but to give impressions on their acting is a pleasure well worth the attempt. First and foremost is Priscilla, dainty and sweet. The apparent lack of self-consciousness with which she took her part won for her the much merited applause. Noticeable above everything else was her clear enunciation in her songs, a thing almost unheard of in a "star," but which gave added charm to the sweetness of her voice and added to the pleasure of her admirers. Her costume was as simple as she was unassuming, and the combination won admiration and applause for her from the four corners of the house.

Miles himself did well and portrayed with skill the character and temperament of the captain made immortal in the poet's lines. The outstanding fact was the commanding appearance which he maintained and the clear and penetrating voice he has, which is so suited to the stage.

Alas, poor John, we knew him well and well he took his part. There might have been a touch of that enemy of all beginners, self-consciousness, but it soon melted into the natural castdown, love-sick John. His voice was not strong, and fortunately not so, for it would have spoiled his part.

Both pale and painted faces, one and all did well. Time and after time were they called back by generous applause. The greatest actor of all was their teacher, Professor Francis. The hours he has spent in planning and rehearsal was reflected last night in the success of his troupe of stars. His efforts have been continuous and not in vain.

Following is the cast of characters and chorus as they appeared:

Miles Standish, who is wonderfully like Caesar..... Edward M. Craig
John Alden, the diligent scribe..... W. Arthur Brook
Elder Brewster, who believes life is only sorrow..... Charles C. Warner
Erasmus, Miles' right bower..... Harry C. Martin
Wattawamutt, chief of the Pequots..... Robert B. Price
Lads of the colony:
Richard..... Frank A. Thomas
Stephen..... Edward C. Cork
Gilbert..... Tristram Colcord
Theodore, a soldier in Miles' army.....
Ioneaus Julius Stanley
Priscilla, fairest maiden of Plymouth..... Pearl M. Burgwin
Katonka, an Indian Princess..... Talmo M. Simpson
Mercy, an American girl..... E. Verona Strechley
Puritan Daisies:
Charity..... Kathalein Anderson
Patience..... Frances Hayes
Mary..... Jeanette Beckenstein
Martha..... Julia Beckley
Hester..... Katie Fisher
Ruth..... Ella Lebow
Thankful..... Elizabeth Savage
Repentance..... Edna M. Fruth
Majella, Indian squaw..... Elizabeth Scott
Pecksuot, messenger..... Herman Engle

Accompanist..... Mabel Hudnall
Wardrobe Mistress..... Mrs. Mary E. Reber

Korner—Elizabeth Korner, soprano, gave a joint recital last week with Margaret Badenoch, pianist, at the residence of Mrs. Kent on Harvard avenue. Her numbers were: "The Land of Sky Blue Water" and "The Moon Drops Low," (Cadman) "Down in the Forest," (Ronald) and "Where Blossoms Grow," by Sans Souci.

WOOSTER, OHIO

The Wooster University Conservatory of Music is just closing a very successful year. A new and much higher standard has been set by Professor Neille O. Rowe, who assumed the directorship last September, beginning with a series of recitals by visiting artists, faculty and advanced students, the first of which, an organ recital given by Director Rowe in the fall, was pronounced by local musicians to be superior in finish and musicianship to any recital of a similar kind heard here in recent years. In December the Oratorio Society of over 100 voices, conducted by Professor Rowe, and assisted by a quartet of Pittsburgh soloists, gave an unusually finished performance of the "Messiah." This organization will present for its commencement concert the "Creation," with Evangeline Mann, M. J. Brines and Edward Clarke of Chicago, with Mr. J. Milton Vance and Professor Harry C. Thorpe of the Conservatory faculty, soloists.

An unusually large number of pupils' recitals have been given this year. Miss Edith Barnes of Fredericksburg gave her junior piano recital in Memorial Chapel, playing:

Preludes, Nos. 18, 7, 20, 1..... Chopin
Sonata, Op. 7..... Beethoven
Caprice on Elfin March from Midsummer Night's Dream..... Mendelssohn-Heller
Intermezzo, Op. 117, No. 1..... Brahms
Were I a Bird..... Henselt
Serenade, Op. 16.....
Midsummer, Op. 62..... MacDowell
Joy of Autumn, Op. 62.....
Tarantella, Op. 39, No. 5..... Leschetizsky
Miss Isabell Booher, who is a senior in both piano

Grant Kimbell

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and voice, gave a junior program in organ, and gave the following programs in Memorial Chapel:

PIANO
Prelude and Fugue, W. T. C., No. 21..... Bach
Ballade in G Minor, Op. 118..... Brahms
Des Abends.....
Warum..... Schumann
Grillen.....
Etude in G Flat, No. 9.....
Nocturne in C Sharp Minor, No. 1.....
Sonata in B Minor..... Chopin
Barcarolle in G Minor..... Moszkowski
To the Evening Star..... Schubert-Liszt
Spinning Song..... Wagner-Liszt

VOICE RECITAL

The Wanderer..... Schubert
Death and the Maiden..... Schubert
Dedication.....
In Dreams My Tears Were Falling..... Schumann
In the Garden.....
I'll not Complain.....
The Asra..... Rubinstein
The Swan..... Grieg
The First Primrose..... Grieg
Why..... Tschaiowsky
The Sea..... MacDowell
The Wind Speaks..... Grant-Schaefer
Unrequited..... Hawley
Ah, Let the Night Speak to Me..... Chadwick
Sweetheart, Thy Lips are Touched with Flame.....
Song, Jest, Perfume, Dances (Romeo and Juliet)..... Gounod

Clark—Ronald Baker Clark, son of Charles W. Clark, the baritone, was married to Catherine Cole MacBurney in Newark, N. J., on June 12.

BETHLEHEM, PA.

A weekly musical event of noteworthy merit, is the service held every Sunday evening in Salem Lutheran Church of this city. Dr. J. Fred Wolle, the eminent Bach conductor, is the organist and choirmaster, and under his direction, musical programs of rare beauty are rendered at these services.

Last Sunday the following program was given and thoroughly enjoyed by the large audience assembled in the church:

Romanza..... Howard
Epithalamium..... Woodman
Idylle..... Harker
Offertoire..... Read

Dr. Wolle

Et in Spiritum Sanctum (mass in B minor)..... Bach
Mr. Howard J. Wiegner

Teach Me To Pray..... Jewitt
Mr. Charles Cole

Sanctus..... Farmer
Holy Lord God Almighty..... Storer
Choir

Dr. Wolle, as usual, played with exquisite artistry, and consummate musicianship. Mr. Wiegner gave the "Et in Spiritum" an intelligent reading, and was in good voice. The numbers by the choir were smooth and at all times eloquent of the music and its message—some very good shading having been in evidence throughout both numbers.

The choir of Emmanuel Church gave a very interesting concert on Tuesday evening, assisted by the following soloists: Miss Helene Jacoby, pianist; Mr. Truman Walton, violinist; Mr. William Lynn, organist, and Mrs. Kenneth Kemmerer, soprano. Miss Jacoby gave a very finished and artistic performance of both the "Nocturne, Op. 15, No. 2," (Chopin), and MacDowell's well known "Bluettes," and as an encore played Schumann's "Nachtstucke" with a good tone and poetic feeling. Mr. Walton played the well known "Berceuse" from "Jocelyn" exquisitely and drew from his violin a tone of haunting beauty—his performance of the cadenza being remarkably smooth and interesting. The chorus numbers were all done in good style, with a degree of smoothness worthy of mention, the well known sextet from "Lucia," probably presenting the best chorus number of the evening. Notwithstanding the fact that the choir is only three months old, and made up entirely of raw material, their work throughout the evening reflected credit on the training they have received at the hands of their director, Mr. Fred W. Adams, who is organist and choirmaster of Emmanuel Church.

The choir of the First Presbyterian Church of Allentown, on last Tuesday evening, gave a very creditable rendition of A. R. Gaul's "Holy City," with Miss Mayme Widman, Miss Maude Spangler, Mr. W. Morrison and Mr. Howard J. Wiegner as soloists. The choruses were fairly well done and there was some good solo work by Miss Spangler and Mr. Morrison.

Plans are being formulated by a number of the leading musicians of this city—among them Professor Hans Roemer, in charge of the music department at the Moravian Seminary and College for Women, for the holding of a mammoth Music Festival at some time during next October, of three or four days' duration, and it is planned to give a number of cantatas, two oratorios, one or two artists' recitals, and a mixed concert. The writer sincerely hopes that the plans of the promoters will be consummated and their hopes realized. The time will be ripe for such a festival by October, and I feel that properly conducted the undertaking can be made a success.

In conclusion, the writer would ask a question in the hope that some one of the numerous learned scribes, probably even Mephisto, will be able to answer. Here it is: Why is there so little "harmony" between Harmony's many exponents?

EARLE CEASERO.

Van Katwijk—Mr. Paul Van Katwijk, pianist, who has just concluded a successful year as teacher in the Drake University School of Music, Des Moines, was a Music News visitor on Wednesday, being enroute to Swampscott, Mass., where he will spend the summer.

Schieb—Miss Eleanor Schieb an accompanist and coach with but few equals in Chicago, will spend the summer at Hartford, Conn. Her address is 92 Farmington Avenue.

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(Two Keys)		
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(Two Keys)		
Dawn in the Desert.....	Ross	.60
(Two Keys)		
Egyptian Boat Song.....	Nevin	.50
(Two Keys)		
O Moon Upon the Water.....	Cadman	.60
(Two Keys)		
Heart's Highway, The.....	Fearis	.50
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A Lover's Litany.....	Kramer	.50
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(Three Keys)		
Message, The.....	Caverly	.50
(Three Keys)		
Nature Awaits Thee.....	Warner	.50
(Two Keys)		
Hidden Song, The.....	Cadman	.60
(Three Keys)		

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NEW YORK LETTER

(Continued from page 27)

lion dollars, and use the annual interest for the purpose of providing the poorer classes with music, now and in the future.

The League, as far as I can see, is a Managerial proposition, which competes with other managerial Bureaus for engagements for its artists; advertises as do other Managers, and conducts a business enterprise.

Why then should it assume the role of philanthropy? And why should it appeal to the Borough president, Marcus Marks to aid in getting more money for the music in the Parks, etc., with the taxpayer paying the piper? It is to be hoped that Mr. Marks will turn a deaf ear to their entreaties. He will, if he is a wise man considering our depleted treasury and the needs of a more pressing character awaiting consideration, turn the League down.

Let the women forming the directorate of the Music League hire Carnegie Hall once a week during the summer; engage a good Orchestra at the minimum union rates; a fair to middling Conductor (there must be one at least who might be secured at a bargain) and the soloists on their list, these are not artists demanding extravagant figures, and entertain the Proletariat. They would then be doing something worth while.

If not the "Peepul" will not starve for the want of the usual noise, yclept music, doled out to them in the good old summer time. The management of many of the "movie" houses have installed good, (some of them

have invested in really splendid instruments), organs and have engaged organists often of repute to play them. Superior programs are the rule, making a far more suitable and acceptable kind of musical entertainment than the blaring, screeching bands can offer.

Undoubtedly the arrangements of classical airs and excerpts (Gluck and Mendelssohn for choice) accompanying the exhibitions of "Cabiria" has done much to raise the standard of Music in the "Movie" houses.

The purveyors of popular forms of entertainment are not slow to gain ideas in their attempt to give their audiences as many good things as they can assimilate; even the Vaudeville houses are taking notice.

But to return to the Music League. If it has the desire to do something for the public, let it foot its own bills, and offer its own entertainments; but hands off the City's treasury.

George Dostal, tenor; Marie Narelle, soprano, and Alfred Ilma, baritone, created an excellent impression upon an overflow audience at a concert in Richmond Hills, a short while ago.

Mr. Dostal was in perfect voice and sang the arias from Mozart's "Don Giovanni," with ease and agility. He was heard in a group of songs in English, and three or four encore numbers.

Mme. Narelle sang an aria from Ponchielli's "Gioconda," and a group of Irish and Scotch songs. She too was in beautiful

form and made to grant a number of encores.

Mr. Ilma, said to be an Arabian Prince, was the recipient of much applause.

CARL SCHURZ HIGH SCHOOL

The commencement at the Carl Schurz High School is an important musical event to the school.

Thursday and Friday evenings the two-year and four-year classes were graduated, respectively. A strong instrumental program by the school orchestra, guided by the baton of Mr. James Mason, was in evidence.

The choral music, directed by Mr. Charles Lagerquist, was as follows:

THURSDAY EVENING

Waltz Song—Venice	Moszkowski
Carl Schurz Choral Union	
La Zarine	Denne
Carl Schurz Choral Union	
Commencement Song	Murray
Two-Year Graduating Class	

FRIDAY EVENING

Chorus—And the Glory of the Lord, from "Messiah"	Handel
Orchestra accompanying	
Chorus—	
O for the Wings of a Dove.....	Mendelssohn
Night	Michael Watson
Obligato singers: Ruth E. Andersen, Mary L. Merrill, Leone E. Riley	
Contralto Solo (with chorus)—My Heart at Thy Sweet Voice, from "Samson and Delilah"	Saint-Saens
Miss Margery Lagerquist	
Chorus—Happy Days.....	Strelezki
The class did all the chorus singing. Miss Margaret Wilson was the pianist and Mr. Harold Dosch, violinist, both accompanying.	



AT THE ORGAN RECITAL, SAN DIEGO EXPOSITION

CECIL FANNING IN SAN DIEGO

The San Diego Union comments as follows on the work of Mr. Cecil Fanning, where he appeared before five thousand people:

One of the largest Sunday crowds of the year yesterday filled every bench in front of the Spreckels organ pavilion at the Exposition, the benches along the Esplanade, seats in the pergolas of the pavilion and available standing room, drawn by the desire to hear Dr. H. J. Stewart's organ recital and the vocal contributions of Cecil Fanning, baritone.

Occasionally there appears in concert a singer who enunciates. Mr. Fanning is one. Probably, like most others who enunciate, he owes the art largely to his training for oratorio, and his principal offering was "It Is Enough," from Mendelssohn's "Elijah." In it he gave evidence of a splendid natural voice, particularly good in the lower and middle registers, and admirably adapted to the aria. He was warmly received and gave as encore the "Evening Star," from "Tannhauser." Dr. Stewart accompanied both. (Advertisement.)

CINCINNATI CONSERVATORY

The program of the graduation exercises, held at Conservatory Recital Hall, on June 11, was as follows:

March—Pomp and Circumstance.....Elgar
Invocation.....Rev. Jacob W. Kapp, D. D.
Concerto, G Minor, for Piano and Orchestra.....Saint-Saens

Andante Sostenuto
Scherzo
Presto

Miss Lena Palmer

Overture—Athalie.....Mendelssohn
Address—The Rev. Bishop William Franklin Anderson, D. D., LL. D.

Presentation of Diplomas—Judge Alfred K. Nippert



CECIL FANNING AND H. B. TURPIN AT SAN DIEGO

FESTIVAL AT ALMA, MICHIGAN

The third annual May festival of Alma, Mich., was held at the Wright Opera House on May 27 and 28, under direction of Reese F. Veatch.

The first program consisted of a performance of Balfe's "Bohemian Girl," the principals being Velma Gilmore, Lorna Woodruff, William Fenton, Hugh C. Dickerson, Reese F. Veatch and Bope Butler, with the Alma Choral Club and Orchestra.

On Friday afternoon there was a program by the Alma Public School Children's Chorus, assisted by visiting artists and in the evening Dubois' "Seven Last Words" was sung with soloists, chorus and orchestra.

On Tuesday, June 1, a piano (graduating) recital was given by Mary Rose, at Alma College Conservatory of Music, assisted by Eva Barnes, pianist. On June 3, a song recital was given by Lorna Woodruff, contralto; June 4, song recital by Bope Butler, tenor, and on June 9, a song recital by Mary Rose.



CECIL FANNING AND H. B. TURPIN AT THE SAN DIEGO EXPOSITION

RECENT BOOKINGS OF ANDERSON ARTISTS

Henriette Wakefield, Rochester, November 17, New York Oratorio Society, December 28-30; Marie Kaiser, Fall River February 21; Christine Schutz, Fremont, Ohio, December 7; Laeta Hartley, Boston, August 13, Boston Symphony Orchestra, November 23, Boston Symphony Orchestra, December 7; Charles Harrison, November tour, Wichita Symphony Orchestra, Sedalia, Mo., Hays, Kan., Arkadelphia, Ark.; Ida Gardner, Amsterdam, November 30; Manhattan Ladies' Quartet, January Pacific coast tour, February tour, Wichita Symphony Orchestra, Washington, Kan., Hays, Kan.



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MURFREESBORO, TENN.

Following is copied comment and program of the annual commencement recital given at Tennessee College, May 31, Murfreesboro, Tenn.:

An exceptionally large audience attended the annual commencement recital given last Monday evening by students of the music department of Tennessee College.

Students of Mr. Arthur P. Thomas, director of music, were heard in piano numbers. Misses Threlkeld, McGee, Lewis and Gross delighted the audience with their numbers for two pianos, eight hands. These young ladies played with a vim, spirit and harmony that called forth most enthusiastic applause.

Misses Gardner, Dorris, Pope and Threlkeld gave a good account of themselves, playing their numbers in a very effective manner.

More difficult compositions were rendered by the Misses Licker, McGee, Thurman, Lewis and Gross. They played with good tone quality, adequate technique and excellent interpretation.

It is very evident that all these students have had admirable instruction. The whole program was given in a way to show the most painstaking and thorough training. Each student performed carefully and in splendid musical style. All were deserving of the hearty applause accorded by the appreciative audience. This was one of the best student recitals ever given in Tennessee College.—The Home Journal.

Following is the program:

Two pianos, eight hands—
 Husarenritt Spindler
 Trot de Cavalerie Rubinstein
 Violet Gross Grace Threlkeld
 Mabel McGee Rebecca Lewis
 At the Spinning Wheel, Op. 85 Godard
 Ruby Thurman
 Polonaise de la Cour, Op. 60 Hachk
 Gene Gardner
 Fifth Valse, Op. 91 Durand
 Lucile Dorris
 Novelette, Op. 46 MacDowell
 Bess Pope
 Mazurka, No. 2 Borowski
 Grace Threlkeld
 Prelude, C Sharp Minor Rachmaninoff
 Ethel Licker
 Dream of Love, No. 1 Liszt
 Mabel McGee
 Herald of Spring Friml
 Rebecca Lewis
 Tarentelle, Op. 43 Chopin
 Violet Gross
 Two pianos, eight hands—
 Kronungsmarch Meyerbeer
 Mabel McGee Rebecca Lewis
 Violet Gross Grace Threlkeld

ROCK ISLAND, ILL.

Rock Island's musical public had the unusual experience Saturday night of listening to a sacred oratorio composed and directed by a writer who calls that city his home and where is centered his interests, when "Golgotha," J. Victor Bergquist's work was presented at the Illinois by the Handel Oratorio Chorus of Augustana, supported by the Minneapolis Symphony Orchestra. The performance marked an epoch in local musical circles, for it was the first time that a work of such proportions has been given, coming from the pen of a local writer, and it well deserved the excellent patronage given. The audience, warm in its reception of "Golgotha," set its stamp of approval by careful attention and sustained interest. Professor Bergquist has prepared a splendid work and one that must take a place among the essentially artistic descriptive compositions. It is more than a discourse; it is an expression of a beautiful story.

The oratorio is characterized by great seriousness and dignity, the orchestration being highly descriptive of the theme.—Rock Island Argus.

—***—
 Nichols—Mr. Harry Frazer, pupil of John W. Nichols, the New York tenor and teacher, recently took part in a Quartet Concert which was given in the Nostrand Avenue Methodist Episcopal church, in Brooklyn. He sang Verdi's "Celeste Aida" admirably, and was most enthusiastically received. Since studying with Mr. Nichols, Mr. Frazer has made very rapid progress and is now tenor soloist in the above mentioned church.

MUSIC IN MINNEAPOLIS

Outside of great preparations for the Minnesota Music Teachers' Convention to be held at Albert Lea, June 22, 23, 24, and pupils' recitals without number, there is little to relate. The Symphony Orchestra has returned and many of its members have already departed for summer vacations to be spent in various places.

The convention should be the best ever held as the association has the largest membership of its history now and there seems to be an unusual amount of interest displayed in the programs. The officers of the association are working very hard and the success of it will be due to their tireless and unselfish energy.

The Northwestern Conservatory has held a number of commencement recitals in its music and dramatic departments as have Stanley Hall and the Johnson School of Music. The MacPhail School has presented over sixty pupils in three very interesting recitals. William MacPhail, Mabel Jackson, Edward Towler, Rudolph Kvelve and Rudolph Peterson presented violin pupils; Kathleen Hart Bibb, vocal, and Carl Youngdahl, piano pupils. Each branch was well represented and some very excellent ensemble work was noted. All the numbers were memorized which is an exceptional advantage to the young performers if they only realize it. Even the youngest pupil, a small lad of some six years, who played "Flow Gently, Sweet Afton," evinced good value of rhythm and a firm true tone. The recitals began promptly and went without a hitch.

All Minneapolis music lovers will regret very much to hear that the Minneapolis Trio, consisting of Cornelius Van Vliet, Karl Scheurer and Giuseppe Fabbri, has been discontinued. Mr. Van Vliet is to appear in a couple of sonata and novelty programs and it is to be hoped that out of the number of fine artists in the orchestra some other trio or quartet will be formed among the players. The Chamber Music Society brings some splendid outside offerings, but after the number of concerts of chamber music given the past winter it is going to be hard to have only three or four. There is no greater educational factor in music than chamber music and the true music lover looks to it for his greatest enjoyment.

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A woodwind ensemble has been formed among some of the orchestra men and we hope to hear some unusual programs from them this coming season. Mr. Oberhoffer introduced several numbers for the woodwind this winter and they were not only extremely novel, but equally pleasing and will always be welcome.

The Thursday musical is planning a larger number of artist recitals this coming season which will be welcome news. The many talented members of the Ladies' Thursday Musical always put on exceptionally good amateur programs, but there is no doubt that the promise of artist recitals is a stimulus to every one and especially to interest new members.
 MRS. W. C. VAN KIRK.

RADANOVITS STUDIO NOTES

Mina Hager sang at Fullerton Hall, June 19, also at Assembly Hall, June 18. Wendell Loveless appeared before the Senior class at Wheaton, Ill. Ruth Lewis and Jean White are appearing at Kansas City on the Orpheum time.

Hughes—Mr. T. F. Hughes, tenor, left Chicago on Wednesday to join one of the Redpath Chautauqua Companies, opening at Beresford, S. D., the succeeding two weeks being in the same state.

Kraft—Mr. Edwin Arthur Kraft has resigned the position as Municipal Organist at Atlanta, and has resumed his old position at Trinity Cathedral, in Cleveland, Ohio.

BETHLEHEM, PA.

On last Thursday evening the Bethlehem Conservatory of Music, Mr. David G. Samuels, director, presented the senior class of the piano department in its graduation recital to an audience of very nearly eight hundred people, in the high school auditorium.

Miss Vivian Quier opened the program with Beethoven's "Sonata, Op. 13," an invested the time-worn "Pathétique" with a new charm, giving the number a distinctively original reading, which, if rather cold, was interesting from the standpoint of virtuosity at least. Sinding's hackneyed "Frühlingsrauschen" met with a very dainty and smooth treatment at the hands of Miss Katherine Ross. Miss Sarah Yocum then gave a reading of Rubinstein's "Kamenoi-Ostrow, Op. 10, No. 22," to the obvious satisfaction of the audience. Miss Bernadine Worsley, next, played Seeling's "Lorelei" with considerable display of technique and little feeling. Miss Helen Jacoby was at her best, and gave a most artistic reading of Beethoven's "Sonata, Op. 57," at this juncture. The next number was an interesting reading of Raff's uninteresting "Nocturne," by Miss Margaret Hummel, followed by a remarkable performance of Rubinstein's "Concerto, D minor, Opus 70," by Miss Ruth Fluck, who displayed a colossal technique, and played the concerto with such virtuosity that the audience was held spellbound. Next, Schumann's "Nachstuecke" was given a rather noisy reading by Miss Dorothy Garis. The next number, Chopin's "Fantasie-Impromptu, Op. 66," was the artistic delight of the evening, and was given a vividly beautiful performance by Miss Helen Schwedes, the one pianiste of the evening who seemed to find in her playing a means of expression for her innermost thoughts, thus stamping herself an artist of the first water, interpretatively at any rate. Mr. Russel Shimer, here, played Raff's "Cachoucha" in good style. At this point the reviewer found it impossible to remain any longer, because of the antics of some red-headed hoodlums who sat in back of him, and he left the auditorium in despair. However, what he did hear of the program gave full and ample evidence of the wonderful genius of Mr. Samuels, director and teacher of piano, of the conservatory.

On last Tuesday evening the graduating class of the Moravian Seminary and College for Women, Department of Music, gave its annual spring concert under the direction of Professor Hans Roemer, head of the Music Department, and one of the most versatile and accomplished musicians in this vicinity. The program follows:

Chorus—On Verdant Meadow.....Gabriel Seminary Chorus
Piano—Au Rouet Godard
Miss Marie Wetherhold
Vocal—A Summer Night.....Thomas
Miss Adele Fenstermacher
Reading—Selected
Miss Edith Mullineaux
Piano—Love Dream (No. 3).....Liszt
Miss Catherine Kessler
Chorus—The Lonely Rose.....Hermes
Semi-Chorus
Violin—Introduction and Polonaise.....Bohm
Miss Hannah Hauser
Piano—Prelude in D Flat Major.....Chopin
Miss Margaret Hicks
Nocturne in G Major.....Chopin
Miss Beatrice Gehringer
Vocal—
Nymphs and Shepherds.....Purcell
Silent as Night.....Bohm
Miss Elsie Mauser
Piano—The Trout (Fantasie-Transcription).....Schubert-Heller
Miss Mary Jefferson
Trio—Lift Thine Eyes (Elijah).....Mendelssohn
The Misses Elsie Mauser, Hilah Reder, Adele Fenstermacher
Vocal—
Eternal Love Brahms
Miss Nightingale Taubert
Miss Catherine Lapsley
Piano—Ballade de Concert.....Reinecke
Miss Pauline Dettner
French Horn Solo—
On the Sea.....Schubert
Hoidenroslein.....German Folk Song
Professor Hans Roemer
Reading—Selected
Mrs. Maybelle Harte Meyer
Chorus—O Zion, Blest City.....Hiles
Seminary Chorus, assisted by the Bass Clef Club.

During this spring the writer has had the pleasure of attending several concerts given under the direction of Mr. I. H. Bartholomew, one of the leading musicians of Bethlehem, most notable of which was the recent spring concert of the Mendelssohn Club, of which Mr. Bartholomew is director. The concert

was an absolute success financially, and from an artistic standpoint also, the work of the chorus giving evidence at all times of the splendid training they had received under the baton of its director. We look for big things from the Mendelssohn Club next season.

EARLE CEASERO.

OSAGE, IOWA

The regular school year in the music department of Cedar Valley Seminary closed last week, when two public recitals were given by the pupils of Frank Parker, director of the music school and teacher of singing; Florence C. Fennessy, teacher of piano, and Harriet Woodard, teacher of violin. Some thirty pupils appeared on the programs and their work was of a uniformly high standard.

The J. H. Brush prizes for the pupils having made the best progress during the year were won by Miss Carolyn Moen in piano and Miss Verna Gorder in voice. Miss Gorder has an unusually beautiful and promising soprano voice and has been prominent as soloist with the High School Glee Club and at the Methodist Church during the past winter.

Frank Parker has been re-engaged as director and teacher of singing and Miss Fennessy as teacher of piano, harmony and history of music for next year. Mr. Parker will have charge of the music at both the Baptist and Methodist churches and has been re-engaged as conductor of the Lyric Club of Charles City.

Both Miss Fennessy and Mr. Parker are giving special summer courses—Miss Fennessy one in piano of six weeks, and Mr. Parker a ten weeks' voice term. Features of the voice course will be several pupils' recitals and two lecture-recitals by Mr. Parker, one on "The Development of Song" and one on "Interpretation."

CLARA EDMUNDS HEMINGWAY

The following is an excerpt from the Benton Harbor News-Palladium:

Mrs. Clara Edmunds Hemingway has made a signal success of her musical talent for the last few years, and has become very prominent as an entertainer and original composer, not only of vocal, but of whistling and piano selections. (Advertisement.)

NEW ALBANY, IND.

At New Albany, Ind., a two-day festival was given last week when 150 New Albanians participated in a very successful series of concerts.

We are indebted to Musical America for this comment:

The choral works given were Mendelssohn's "Elijah" and Max Bruch's "Fair Ellen."

The latter was given at the first concert, and in addition to chorus and orchestra enlisted the services of Mrs. Jessie Bowman Webb, soprano, of Louisville, and Vinton Nunemacher, baritone, of this city. These soloists gave beautiful interpretations of their music, while the chorus and orchestra gave impressive tonal solidity to the ensemble numbers, and showed the result of fine training and unanimity of attack.

The vocal soloist of the Monday evening concert was Mrs. Webb, whose finely trained and beautiful lyric soprano was heard at its best. One of her songs was "If I But Knew," by Carl Shackleton, the young Louisville composer. Ruth Willis Brown, pianist, was Monday night's instrumental soloist, and she proved a revelation, especially to those who had hitherto known her principally as a church organist. She won prolonged applause in Mendelssohn's "Concerto, Op. 25," with the orchestra.

The orchestral numbers that made up the first night's program were two military marches by Schubert; the "Allegro Moderato," from the Schubert "Unfinished" symphony; the ballet music from "Faust" and the "Carmen" "Prelude."

The Tuesday evening concert offered the "Freischütz" "Overture," and the third act from "The Jewels of the Madonna," by the orchestra. These numbers were splendidly played. Earl Hedden, 'cellist, was the instrumental soloist of this concert, and played most effectively with orchestra, Molique's "Concerto, Op. 45."

The extremely able soloists for the "Elijah" performance were Flora Marguerite Bertelle, soprano, of Louisville; Mrs. Robert K. Van Pelt, contralto; Dr. Noble Mitchell, tenor, and John Peterson, bass, all of whom contributed admirable singing, stirring their hearers deeply. The work of the chorus and orchestra was undeniably fine. Ruth Brown gave valuable assistance at the piano.

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COMMENCEMENT, SHERWOOD MUSIC SCHOOL

A richly varied program was the one prepared to exemplify the methods and attractions of the Sherwood Music School, and set forth in the always satisfactory assembly room of the Fine Arts Building. A large audience was present more than ready to show how fully it entered into the enjoyment of the occasion. There were many flowers for the performers. Miss Georgia Kober and her aids set a fine example of handsome attire, which was followed largely by the graduates, and thus all the attending needs were present to make the event take on the festive spirit which lifts a commencement above the ordinary concert.

As was to be expected, the piano playing was to the front, and once more Miss Kober was the dominating, fusing element, playing with that big sweeping way that is peculiarly her own and is a nerveing, energizing element in calling the best from her associates. There were excerpts from the piano concertos of Arensky, Grieg, Mendelssohn, Sauer, and the Liszt "Preludes," all for two pianos. Except in the case of the Mendelssohn, Miss Kober was at the second piano. The Mendelssohn had an adequate presentation, just a little unsteady in places, but Madeline Chadwich and Miss Marley had a feeling for the serenity and unaffected simplicity of the work and made it a significant contrast to the always stunning Grieg, which preceded it. Somewhere this concerto has a vitality which allows of so much fecundity of expression, that each interpreter can be personal and not fail to be interesting. Miss Elsa Barwig disclosed qualities of such intensity as to be almost feverish, but there seemed weight and balance always which kept impetuosity in such leash that the study was pregnant with pleasure. Miss Cornelia Bue felt the pulsation and warmth of the Arensky excerpt and was felicitous in the variety of color she infused into the too oft repeated main theme of the movement. This is a fine work barring the possibility of the monotonous repetition referred to. Those of us who heard Sauer play his concerto, some years ago, rejoiced in Miss Gladys Smith's reintroduction of its manifold charms. It is a pianist's concerto, just filled to overflowing with musi-

cal ideas developed to a fascinating result by a master hand and mind. Miss Smith was fully equal to its exactions and left a vivid impression of the evening's satisfactions, for it was the last number heard.

Vocal numbers were also in evidence and with one exception, were lifted into a certain prominence by the value of the accompaniments which George Ralph Kurtz supplied. These were thoroughly sane and supporting, without any of the affectations of the half-light that sometimes hide themselves or any of the assertive moments that too often obtrude. They were always picturesque; assisting, musicianly and to be commended as speaking in an original, helpful way. Miss Sylva A. Roder, who was accompanied by her teacher, was set down for David's "Brilliant Bird," but substituted the "Fors e Lui," from "Traviata" and did it with freedom and elasticity in the use of her naturally flexible lyric voice. Joseph J. Kendrick made a strong presentation of the Clough-Leigher "Possession," built on stately lines and calling for decided gifts of temperament and good schooling. Miss Hazel Harris, who has been the recipient of much former praise, met with a fine degree of equipment, the demands of the "Louise" aria, so grateful to all sopranos. Here is a voice of rare natural quality, which with added culture and experience should carry its owner to real heights in her career.

Miss Luella Chapman gave a quite unique reading that filled unto the uppermost thoughts of men, and incidentally allowed a manifestation of the honor of country, which people readily grasp at nowadays. She was a bit embarrassed when her audience arose as she began to sign the "Star Spangled Banner," but met the emergency cleverly.

R. C. Allard, the manager, gave a rapid fire, but elucidating talk of the plans of the school and there was an address by J. J. Tobias. "With Verdure Clad," attributed to Verdi, by some error and sung by Helen Heading, and in the Liszt "Preludes," Lyle Comstock was at the first piano. These, with the distribution of diplomas, occurred after the reviewer had retired.

ALBERT COTSWORTH.

GRACE RENEE CLOSE

One of the most active of the younger singers is Grace Renee Close, mezzo soprano, who is booked for the coming season almost as far west as the coast.

Miss Close has just closed a very busy season having appeared during the month of April in twenty-two recitals, six of them being joint recitals with the eminent baritone, David Bispham.

This singer is not only the possessor of a beautiful voice and the gift of rare interpretation, but she has a most attractive personality which endears her to the public. Many of Miss Close's engagements for the coming season are return ones in cities where she has made so many friends and admirers. Assisting Miss Close is Alta Kathryn Rall, pianist, accompanist, a talented young woman who is receiving most favorable mention from the public and press alike. Miss Rall is also a splendid organist being frequently engaged with Miss Close for dedications and sacred recitals.

COLUMBUS AND CENTRAL OHIO

Harold L. McCall, tenor, and Ralph H. McCall, basso, two accomplished brothers, were heard in song recital recently at the studio of Professor Samuel Richards Gaines. They were assisted by Miss Mabel Black, soprano, and Miss Ruth Immel, contralto.

Violin pupils of Miss Cecelia Burke and piano pupils of Miss Elizabeth Burke, gave a joint recital in the studio of the Misses Burke Saturday afternoon.

Miss Frances Smith appeared in a senior recital Wednesday evening, June 2, at Sanborn Hall of Ohio Wesleyan University. Miss Smith is one of the highly talented pupils of Professor Harry N. Wiley of the Delaware, Ohio, school. Her home is in Des Moines, Ia.

The Creators Band has been touring Ohio cities for several weeks.

At Ohio State University Tuesday afternoon an important musical event was the dedication of the chimes recently added to the college equipment. Each class from 1906 to 1910 staged an act in celebration of the event.

Miss Carrie Porter, soprano, appeared recently with Mrs. Maud Wentz McDonald in a musical program for the Columbus Masons.

Professor Harry N. Wiley of the School of Music of Ohio Wesleyan University is in California attending the festival of the American Federation of Music. He will spend the summer at North Amherst, Mass., and return to Delaware, Ohio, next fall. Professor Wiley is one of Ohio's recognized leaders in the music profession, and has attained great success at the Ohio Wesleyan Conservatory.

Mr. Gordon S. Battelle of Dayton appeared recently in the presentation of "Pinafore" at Ashland, Ky.

With a chorus of 160 voices Mendelssohn's oratorio, "Elijah," was presented Monday afternoon and Tuesday evening in the Ohio State University Armory, by the University Choral Union. The union is under the direction of Professor A. R. Barrington.

At Youngstown this month the music festival plans include concerts by Paul Althouse, Christine Miller, the Cincinnati Symphony Orchestra, and others.

Evan Williams has been secured to open the senior lecture course at Ohio Wesleyan University next year. Others to appear are Jenny Defau and the Chicago Oratorio Quartet.

In sixty cities in Ohio, West Virginia and Kentucky, this summer Redpath Chautauquas will be held, and among the musical

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attractions will be Marcus A. Kellerman, dramatic baritone; Ferullo and his band; the Elwyn Company, consisting of Thomas Lewis, Welsh baritone, Priscilla Carver, pianist, and Leonardo Fristrom, violinist; the Kentucky Entertainers, consisting of A. J. Spiegel of Chicago, Miss Ruth Chastain Haines and Miss Olive Robertson of Kentucky, and the Chicago Ladies' Singing Party, including Misses Alice Wright Baker, Mary Welch and Gertrude Harris. Among the cities where these artists will appear are Springfield, Ohio., Wheeling, Huntington and Charleston, W. Va., Youngstown, Findlay, Mansfield, Ashtabula and Warren, Ohio, and Ashland and Maysville, Ky.

Of the artists who appeared at the North Shore festival in Chicago recently, several are to be in Columbus next season, including Frieda Hempel, Pasquale Amato, Evan Williams, Clarence Whitehill, Margaret Keyes, Yolando Mero, and others.

Beginning in July the Columbus Oratorio Society will issue a monthly bulletin covering the many interests of the organization.

IN RE THE BACH FESTIVAL A Letter

Editor, Music News.

Chicago, Ill.

Esteemed Sir:—

In view of the fact, that I had the honor of reviewing the recent Bach Festival, in this city, in the interest of your splendid publication, and, apropos of certain published statements emanating from the pen of the "learned critic" of the "New York Sun," I have taken up my pen in just defense of the persons so unfairly criticised by the "learned critic" in his review of the aforesaid festival.

Obviously tyrants are not all entirely extinct yet, neither do they always occupy King's thrones—some even essay to sit in solemn and arrogant judgement upon the achievements of men, who, by their zeal, combined with many years of unremitting toil and study have produced unparalleled results, and placed their work upon such a high plane of perfection that criticism of any sort, when emanating from one person alone, becomes near sacrilege, for after all it is the opinion of the masses, which really stamps an undertaking with success, or failure—and not the opinion of one man, who, when it comes to a matter of taking the place of the individual he has criticised, would find himself sinking into oblivion at the rate of several miles a minute.

There are two statements of the "learned critic" of the New York Sun to which I wish to take emphatic exception, viz., "Louis Kreidler, late of the Century Opera Company, displayed small acquaintance with the spirit of Bach, and less with the style of his music"; also, "Celebrity placed

its curse upon the enterprise. . . . a ceremonial function designed to celebrate Bethlehem and Wolle, rather than the immortal cantor of the Thomas School of Leipsic."

Both of the above statements are absurd! In the first place Mr. Louis Kreidler displayed more familiarity with the spirit of Bach, and the style of his music, than any of the baritones the writer has ever heard in the Bach festivals, or in the interpretation of Bach's music anywhere. And I should hasten to add that I have heard most of the notable performances of Bach's works during the last twenty years—and this is the statement of every member of the Bach choir, including its eminent conductor, Dr. J. Fred Wolle, who has probably forgotten more about Bach than the "learned critic" will ever know—and also the sentiment of the majority of the audience.

In the second place, all who know Dr. Wolle just a little bit, know him to be modest and unassuming to a painful degree, hence the second statement quoted from the writings of the "learned critic" becomes in addition to its absurdity a gross insult to Bethlehemites in general, and particularly to the man who has given his life up to the study of the immortal works of the master of masters, Johann Sebastian Bach, and who produced those works with the aid of his faithful singers, with glorious success, and then crept into his shell too modest to bear even the commendation of his beloved Bach, "Well done thou good and faithful servant," borne to him on the wings of the spirit from out the long corridors of the past.

In conclusion I cannot help observing that the "learned critic" even forgot to sign his name to his review of the Bach festival.

Very truly yours,

EARLE CEASERO.

THE MACBURNEY STUDIOS

A program was given at the MacBurney studios on Monday evening, which was a model of elegance and which was sung in a way to prove that the recital giver had thoroughly sensed the meaning of each number and had applied both brains and musical feeling to its interpretation.

Each piece, standing alone—was fine, while the composite of the whole was unusually agreeable and as thoroughly worthy.

The program here follows:

Intermezzo	Schumann
In the Forest	Schumann
In Slumber I See Thee	Schumann
A Summer Night	Schumann
The Soldier's Bride	Schumann
Dream in the Twilight	Strauss
From Her Balcony Green	Wolf
The Mouse-trap	Wolf
Song to Spring	Wolf
Lilac Time	Cyril Scott
Be Ye in Love With April Tide?	Ward-Stephens
He Sent Me You	Burleigh
O Fleet Little Fairy	Sibella
'Twas Long Ago	LaForge
Star-Trysts	Marion Bauer
Mary of Allendale	H. Lane Wilson
Spring Morning	H. Lane Wilson

Miss Marcia Glover Higginson, the singer of this program, is to be congratulated for her poise and patience no less than for the above mentioned musical qualities.

For her recital was scheduled for the same hour as the great parade of the Advertisers' meeting and as the grand stand was on Michigan avenue, directly opposite the Fine Arts Building, it followed that her program was well punctured by brass bands, tooting horns, shouting crowds and even an occasional singing group.

Nevertheless, she exercised the greatest possible concentration and the audience joined her in an effort to exclude the outer noises so that—after all, the total of pleasure afforded by the program was great, especially, also, in view of the fine pianistic back ground provided by Mr. John Doane.

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So little is really known definitely about memorizing by most students and many teachers that any new system tending to simplify the subject is taken up with eagerness.

Hence, the new Squire Music Memory System, discovered, developed and taught by Belle Squire, has created much comment and investigation.

As a matter of public information on a very important subject we quote as follows from the circular explaining this method:

Since the time of Liszt, who is said to have made the innovation, it has gradually come to pass that the pianist who cannot perform his art from memory is absolutely out of the race. He is eliminated from the game. A well stored, dependable memory is the artist's chief requirement. It is the culmination, the flower of his musical education, and he must either possess naturally a reliable memory or acquire one as best he may.

There are not a few geniuses who possess this gift of memory, and many who by tremendous and exacting labor acquire a semblance of it, but the memory feats of ordinary mortals and many talented ones as well are usually the result of some "hit or miss" method by which the whole nervous system of the player is keyed up to a disastrous pitch until after a certain date on the calendar is canceled. When the dreaded event is finally over, if the player does not himself collapse, his memory is likely to do so. Only the printed program remains to prove that once for a brief space of time he was master of certain music pieces.

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The positive results of scientific memory are said to be economy of time, energy and effort.

CLARA EDMUNDS HEMINGWAY

The following comment is from the Gary (Ind.) Tribune:

About one hundred and fifty persons attended the original composition recital which was given yesterday afternoon in the lobby of the Y. M. C. A. by Mrs. Clara Edmunds Hemingway. The recital proved to be one of the best ever given here and was greatly appreciated by the large audience composed of Gary Musical Club members and other music lovers of the city. The recital was a complimentary one to the members of the Gary Musical Club and their friends.

Mrs. Hemingway, who is one of the most talented musicians in the club, is an artist of rare ability, being a reader, soloist, pianist and whistler. All the compositions which she presented yesterday were entirely original and her talent was displayed in every selection. (Advertisement)

ALINE VAN BARENTZEN

Some additional press comment reads as follows:

Aline van Barentzen, who has studied with Herr von Dohnanyi, made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technic large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's "Organ Fantasia and Fugue in G Minor," and Beethoven's "Eroica" and Brahms' "Paganini Variations" had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technic and a delightful touch.—London Times, June, 1913.

It is seldom that so favorable an impression is made on a first appearance as that created by Aline van Barentzen, a youthful pianist at Aeolian Hall yesterday afternoon. There is no branch of her art with which Miss van Barentzen is not on terms of the utmost familiarity. She appears to revel in technical difficulties and to overcome them with the confident ease of maturity. Her range of expression is wide and always musicianly, and her intellectual outlook is abnormally developed. Her playing of Bach-Liszt "G Minor Organ Fantasia and Fugue" was remarkably strong and at the same time in perfect accordance with the traditional idea; the fugue, in particular, being given with a broad dignity and a sufficient clear emphasis on each recurrence of the subject to make it an unusually strong and vivid interpretation. Beethoven's "Eroica" variations and Schumann's "Papillons" were treated with faultless execution.—The Standard, London, England, June 24, 1913.

Miss van Barentzen plays with great temperament. She also has necessary strength for dynamic effects as well as the amount of technic for all difficulties and finesse to bring out the poetical sentiment in the rendering of the pieces. After each number she was warmly applauded, especially the Chopin number, which was received with great acclamation.—Magyarorszag, Budapest, April 9, 1914. (Advertisement)

ROSE LUTIGER GANNON

Press excerpts on Rose Lutiger Gannon's work in the Verdi "Requiem" at a concert given by the Irish Choral Society of Chicago:

Rose Lutiger Gannon, the contralto, was capital.—Ronald Webster in Chicago Tribune.

Mrs. Gannon sang with skill and enthusiasm.—Felix Borowski in Record-Herald.

Admirable singing was done by Rose Lutiger Gannon, the contralto.—Mr. Moore in Chicago Journal.

Mrs. Gannon has an excellent voice and is a routinized singer.—Chicago Evening Post.

Rose Lutiger Gannon, one of Chicago's best known vocalists, maintained her reputation for beauty of performance.—Chicago Daily News. (Advertisement.)

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Books and Music

REVIEWED BY H. J. W.

Fundamental Piano Method, by Albert Locke Norris. Price \$1.00. (The Boston Music Co.)

The specialty of this new addition to the hundred and one "methods" now before the public is the Arm-Weight Touch. The book is divided into two parts, and the first part into lessons. The lessons, again, are each subdivided into two parts—Technical and Mental; although technic is largely mental and trained mentally is technic, as the treatment of the subjects bears out. Perhaps a more exact definition of the subdivisions would be practice and theory. Numerous photographs illustrate the exercises, the theoretical material is added gradually, and the usual little pieces and duets are furnished for the pupil's advancement. The second part brings in some subjects, which are not always found in instruction books, such as elementary studies of motive, phrase, and pedaling, and these are of advantage to the work. Mechanically the book is attractive.

The Song, by George P. Upton. Price \$1.00. (Chicago: A. C. McClurg & Co.)

A treatise on the evolution of Song from its earliest days, and in the various subdivisions of its thematic material—as to text—is both interesting and valuable as a reference work. There are chapters upon Love songs, Patriotic songs, Negro minstrelsy, Sea songs, Hunting songs, Drinking songs and Sacred songs, besides some others on matters of general application. That upon Love songs is quite amusing, the texts of the older ballads of this class containing much that seems bathos to our modern minds. In the chapter entitled "Birth of the Song," there are comparisons between the heartfelt sincerity and beauty of the old ballads and the eccentricities of modern music. The latter are likened to the oddities of the Cubist school or fad in painting and a sonata by Schoenberg is said to be as formless and meaningless as "The Uncle Descending the Stairs." We can only suppose the picture alluded to is the famous "Nude Descending a Staircase," never having heard of an avuncular relative being portrayed in the act. The comparison, when divested of this startling innovation, is a good one.

There are lists of the famous old and semi-modern songs appended, arranged in classes according to the chapters; and just preceding this final section of the book is a little chapter of one page, headed in fanci-

ful manner, "Cadenza." It is a tribute to the ineffaceable memory of Jenny Lind, one of those luminous stars among the singers who form the living link between song in written characters and song to the ear of the public. Not many now living will remember the Swedish nightingale's spectacular triumphs in this country in 1850, and it is little wonder that those who witnessed any of the same remember them.

Mr. Upton's attractive book has the full texts of many songs and hymns, a copy of the St. Cecilia of Domenichino, and a good index.

§ § §

School of Violin Technics, by Henry Schradieck. Edited by Franz C. Bornschein. Books I, II and III. (Oliver Ditson.)

A fine edition of these standard violin studies is here presented. Explanatory notes head the different sections, and an introduction with detailed directions for work is supplied by the editor.

§ § §

The Three R's, a music primer for the violin student, by Elizabeth Fyffe. Price \$1.25 net. (G. Schirmer.)

The system used in this book is based on the idea that the young student should first be given the desire to do something musical, and then the means necessary are supplied to him as required; which is scientifically correct, according to latest pedagogical principles. The work is well arranged and well printed and containing much of novelty is, therefore, of the greatest interest. Photographs of hand positions are given.

§ § §

Chopin Nocturnes and Chopin Waltzes, edited by Klindworth. Prices 75 cents and 50 cents, respectively. (Ditson edition.)

New and excellent editions of these staple works will always find a market. As there is nothing absolutely perfect, the volumes before us doubtless make some improvements upon all preceding ones, in matters of phrasing, fingering or notation.

§ § §

Reliquary of English Song, collected and edited by Frank Hunter Potter. Price \$1.25 net. (G. Schirmer.)

This collection of fifty-two old English songs, ranging from cir. 1250 to 1700 A. D., is a perfect work of art. It seems to us that it should have been bound in full calf at the least, and that a paper cover is altogether unworthy of it. From the illuminating Introduction and the illumined facsimile of "Sumer is icumen in," to the last page of the book, all is thoroughly admirable. There are descriptive notes relating to the songs and their authors, some other reproductions of MSS. and a double index.

§ § §

SHEET MUSIC

Arrangement is alphabetical both as to publishers, composers, and titles.

Boosey & Co., New York

SONGS

Percy Bowie, "Daffadowndilly"; A. Her-

bert Brewer, "Mine"; Harold Craxton, "Timothy"; Francis Dorel, "Love Bells"; Herbert Oliver, "On the March"; Harold Samuel, "The Call of the Roses"; Edwin Schneider, "When the Dew Is Falling"; C. Linn Seiler, "Love's Offertory"; T. Wilkinson Stephenson, "Ships That Pass in the Night"; R. H. Walthew, "To Pyrrha."

A singer cannot go far wrong in giving all the Boosey songs a trial, as they are invariably good on at least nine points out of ten. By which token each of the above should have special mention, but space forbids, except to refer to the quaint brevity of "Timothy's" "Thank God!" the luring lilt of "Love Bells," the prevalence of nonharmonic dissonances in "Love's Offertory," and the sadness and deep feeling of "Ships That Pass in the Night." The rich harmonies of this song well bear out the sense of Longfellow's words. There is an interlude, simple and of only three measures, which contains a world of eloquence. The first chords of "When the Dew Is Falling" have an odd effect upon one, like "bells at eventide."

§ § §

W. U. Czamanske, Cheboygan, Mich.

W. U. Czamanske, "Hoist the Banner of the Gospel"; F. Reuter, "Sing Together While You May" (octavo).

These are called "anthems," but appear to us as conventional gospel hymns, a trifle longer than the average. They should be useful in their right place, being grammatical and singable, if not remarkable.

§ § §

Oliver Ditson Co., Boston

SONGS

Charles W. Cadman, "Memories"; Henri Duparc, "Phidyle"; Fay Foster, "The King"; Miner W. Gallup, "Her Rose" "So Long Ago"; Helen Hopekirk, "Hush-a-by, Darling"; H. Alexander Mathews, "A Morning in Spring"; Marion Rogers, "Impression"; Cornelius Ruebner, "Indeed Most Wonderful it Must Be"; "When You Wander Through the Fields"; G. Waring Stebbins, "Morning"; Tschaiakowsky, "If You But Knew," "Whether Day Dawns"; Ambrose Thomas, "Ne'er Dreamed the Tender Maid" (Mignon).

PIANO

John Alden Carver, "Evening Song"; Brahms, "Hungarian Dance, No. 7 in F," "Intermezzo in A and B Flat"; Adolf Frey, "Elevation"; Miner Walden Gallup, "Valse Gracieuse"; Carl Wilhelm Kern, "Love and Sunshine"; Gustave Lazarus, "Court Minuet," "Dream Sprites," "Grandmother's Dance," "Round Dance," "Rustic Minuet"; Cedric W. Lemont, "An April Shower"; Walter Rolfe, "Rendezvous of the Roses"; Frederick A. Williams, "A Summer Idyl."

PIANO DUETS

Charles W. Cadman, "Mister Policeman"; Moskowski, "Serenata"; Verdi-Roger, quartet from "Rigoletto."

ORGAN

Clifford Demarest, "Aria in D"; William Faulkes, "Berceuse in G."

VIOLIN AND PIANO

Carl Bohm, "Siciliano"; B. Godard, "Berceuse in G"; C. W. Lemont, "The Dancers"; Karl Rissland, "La Danseuse," "Legende."

VIOLONCELLO AND PIANO

Bartlett, "A Dream"; Cadman, "At Dawning," "Indian Summer"; Eugene Cowles,

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G. C. Santisteban, "Adios" (Lopez), "In Happy Moments" (V. Wallace), Two Hawaiian airs, "Badinage," "Home, Sweet Home," and "Nearer, My God, to Thee."

MANDOLIN AND PIANO

Verdi-Odell, selection from "Aida."

Prominent among the songs stands out the mighty name of Tschaiowsky, and not only for the name alone. "If You But Knew" is perfect art, the form comparatively simple, but the harmonies gorgeous, and thematic treatment and rhythm fascinating. It is another example of this composer's strange faculty of bringing to the threshold of expression that quality we call the ineffable, and which affects so profoundly. A French version of the original Russian text is given and an excellently adapted English translation of the same. "Whether Day Dawns," is rather more elaborate in its construction and yet more ordinary in its sentiment. There are important instrumental sections for opening and conclusion, strongly suggestive of orchestra. Another fine song is Ruebner's "Indeed Most Wondrous It Must Be"; although the same composer's "When You Wander Through the Fields" may appeal more to the average musician than the others, or the Tschaiowsky numbers. This apparently implied slight to the "average musician" only means that when a great artist expresses the best that he knows, it must necessarily be beyond the full comprehension of those on the lower (not necessarily low) planes of art.

Duparc's "Phidyle" exemplifies the modern trend. It is a complicated song, with many different divisions, movements and keys and the harmonies are often very rich and effective, at other times odd and unaccustomed, though not extreme. The song is an impassioned apostrophe to a fair one, "Marguerite." The songs of Miner Walden Gallup are of a high quality, "So Long Ago" being preferred of the two before us. The text is rather enigmatical, but a profound sentiment is apparent in the composition. "A Morning in Spring," by Mathews, is another good musicianly song with a strong accompaniment.

There is nice feeling in Alden's "Evening Song," for piano, a melody in D flat, 12-8 time, carried mostly in right-hand octaves. The harmonies are euphonious. Frey's "Elevation" is also a melody in the same key. "Love and Sunshine," (Kern), has the easy attractiveness of spontaneity. The Lazarus pieces comprise regulation second and third grade teaching material, to which might be added William's "A Summer Idyl."

For organ, we can conscientiously recommend the Faulkes "Berceuse in G" as very effective and yet easy.

All the 'cello and piano arrangements are done by Karl Rissland, and include well-known songs to the expressiveness of which the 'cello can do full justice.

h h h

Thomas J. Donlan, New York

Dorothy Foster, "Come, for It's June," "A Wild, Wild Rose" (songs).

A couple of songs, pleasing for both singer and hearer.

Music Art Shop, Chicago

Lulu Jones Downing, "Memory-Land" (recitation with piano). A pretty improvisation accompanies the little poem of sentiment by James P. Whedon. The composition will only require a minute or two for performance, but should be useful to readers who use this class of piece.

h h h

G. Schirmer, New York

SONGS

Helen Hopekirk, "Blows the Wind Today," "The Song of Glen Dun," "The Voice of the Mountains"; Mana Zucca, "If Flowers Could Speak."

PIANO

Helen Hopekirk, "Dance," "Prelude," "A Reverie."

ORGAN

Alberto Bimboni, "Preludio e Fuga"; R. Friml, "Russian Romance"; Pietro A. Yon, "Second Concert Study."

VIOLIN AND PIANO

Valentina Crespi, "Steluta," "Variations on a Roumanian Air"; Maurice Goldblatt, "Butterfly," "Elaine," "A Love Song," "Rosalind."

'CELLO AND PIANO

Maurice Goldblatt, "Rosalind"; Leo Smith, "Sarabande," "Two Gavottes."

OCTAVO

Carl R. Diton, "Four Jubilee Songs" (five-part mixed chorus).

The Hopekirk compositions, both songs and piano pieces, are good in quality—harmonically inclined to be free and odd in tonality here and there. The piano pieces are written as by one who knows the instrument. "If Flowers Could Speak" is very singable; the text is of the conventional love song order.

For organ, Bimboni's "Preludio e Fuga" is a distinguished work of some difficulty from the executive standpoint, but of probably more musically. The composition is not of the obvious or commonplace order in any way, and some imposing effects are introduced. A fragment of Plainsong is used as thematic material in the prelude and introduced against the fugue subject, full organ, at the conclusion of the work. Friml's graceful "Russian Romance" is arranged by F. W. Holloway and contains some of those one-hand-on-two-manuals effects, in bringing out a counter melody. For showiness and pedal practice Yon's "Second Concert Study" will appeal to many. It belongs to the order of strenuousness and will be most effective when not taken too seriously. The violin and 'cello numbers are all agreeable compositions, suitable for instruction or entertainment. We are a trifle mystified as to why a simplified version of Goldblatt's "A Love Song" should be called "Elaine." Because it is only a part of the love song perhaps. All the two-voiced work (doubled stopping) is omitted.

The jubilee songs arranged by Diton are extremely interesting and well done. They express the religious sentiments of the old-time negro, both texts and music conveying genuine camp meeting spirit. The titles are "Pilgrim's Song," "Deep River," "Little David, Play on Your Harp" and "Every Time I Feel the Spirit." Their novelty and the high quality of the musical arrangements should attract many singing societies.

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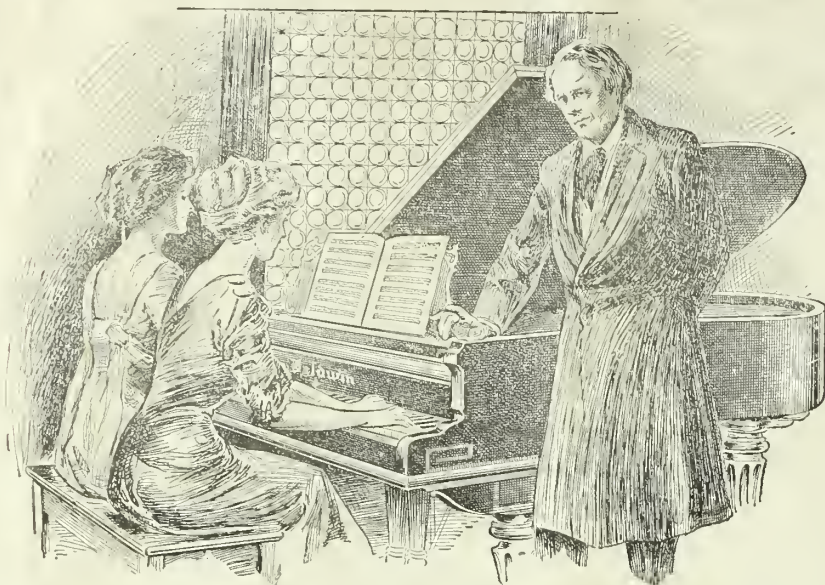
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